
Spartacus Raffaello Giovagnoli

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Music of the Soviet Era:

1917-1991 Cambridge
Scholars Publishing

This publication of Abraham Polonsky ' s unproduced screenplay for *The Gladiators* is a tribute to one of Hollywood ' s premiere post-WW II directors and writers whose career was severely impacted by the blacklist. His script for *The Gladiators* survives to remind us that he could, and did, transform a difficult and complex novel of an ancient slave rebellion into a screenplay worthy of Arthur Koestler ' s bold fictional vision. Through a combination of the ambivalence of its executive producer and star, plus bad

timing, it never went before the cameras. This book is published in the hope that *The Gladiators* will be produced for cinema or television.

Gladiators Reaktion Books

Everyone has heard of George Balanchine. Few outside Russia know of Leonid Yakobson, Balanchine's contemporary, who remained in Lenin's Russia and survived censorship during the darkest days of Stalin. Like Shostakovich, Yakobson suffered for his art and yet managed to create a singular body of revolutionary dances that spoke to the Soviet condition. His work was often considered so culturally explosive that it was described as like a bomb going off." Based on untapped archival collections of photographs, films, and writings about Yakobson's work in Moscow and St. Petersburg for the Bolshoi

and Kirov ballets, as well as interviews with former dancers, family, and audience members, this illuminating and beautifully written biography brings to life a hidden history of artistic resistance in the USSR through this brave artist, who struggled against officially sanctioned anti-Semitism while offering a vista of hope.

The Gladiators vs. Spartacus, Volume 2
Cambridge Scholars
Publishing

Classical ballet was perhaps the most visible symbol of aristocratic culture and its isolation from the rest of Russian society under the tsars. In the wake of the October Revolution, ballet, like all of the arts, fell under the auspices of the Soviet authorities. In light of these events, many feared that the imperial

ballet troupes would be disbanded. Instead, the Soviets attempted to mold the former imperial ballet to suit their revolutionary cultural agenda and employ it to reeducate the masses. As Christina Ezrahi's groundbreaking study reveals, they were far from successful in this ambitious effort to gain complete control over art. *Swans of the Kremlin* offers a fascinating glimpse at the collision of art and politics during the volatile first fifty years of the Soviet period. Ezrahi shows how the producers and performers of Russia's two major troupes, the Mariinsky (later Kirov) and the Bolshoi, quietly but effectively resisted Soviet cultural hegemony during this period. Despite all controls put on them, they managed to maintain the classical forms and traditions of their rich artistic past and to further develop their art form. These aesthetic and professional standards proved to be the power behind the ballet's worldwide appeal. The troupes soon became the showpiece of Soviet cultural achievement, as

they captivated Western audiences during the Cold War period. Based on her extensive research into official archives, and personal interviews with many of the artists and staff, Ezrahi presents the first-ever account of the inner workings of these famed ballet troupes during the Soviet era. She follows their struggles in the postrevolutionary period, their peak during the golden age of the 1950s and 1960s, and concludes with their monumental productions staged to celebrate the fiftieth anniversary of the revolution in 1968.

Spartacus Bloomsbury Publishing

In *The Classics and Children's Literature between West and East* a team of contributors from different continents offers a survey of the reception of Classical Antiquity in children's and young adults' literature by applying regional perspectives.

The *Spartacus War* Princeton University Press
Spartacus, the Thracian gladiator turned rebel leader, endures as a near-mythic hero who fought for

the oppressed against a Roman oligarchy built on the backs of slave labor. The image of Spartacus as a noble if doomed avenger is familiar and his story has been retold through history as a cautionary tale about social injustice. The television series *Spartacus* takes a different view, with a violent depiction of the man and his times and a focus on the archetype of the gladiator—powerful, courageous and righteous. This collection of new essays studies the series as an exploration of masculinity. In the world of *Spartacus*, men jockey for social position, question the nature of their lives, examine their relationships with women and with each other, and explore their roles in society and the universe. The series also offers a compelling study of the composite nature of historical narrative in television and film, where key facts from original sources are interwoven with period embellishments, presenting audiences with a history and a fiction whose lines remain blurred by a distant yet all-too-familiar past.

The seven kings of Rome Palgrave Macmillan

"This biography of the young Stalin is more than the story of how a revolutionary was made: it is the first

serious investigation, using the full range of Russian and Georgian archives, to explain Stalin's evolution from a romantic and idealistic youth into a hardened political operative. Suny takes seriously the first half of Stalin's life: his intellectual development, his views on issue of nationalities and nationalism, and his role in the Social Democratic debates of the late nineteenth and early twentieth centuries. This book narrates an almost tragic downfall; we see Stalin transform from a poor provincial seminarian, who wrote romantic nationalist poetry, into a fearsome and brutal ruler. Many biographers of Stalin turn to shallow psychological analysis in seeking to explain his embrace of revolution, focusing on the beatings he suffered at the hands of his father or his hero-worship of Lenins, or sensationalizing Stalin's involvement in violent activity. Suny seeks to show Stalin in the complex context of the oppressive tsarist

police-state in which he lived and debates and party politics that animated the revolutionary circles in which he moved.

Though working from fragmentary evidence from disparate sources, Suny is able to place Stalin in his intellectual and political context and reveal, not only a different analysis of the man's psychological and intellectual transformation, but a revisionist history of the revolutionary movements themselves before 1917" --

Riccardo Freda Bloomsbury Publishing
Russia possesses one of the richest and most admired literatures of Europe, reaching back to the eleventh century. A History of Russian Literature provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day, still rife with the creative experiments of post-Soviet literary life. The volume proceeds chronologically in five parts, extending from Kievan Rus' in the 11th century to the present day. The coverage strikes a balance between extensive overview and in-depth thematic focus. Parts are

organized thematically in chapters, which a number of keywords that are important literary concepts that can serve as connecting motifs and 'case studies', in-depth discussions of writers, institutions, and texts that take the reader up close and. Visual material also underscores the interrelation of the word and image at a number of points, particularly significant in the medieval period and twentieth century. The History addresses major continuities and discontinuities in the history of Russian literature across all periods, and in particular bring out trans-historical features that contribute to the notion of a national literature. The volume's time-range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries, space, Holy Russia, and the charismatic king that offers culturally relevant material to later writers. This volume delivers a fresh view on a series of key questions about Russia's literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). This holistic narrative underscores the ways in which context and text are densely woven in Russian literature, and

demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures, historical events and literary politics, literary theory and literary innovation.

Spartacus and the Slave War 73 – 71 BC

University of Pittsburgh Pre

In 72 B.C., in the heart of Rome's

Mediterranean empire, a slave named

Spartacus ignited one of the most violent

episodes of slave

resistance in the history of the Roman

Empire - indeed in the world annals of slavery.

This volume organizes original translations of

80 Greek and Latin sources into topical

chapters that look at the daily lives of slaves

trained as gladiators and those who labored

on farms in Italy and Sicily, including

accounts of revolts that preceded and

anticipated that of Spartacus. In a

carefully crafted introductory essay,

Shaw places Spartacus in the broader context

of first and second century B.C. Rome, Italy and Sicily and

explains why his story continues to be a

popular symbol of rebellion today. The

volume also includes a glossary, chronology,

selected bibliography, three maps, an

annotated list of ancient writers, and questions

for consideration. Seduction and Power

BRILL

Using previously unpublished

correspondence and personal journal entries

from screenwriter Abraham Polonsky,

neglected notices in Variety and other

Hollywood trade publications, and a wide

range of published sources, this narrative

backstory of rival movie productions of The

Gladiators vs Spartacus documents that intense

competition with greater precision and clarity than

any other existing account. The key role

that this little-known chapter of Hollywood's

blacklist history played, in connection with Dalton

Trumbo's successful effort to win screen

credit for Spartacus, is now for the first time

available to film historians and lay readers. A

companion study, Volume 2, is devoted to Abraham

Polonsky 's rediscovered screenplay.

Shakespeare and Crisis Franz Steiner Verlag

Shakespeare and Crisis: One hundred years of

Italian narratives explores how Shakespeare

intervened in the Italian socio-political and cultural

scene between his third and fourth centenaries, at times

which were manifestly perceived as ' critical ' . It

asks which complex mythopoeitic processes

contributed to shaping regimes of reading

Shakespeare in response to those times of crisis. Crises

of national identity during the Great War and the

Fascist regime, crises of history in the 1970s, and

crises of representation in the second half of the

twentieth century extending into the new

millennium constitute the three main areas of a

discussion that ultimately aims at probing into the

role of literature at times of crisis. The volume situates

itself at the juncture of European Shakespeare

studies and studies of Shakespeare and Italy. It

addresses essential questions about the position of literature in society, offering at different levels new insights for scholars, students, and the general reader.

Spartacus Edinburgh University Press
This volume deals with the American production "Spartacus" and the British-American-Italian co-production Rome. In the examination of the present, a turn to Greek or Roman antiquity can be observed again and again. To find there the roots of Western society for politics, economics or philosophy, or to derive comparative arguments for expansionist efforts or decline, is not just part of the rhetorical commonplace. So it is not surprising that the TV series format also takes up this period. Whereas in Rome the attempt is made to work through the historical guidelines in great detail, in Spartacus, apart from the rough sketch of the plot, one can speak of a far-reaching neglect of the historical situation. From a (media) ethical perspective, specific approaches to responsibility, the transmission of values, loyalty, education, self-

discipline, and religion can be identified in the series, which can be interpreted as self-statements of the present or the producers.
STARZ Spartacus
Routledge
On the 100th anniversary of the Russian Revolution, the epic story of an enormous apartment building where Communist true believers lived before their destruction The House of Government is unlike any other book about the Russian Revolution and the Soviet experiment. Written in the tradition of Tolstoy's War and Peace, Grossman's Life and Fate, and Solzhenitsyn's The Gulag Archipelago, Yuri Slezkine's gripping narrative tells the true story of the residents of an enormous Moscow apartment building where top Communist officials and their families lived before they were destroyed in Stalin's purges. A vivid account of the personal and public lives of Bolshevik true believers, the book begins with their conversion to Communism and ends with their children's loss of faith and the fall of the Soviet Union. Completed in 1931, the House of Government, later known as the House on the Embankment, was located across the Moscow River from the Kremlin. The

largest residential building in Europe, it combined 505 furnished apartments with public spaces that included everything from a movie theater and a library to a tennis court and a shooting range. Slezkine tells the chilling story of how the building's residents lived in their apartments and ruled the Soviet state until some eight hundred of them were evicted from the House and led, one by one, to prison or their deaths. Drawing on letters, diaries, and interviews, and featuring hundreds of rare photographs, The House of Government weaves together biography, literary criticism, architectural history, and fascinating new theories of revolutions, millennial prophecies, and reigns of terror. The result is an unforgettable human saga of a building that, like the Soviet Union itself, became a haunted house, forever disturbed by the ghosts of the disappeared.
Film and the Classical Epic Tradition
Createspace
Independent Publishing Platform
Study on the teachings of Om k ra B b , Hindu and sufi saint, from Koraput District in Orissa.
Arthur Koestler Brandeis University Press
Brought vividly to life on screen, the myth of

ancient Rome resonates through modern popular culture. Projecting the Past examines how the cinematic traditions of Hollywood and Italy have resurrected ancient Rome to address the concerns of the present. The book engages contemporary debates about the nature of the classical tradition, definitions of history, and the place of the past in historical film.

Our Mythical Childhood... The Classics and Literature for Children and Young Adults McFarland
Gladiator, rebel slave leader, revolutionary: the figure of Spartacus frequently serves as an icon of resistance against oppression in modern political movements, while his legend has inspired numerous receptions over the centuries in many different media. With its visually excessive style of graphic sex and CGI-enhanced violence, the four seasons of the premium cable television series STARZ Spartacus tells the story of the historical Thracian gladiator who led a

slave uprising against the Roman Republican army from 73 to 71 BC. STARZ Spartacus: Reimagining an Icon on Screen is the first scholarly volume to explore the entirety of this critically acclaimed and commercially successful drama series. This new volume brings together pioneering and provocative essays written by an international cast of leading classical scholars and experienced media critics. Turning a sharp eye on the series' historical framework, visual and narrative style, thematic overtones, and interaction with contemporary popular culture, this volume also engages with the authenticity of the production and considers its place in the tradition of epic films and television series set in ancient Rome. At once both erudite and entertaining, STARZ Spartacus: Reimagining an Icon on Screen is an invaluable resource for

both students and scholars eager to confront a new Spartacus, as the hero of the slave revolt is recast for a twenty-first century audience.

Stalin Cambridge Scholars Publishing
'Life, liberty and the pursuit of happiness' is perhaps the most famous phrase of all in the American Declaration of Independence. Thomas Jefferson's momentous words are closely related to the French concept of 'liberte, egalite, fraternite'; and both ideas incarnate a notion of freedom as inalienable human right that in the modern world we expect to take for granted. In the ancient world, by contrast, the concepts of freedom and equality had little purchase. Athenians, Spartans and Romans all possessed slaves or helots (unfree bondsmen), and society was unequal at every stratum. Why, then, if modern society abominates slavery, does what antiquity thought about serfdom matter today? Page duBois shows that slavery, far from being extinct, is alive and well in the contemporary era. Slaves are associated not just with the Colosseum of ancient Rome but also with Californian labour factories and south Asian sweatshops, while young women and children appear increasingly vulnerable to

sexual trafficking. Applying such modern experiences of bondage (economic or sexual) to slavery in antiquity, the author explores the writings on the subject of Aristotle, Plautus, Terence and Aristophanes. She also examines the case of Spartacus, famous leader of a Roman slave rebellion, and relates ancient notions of liberation to the all-too-common immigrant experience of enslavement to a globalized world of rampant corporatism and exploitative capitalism.

Ancient Violence in the Modern Imagination

McFarland

Born in Budapest in 1905, Arthur Koestler was a pivotal European writer and intellectual who inspired, provoked, and intrigued in equal measure. Koestler wrote enduring works of reportage and memoir, but he is most famous for his political novel *Darkness at Noon*, which received widespread international acclaim. In *Arthur Koestler*, Edward Saunders offers a fresh and clear-eyed account of the life and work of an enigmatic, challenging writer who continues to polarize opinion today. Saunders sketches Koestler as a leading documentarian of some of the key moments in twentieth-century European history, showing the remarkable ways that he was able to stage

himself as a witness to them. Saunders explores Koestler's struggle with his Jewish identity, outlines his ideas on the theory of science and the ways he tried to imagine the future of science and humankind, and directly engages with the controversial claims of sexual violence that have emerged in the years following Koestler's suicide. Differentiating the life Koestler led from the story he wanted to tell about it and various ways the public has influenced his reputation after his death, this book offers a balanced portrait of a vibrant figure in twentieth-century arts and letters.

Spartacus: The Gladiator Yale

University Press
Returning to his village after escaping the Roman army, Spartacus is betrayed by his jealous king and forced into life as a gladiator before executing a daring overthrow and assuming leadership over an army of escaped slaves.

Projecting the Past Routledge

The games comprised gladiatorial fights, staged animal hunts (venationes) and the executions of convicted criminals and prisoners

of war. Besides entertaining the crowd, the games delivered a powerful message of Roman power: as a reminder of the wars in which Rome had acquired its empire, the distant regions of its far-flung empire (from where they had obtained wild beasts for the venatio), and the inevitability of Roman justice for criminals and those foreigners who had dared to challenge the empire's authority. Though we might see these games as bloodthirsty, cruel and reprehensible condemning any alien culture out of hand for a sport that offends our sensibilities smacks of cultural chauvinism. Instead one should judge an ancient sport by the standards of its contemporary cultural context. This book offers a fascinating, and fair historical appraisal of gladiatorial combat, which will bring the games alive to the reader and help them see them through the eyes of the ancient Romans. It will answer questions about

gladiatorial combat such as: What were its origins? Why did it disappear? Who were gladiators? How did they become gladiators? What was there training like? How did the Romans view gladiators? How were gladiator shows produced and advertised? What were the different styles of gladiatorial fighting? Did gladiator matches have referees? Did every match end in the death of at least one gladiator? Were gladiator games mere entertainment or did they play a larger role in Roman society? What was their political significance?

Elections and

Electioneering in Rome

John Benjamins Publishing Company

This unique literary study of Yiddish children's periodicals casts new light on secular Yiddish schools in America in the first half of the twentieth century. Rejecting the traditional religious education of the Talmud Torahs and congregational schools, these Yiddish schools chose Yiddish itself as the primary conduit of Jewish identity and culture. Four Yiddish school networks

emerged, which despite their political and ideological differences were all committed to propagating the Yiddish language, supporting social justice, and preparing their students for participation in both Jewish and American culture. Focusing on the Yiddish children's periodicals produced by the Labor Zionist Farband, the secular Sholem Aleichem schools, the socialist Workmen's Circle, and the Ordn schools of the Communist-aligned International Workers Order, Naomi Kadar shows how secular immigrant Jews sought to pass on their identity and values as they prepared their youth to become full-fledged Americans.