

Imperial Dancer

In this rich interdisciplinary study Tim Scholl provides a provocative and timely re-evaluation of the development of ballet from the 1880s to the middle of the twentieth century. In the light of a thoughtful re-appraisal of dance classicism he locates the roots of modern ballet in the works of Marius Petipa, rather than in the much-celebrated choreographic experiments of Diaghilev's Ballet Russe. Not only is this the first book to present nineteenth- and twentieth-century ballet as a continuous rather than broken tradition, From Petipa to Balanchine places works such as *Sleeping Beauty*, *Les Sylphides*, *Apollo* and *Jewells* in their proper cultural and artistic context. The only English-language study to be based on the original Russian sources, this book will be essential reading for all dance scholars. Written in an engaging and elegant style it will also appeal to anyone interested in the history of ballet generally.

The vivacious Mathilde Kschessinska (1872-1971) was the mistress of three Russian Grand Dukes and the greatest ballerina of her generation. As a young girl, she had enjoyed romantic troika rides, and passionate nights, with the future Tsar Nicholas II. When their relationship ended Mathilde began simultaneous affairs with Nicholas's cousin, Grand Duke Sergei and Grand Duke Andrei Vladimirovich. When her son was born in 1902 nobody knew for certain the identity of the father - except that he was undoubtedly a Romanov. In ballet, she partnered the great Vaslav Nijinsky, became a force to be reckoned with in the Imperial Theatre and, later in life, taught Margot Fonteyn. Mathilde Kschessinska is mentioned in almost every book about the Romanovs but so many myths surround her that she has become the stuff of legend. It is said a hoard of Romanov treasure lies buried under her house in St Petersburg and that a secret passage connected her home to the Winter Palace. Even her own memoirs, published in the 1960s, are as much fantasy as reality. The real story, which this book will reveal, lies in what Mathilde did not say.

When the body of a prima ballerina is discovered in the snow, Lady Emily races through Saint Petersburg to solve the murder, while a ghostly dancer appears to take the lost ingenue's place.

Imperial Dancer The History Press

Named after a small neighborhood in London where its members settled as young adults, the Bloomsbury Group produced an impressive body of work that yielded British Post-Impressionist painting, literary modernism, the field of macroeconomics, and a new direction for public taste in art. This Companion offers a comprehensive guide to the intellectual and social contexts surrounding Bloomsbury and its coterie, which includes writer Virginia Woolf, economist Maynard Keynes, and art critic Roger Fry, among others. Thirteen chapters from leading scholars and critics explore the Bloomsbury Group's rejection of Victorian values and social mores, their interventions in issues of empire and international politics, their innovations in the literary and visual arts, and more. Complete with a chronology of key events and a detailed guide to further reading, this Companion provides scholars and students of English literature with fresh perspectives on the achievements of this remarkable circle of friends.

The story of the splendidly unpredictable Russian dancer who ruffled the feathers of the Bloomsbury set and became the wife of John Maynard Keynes Born in 1891 in St Petersburg, Lydia Lopokova lived a long and remarkable life. Her vivacious personality and the sheer force of her charm propelled her to the top of Diaghilev's Ballet Russes. Through a combination of luck, determination and talent, Lydia became a star in Paris, a vaudeville favourite in America, the toast of Britain and then married the world-renowned economist, and formerly homosexual, John Maynard Keynes. Lydia's story links ballet and the Bloomsbury group, war, revolution and the economic policies of the super-powers. She was an immensely captivating, eccentric and irreverent personality: a bolter, a true bohemian and, eventually, an utterly devoted wife.

In this pathbreaking study, Fiona I. B. Ngô examines how geographies of U.S. empire were

perceived and enacted during the 1920s and 1930s. Focusing on New York during the height of the Harlem Renaissance, Ngô traces the city's multiple circuits of jazz music and culture. In considering this cosmopolitan milieu, where immigrants from the Philippines, Cuba, Puerto Rico, Mexico, Japan, and China crossed paths with blacks and white "slummers" in dancehalls and speakeasies, she investigates imperialism's profound impact on racial, gendered, and sexual formations. As nightclubs overflowed with the sights and sounds of distant continents, tropical islands, and exotic bodies, tropes of empire provided both artistic possibilities and policing rationales. These renderings naturalized empire and justified expansion, while establishing transnational modes of social control within and outside the imperial city. Ultimately, Ngô argues that domestic structures of race and sex during the 1920s and 1930s cannot be understood apart from the imperial ambitions of the United States.

A literary sensation and runaway bestseller, this brilliant debut novel tells with seamless authenticity and exquisite lyricism the true confessions of one of Japan's most celebrated geisha. Nominated as one of America's best-loved novels by PBS's *The Great American Read* Speaking to us with the wisdom of age and in a voice at once haunting and startlingly immediate, Nitta Sayuri tells the story of her life as a geisha. It begins in a poor fishing village in 1929, when, as a nine-year-old girl with unusual blue-gray eyes, she is taken from her home and sold into slavery to a renowned geisha house. We witness her transformation as she learns the rigorous arts of the geisha: dance and music; wearing kimono, elaborate makeup, and hair; pouring sake to reveal just a touch of inner wrist; competing with a jealous rival for men's solicitude and the money that goes with it. In *Memoirs of a Geisha*, we enter a world where appearances are paramount; where a girl's virginity is auctioned to the highest bidder; where women are trained to beguile the most powerful men; and where love is scorned as illusion. It is a unique and triumphant work of fiction—at once romantic, erotic, suspenseful—and completely unforgettable.

The book provides highlights on the key concepts and trends of evolution in History of Chinese Examination System, as one of the series of books of "China Classified Histories".

This book discusses the way in which those born into the British empire were persuaded to accept it, often with enthusiasm. The study compares the perceptions of people at 'home', in the dominions and in the colonies. Across the diversity of imperial territories it explores themes such as the diverse nature of political socialisation, the various agents and agencies of persuasion, reaction to the 'experience of dominance' by dominant and dominated, the paradoxical impact of the missionary and the subversive role of some women. It also considers the significant issues of colonial adaptation, resistance and rejection, and the post-imperial consequences of imperialism.

Drawing on a wealth of primary and secondary sources, this book explores how far imperial culture penetrated antipodean city institutions. It argues that far from imperial saturation, the city 'Down Under' was remarkably untouched by the Empire.

Dance and the Hollywood Latina asks why every Latina star in Hollywood history began as a dancer or danced onscreen. Introducing the concepts of "inbetweenness" and "racial mobility" to further illuminate how racialized sexuality and the dancing female body operate in film, this book focuses on the careers of Dolores Del Rio, Rita Hayworth, Carmen Miranda, Rita Moreno, and Jennifer Lopez and helps readers better understand how the United States grapples with race, gender, and sexuality through dancing bodies on screen.

In *Corporeal Politics*, leading international scholars investigate the development of dance as a deeply meaningful and complex cultural practice across time,

placing special focus on the intertwining of East Asia dance and politics and the role of dance as a medium of transcultural interaction and communication across borders. Countering common narratives of dance history that emphasize the US and Europe as centers of origin and innovation, the expansive creativity of dance artists in East Asia asserts its importance as a site of critical theorization and reflection on global artistic developments in the performing arts. Through the lens of “corporeal politics”—the close attention to bodily acts in specific cultural contexts—each study in this book challenges existing dance and theater histories to re-investigate the performer's role in devising the politics and aesthetics of their performance, as well as the multidimensional impact of their lives and artistic works. Corporeal Politics addresses a wide range of performance styles and genres, including dances produced for the concert stage, as well as those presented in popular entertainments, private performance spaces, and street protests.

In 1927, on the northeast corner of Cherokee and Iowa Streets in south St. Louis, a multistory, multipurpose building was erected. Retail shops and a bowling alley occupied the first floor, while upstairs was a place that defied the imagination of someone driving by in their brand new Model T Ford. Today, that upstairs space, with its lofty ceiling, huge maple tongue-in-groove dance floor, and wraparound balcony, is the Casa Loma Ballroom -- St. Louis' last grand ballroom. Today, one gets the feeling that the ghosts of the big bands and the vocalists still linger there -- and with good reason. Just about everybody who was anybody played there at one time or another. Ol' Blue Eyes himself, before he was the idol of millions, received just a meager "Featured Singer, Frank Sinatra" note at the bottom of the Casa Loma bill the night he played with the Harry James Orchestra.

The 150th Anniversary special edition of the best-selling reference book of all time! The ebook format allows curious readers to keep millions of searchable facts at their fingertips. The World Almanac® and Book of Facts is America's top-selling reference book of all time, with more than 82 million copies sold. Since 1868, this compendium of information has been the authoritative source for all your entertainment, reference, and learning needs. The 150th anniversary edition celebrates its illustrious history while keeping an eye on the future. Praised as a "treasure trove of political, economic, scientific and educational statistics and information" by The Wall Street Journal, The World Almanac and Book of Facts will answer all of your trivia needs—from history and sports to geography, pop culture, and much more. Features include: 150 Years of The World Almanac: A special feature celebrating The World Almanac's historic run includes highlights from its distinguished past and some old-fashioned "facts," illustrating how its defining mission has changed with the times. Historical Anniversaries: The World Almanac's recurring feature expands to incorporate milestone events and cultural touchstones dating to the book's founding year, from the impeachment of President Andrew Johnson to the publication of Little Women. World Almanac Editors' Picks: Greatest Single-Season Performances: In light of Russell

Westbrook's unprecedented 42 regular-season triple-doubles, The World Almanac takes a look back at athletes' best single-season runs. Statistical Spotlight: A popular new feature highlights statistics relevant to the biggest stories of the year. These data visualizations provide important context and new perspectives to give readers a fresh angle on important issues. The Obama Presidency: A year after Barack Obama's second term came to a close, The World Almanac reviews the accomplishments, missteps, and legacy of the 44th president. The World at a Glance: This annual feature of The World Almanac provides a quick look at the surprising stats and curious facts that define the changing world. Other New Highlights: A biography of the 45th president and profile of the Trump administration; 2016 election results; and statistics on crime, health care, overdose deaths, shootings, terrorism, and much more. The Year in Review: The World Almanac takes a look back at 2017 while providing all the information you'll need in 2018. 2017—Top 10 News Topics: The editors of The World Almanac list the top stories that held the world's attention in 2017. 2017—Year in Sports: Hundreds of pages of trivia and statistics that are essential for any sports fan, featuring a preview of the 2018 Winter Olympic Games, complete coverage of the 2017 World Series, new tables of NBA, NHL, and NCAA statistics, and much more. 2017—Year in Pictures: Striking full-color images from around the world in 2017. 2017—Offbeat News Stories: The World Almanac editors found some of the quirkiest news stories of the year, from the king who secretly worked as an airline pilot for decades to the state that's auctioning off its governor's mansion. World Almanac Editors' Picks: Time Capsule: The World Almanac lists the items that most came to symbolize the year 2017, from news and sports to pop culture.

Arguing that social dance haunted the interwar imagination, Zimring reveals the powerful figurative importance of music and dance, both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analysing paintings, films, memoirs, ballet, documentary texts and writings by Modernist authors, Zimring illuminates the ubiquitous presence of social dance in the British imagination during a time of cultural transition and recuperation.

Throughout centuries of European colonial domination, the bodies of Middle Eastern dancers, male and female, move sumptuously and seductively across the pages of Western travel journals, evoking desire and derision, admiration and disdain, allure and revulsion. This profound ambivalence forms the axis of an investigation into Middle Eastern dance—an investigation that extends to contemporary belly dance. Stavros Stavrou Karayanni, through historical investigation, theoretical analysis, and personal reflection, explores how Middle Eastern dance actively engages race, sex, and national identity. Close readings of colonial travel narratives, an examination of Oscar Wilde's *Salome*, and analyses of treatises about Greek dance, reveal the intricate ways in which this controversial dance has been shaped by Eurocentric models that define and control identity performance.

Little is known outside of Russia about the nation's musical heritage prior to the nineteenth century. Western scholarship has tended to view the history of Russian music as not beginning until the end of the eighteenth century. Marina Ritzarev's work shows this interpretation to be misguided. Starting from an examination of the rich legacy of Russian music up to 1700, she explores the development of music over the course of the eighteenth century, a period of

especially intense Westernization and secularization. The book focuses on what is characteristic and crucial to Russian music during this period, rather than seeking to provide a comprehensive survey. The musical culture of the time is discussed against the rich background of social, political and cultural life, tying together many of the phenomena that used to be viewed separately. The book highlights the importance of previously marginalized sectors - serf culture, choral sacred culture, the contribution of foreign musicians, the significant influence of Freemasonry, the role of Ukrainian and West-European cultures and so on - as well as casting new light on the well-researched topic of Russian opera. Much new archival material is introduced, and revised biographies of the two leading eighteenth-century Russian composers, Maxim Berezovsky and Dmitry Bortniansky, are provided, as well as those of the serf composer Stepan Degtyarev and the Italian Giuseppe Sarti. The book places eighteenth-century Russian music on the European map, and will be of particular importance for the study of European musical cultures remote from such centres as Italy, Germany-Austria and France. Eighteenth-century Russian music is organically linked with its past and future and its contributory role in forming the Russian national identity and developing the Russian idiom is clarified.

Virginia Woolf always stayed ahead of her time. Championing gender equality when women could not vote; publishing authors from Pakistan, France, Austria and other parts of the world, while nationalism in Britain was on the rise; and befriending outcasts and social pariahs. As such, what could have possibly interested her in the works of nineteenth-century Russian writers, austere and, at times, misogynistic thinkers preoccupied with peasants, priests, and paroxysms of the soul? This study explains the chronological and cultural paradox of how classic Russian fiction became crucial to Woolf's vision of British modernism. We follow Woolf as she begins to learn Russian, invents a character for a story by Dostoevsky, ponders over Sophia Tolstoy's suicide note, and proclaims Chekhov a truly 'modern' writer. The book also examines British modernists' fascination with Russian art, looking at parallels between Roger Fry's articles on Russian Post-Impressionists and Woolf's essays on Chekhov, Dostoevsky, Tolstoy, and Turgenev.

Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, *Dancing Genius* opens up questions about authorship in dance, about critical evaluation of performance practice, and the manner in which past events are turned into history.

Born in St. Petersburg, Russia, in 1881, Anna Pavlova grew up dreaming of becoming a prima ballerina. Throughout her lifetime, Anna inspired and encouraged people around the world with her exceptionally graceful and expressive dance. Believing that expressing beauty is essential to the human spirit, Anna strove to help audiences discover the soaring beauty that could uplift their spirits.

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