

Bloomsbury Ballerina Lydia Lopokova Imperial Danc

Firebird Susan Sellers.2022-07-05 This richly imagined novel tells the surprising story of two of Bloomsbury's most unlikely lovers - John Maynard Keynes, the distinguished economist, and the extrovert Russian dancer Lydia Lopokova. Firebird is the third novel of prize-winning author Susan Sellers, who is also an expert on Bloomsbury and the writing of Virginia Woolf. / Weaving biography and fiction, Firebird explores the tangle of Bloomsbury's bohemian relationships as lifestyles are challenged and allegiances shift following Lydia's explosive arrival. / It is the winter of 1921 and Diaghilev's Ballets Russes launch a flamboyant new production at London's Alhambra Theatre. Maynard Keynes is in the audience, though he expects little from the evening. Despite Lydia's many triumphs, including the title role in Stravinsky's Firebird, Maynard's mind is made up - he considers her 'a rotten dancer'. Besides, Lydia has at least one husband in tow and Maynard has only ever loved men. Tonight, however, he is moved by her performance, and when the ballet closes in financial disaster leaving its cast penniless, he invites Lydia to move into his Bloomsbury house. / No strangers to scandalously unconventional liaisons, Maynard's Bloomsbury friends - Virginia and Leonard Woolf, Vanessa and Clive Bell, Duncan Grant and Lytton Strachey - are intrigued to find the resolutely homosexual Maynard falling for a woman. They assume it is a passing fad. After all, Lydia is a noisy, uneducated chatterbox, while Maynard is a brilliant intellectual whose encyclopaedic knowledge and genius for strategy have already made him indispensable to the Treasury. But when Maynard pulls out of a Royal Commission tour to stay close to Lydia, his friends realise they must act. As Virginia writes to her sister Vanessa, everything they value risks ruin from this 'parakeet' whose conversation is limited to 'one shriek, two dances'. Anything other than a brief affair would be 'a fatal and irreparable mistake'. Maynard must be rescued from himself. / Vividly recreating Lydia's life-changing journey from Tsarist St Petersburg to Jazz Age London via the Paris of Proust and Picasso, this compelling new novel celebrates a love story that is utterly unexpected, true, and stranger than fiction.

La Nijinska .2022-04-06 La Nijinska is the first biography of twentieth-century ballet's premier female choreographer, shedding new light on the modern history of ballet, and recuperating the memory of lost works and forgotten artists, all while revealing the sexism that still confronts women choreographers in the ballet world.

The Dance of the Dolls Lucy Ashe.2023-09-05 A novel about obsessive love featuring two ballet dancers—identical twin sisters Olivia and Clara Marionetta—with a terrifying climax set in the world of ballet in pre-war London. The Dance of the Dolls tells the story of identical twin ballerinas rehearsing for Coppélia at the recently opened Sadler's Wells Theatre. Superficially, even their differences are complementary: Olivia aspires to be the perfect ballerina while Clara is rebellious and independent. Clara takes up a relationship with the bohemian and passionate Nathan, a pianist at the theater. Meanwhile, Olivia is unaware that she has cast a spell on another frequent visitor to Sadler's Wells: Samuel, a bashful apprentice ballet shoemaker who steals into the building as often as he can to watch her dance. But as the sisters rehearse, danger lurks. The story of Coppélia and the dancing doll threatens to become a dark and sinister reality. Olivia becomes jealous of Nathan's adoration of Clara, while Clara discovers that being adored can feel suffocating. Samuel dreams of being recognized by Olivia and wonders how far he would go to achieve his goal, while Nathan, a musical child prodigy, struggles to adapt to adulthood and begins to blur the lines between reality and his dark fantasy world . . .

Giblin's Platoon William Coleman,Selwyn Cornish,Alf Hagger.2006-04-01 This book tells the story of four men - L.F.Giblin, J.B. Brigden, D.B.Copland, and Roland Wilson - who, in 1920s Tasmania, formed a personal and intellectual bond that was to prove a pivot of economic thought, policy-making and institution-building in mid-century Australia.--p. ix.

Hedgehogging Barton Biggs.2011-01-11 Rare is the opportunity to chat with a legendary financial figure and hear the unvarnished truth about what really goes on behind the scenes. Hedgehogging represents just such an opportunity, allowing you to step inside the world of Wall Street with Barton Biggs as he discusses investing in general, hedge funds in particular, and how he has learned to find and profit from the best moneymaking opportunities in an eat-what-you-kill, cutthroat investment world.

Writing Dancing Together V. Briginshaw,Ramsay Burt.2009-04-23 With a political agenda foregrounding collaborative practice to promote ethical relations, these individually and joint written essays and interviews discuss dances often with visual art, theatre, film and music, drawing on continental philosophy to explore notions of space, time, identity, sensation, memory and ethics.

A Life Well Danced: Maria Zybina's Russian Heritage Her Legacy of Classical Ballet and Character Dance Across Europe Jane Gall

Spooner.2023-01-28 This book explores the relationships between dancers and their teachers, and classical ballet pedagogy through the life of Maria Zybina. It was inspired by the author's direct connection through Zybina and her teachers.

Economic Principles David Warsh.2010-06-15 For nearly ten years, readers of the Sunday Boston Globe and newspapers around America have delighted in David Warsh's column, Economic Principals. This collection shows why. Taken as a whole, Warsh's writings amount to a vast and colorful group portrait of the personalities who dominate modern economics -- from the luminaries to unknown soldiers to eccentrics who add sparkle to the tapestry. Partly a history of controversies in economics, partly an essay on the evolution of the field, Economic Principals offers a glimpse of one of the most important stories of our time: the metamorphosis of a priestly class of moral philosophers into the mathematical mandarins of today, whose ideas are reshaping society even as they reveal its workings in ever more subtle detail. Warsh first recounts the rise of the economic paradigm, deftly treating the rediscovery of Adam Smith and the centrality of markets. He then turns to the generation of economists for whom the Nobel Prize was created in 1969, the men who forged the modern field in a few years during and after World War II. Some, like Paul Samuelson and Milton Friedman, are well known to the public; others, like Trygvie Haavelmo and George Dantzig, are less quickly recognized. But all have interesting stories which Warsh brings to light. Tracing the high tech revolution to the current generation, he sketches younger scholars such as Jeffrey Sachs, Martin Feldstein, and others less popularly known, who rule the field today. Marking the most powerful applications of modern economics, Warsh explains how the ingenious rocket scientists of Wall Street are creating new markets and the business school wizards and leading corporate executives are reinventing the organization. Finally, in exploring the implications of modern economics, Warsh introduces us to scholars operating on the boundaries of the field, from Jane Jacobs to Noam Chomsky, and to the critics, like Donald McCloskey and Robert Reich, who have brought a bit of moral philosophy back into the economist's brave new world. At every step, Warsh maps the field with the journalist's eye for detail. Readers will see why he is considered one of the most consistently stimulating economic journalists in America today.

The Unfinished Palazzo Judith Mackrell.2018-07-05 Abandoned unfinished and left to rot on Venice's Grand Canal, 'il palazzo non finito' was once an unloved guest among the aristocrats of Venetian architecture. Yet in the 20th century it played host to three passionate and unconventional women who would take the city by storm. The staggeringly wealthy Marchesa Luisa Casati made her new home a belle epoque aesthete's fantasy and herself a living work of art; notorious British socialite Doris Castlerosse (née Delevingne) welcomed film stars and royalty to glittering parties between the wars; and American heiress Peggy Guggenheim amassed an exquisite collection of modern art, which today draws visitors from around the world. Each in turn used the Unfinished Palazzo as a stage on which to re-fashion her life, with a dazzling supporting cast ranging from D'Annunzio and Nijinsky, through Noël Coward, Winston Churchill and Cecil Beaton, to Yoko Ono. Individually sensational and collectively remarkable, these stories of modern Venice tell us much about the ways women chose to live in the 20th century.

Theatre Street Tamara Karsavina.1961

The Unfinished Palazzo Judith Mackrell.2017-09-05 The story of Venice's "Unfinished Palazzo"—told through the lives of three of its most unconventional, passionate, and fascinating residents: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim Commissioned in 1750, the Palazzo Venier was planned as a testimony to the power and wealth of a great Venetian family, but the fortunes of the Veniers waned midconstruction and the project was abandoned. Empty, unfinished, and decaying, the building was considered an eyesore until the early twentieth century when it attracted and inspired three women at key moments in their lives: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim. Luisa Casati turned her

home into an aesthete's fantasy where she hosted parties as extravagant and decadent as Renaissance court operas, spending small fortunes on her own costumes in her quest to become a "living work of art" and muse. Doris Castlerosse strove to make her mark in London and Venice during the glamorous, hedonistic interwar years, hosting film stars and royalty at glittering parties. In the postwar years, Peggy Gugenheim turned the Palazzo into a model of modernist simplicity that served as a home for her exquisite collection of modern art that today draws tourists and art lovers from around the world. Each vivid life story is accompanied by previously unseen materials from family archives, weaving an intricate history of these legendary art world eccentrics.

The Origins of the Arts Council Movement Anna Rosser Upchurch.2016-11-17 This important new book offers an intellectual history of the 'arts council' policy model, identifying and exploring the ideas embedded in the model and actions of intellectuals, philanthropists and wealthy aesthetes in its establishment in the mid-twentieth century. The book examines the history of arts advocacy for national arts policies in the UK, Canada and the USA, offering an interdisciplinary approach that combines social and intellectual history, political philosophy and literary analysis. The book has much to offer academics, cultural policy and management students, artists, arts managers, arts advocates, cultural policymakers and anyone interested in the history and current moment of public arts funding in the West.

Lydia and Maynard Lydia Lopokova,John Maynard Keynes.1989

Bloomsbury Ballerina Judith Mackrell.2013-10-17 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.

The Making of a Choreographer Beth Genné.1996 Centering on Ninette de Valois's formative years as a choreographer and a shaper of British ballet, this book closely examines her 1934 ballet *Bar aux Folies-Bergère*, which was inspired by the famous Edouard Manet painting and created for Marie Rambert's company, then known as the Ballet Club.

Mr. B Jennifer Homans.2023-11-07 PULITZER PRIZE FINALIST • "A fascinating read about a true genius and his unrelenting thirst for beauty in art and in life."—MIKHAIL BARYSHNIKOV Winner of the Plutarch Award for Best Biography and the Marfield Prize for Arts Writing • Finalist for the National Book Critics Circle Award, the Los Angeles Times Book Prize, the PEN/Jacqueline Bograd Weld Award, and the Kirkus Prize • Longlisted for the Baillie Gifford Prize Based on a decade of unprecedented research, the first major biography of George Balanchine, a broad-canvas portrait set against the backdrop of the tumultuous century that shaped the man The New York Times called "the Shakespeare of dancing"—from the bestselling author of *Apollo's Angels* New York Times Editors' Choice • ONE OF THE BEST BOOKS OF THE YEAR: The New York Times Book Review, The New Yorker, Vanity Fair, NPR, Oprah Daily Arguably the greatest choreographer who ever lived, George Balanchine was one of the cultural titans of the twentieth century—The New York Times called him "the Shakespeare of dancing." His radical approach to choreography—and life—reinvented the art of ballet and made him a legend. Written with enormous style and artistry, and based on more than one hundred interviews and research in archives across Russia, Europe, and the Americas, Mr. B carries us through Balanchine's tumultuous and high-pitched life story and into the making of his extraordinary dances. Balanchine's life intersected with some of the biggest historical events of his century. Born in Russia under the last czar, Balanchine experienced the upheavals of World War I, the Russian Revolution, exile, World War II, and the Cold War. A co-founder of the New York City Ballet, he pressed ballet in America to the forefront of modernism and made it a popular art. None of this was easy, and we see his loneliness and failures, his five marriages—all to dancers—and many loves. We follow his bouts of ill health and spiritual crises, and learn of his profound musical skills and sensibility and his immense determination to make some of the most glorious, strange, and beautiful dances ever to grace the modern stage. With full access to Balanchine's papers and many of his dancers, Jennifer Homans, the dance critic for The New Yorker and a former dancer herself, has spent more than a decade researching Balanchine's life and times to write a vast history of the twentieth century through the lens of one of its greatest artists: the definitive biography of the man his dancers called Mr. B.

The Magic of Dance Margot Fonteyn.1979 Dance magical - Dance universal - Dance experimental - Dance imperial - Dance aerial - Dance mythological - Dance traditionalal

Nijinsky Lucy Moore.2013-05-02 'He achieves the miraculous,' the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky. 'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the Ballets Russes, he had a powerful sponsor in Sergei Diaghilev - until a dramatic and public failure ended his career and set him on a route to madness. As a dancer, he was acclaimed as godlike for his extraordinary grace and elevation, but the opening of Stravinsky's *The Rite of Spring* saw furious brawls between admirers of his radically unballetic choreography and horrified traditionalists. Nijinsky's story has lost none of its power to shock, fascinate and move. Adored and reviled in his lifetime, his phenomenal talent was shadowed by schizophrenia and an intense but destructive relationship with his lover, Diaghilev. 'I am alive' he wrote in his diary, 'and so I suffer'. In the first biography for forty years, Lucy Moore examines a career defined by two forces - inspired performance and an equally headline-grabbing talent for controversy, which tells us much about both genius and madness. This is the full story of one of the greatest figures of the twentieth century, comparable to the work of Rosamund Bartlett or Sjeng Scheijen.

Flappers Judith Mackrell.2014-01-14 By the 1920s, women were on the verge of something huge. Jazz, racy fashions, eyebrowraising new attitudes about art and sex—all of this pointed to a sleek, modern world, one that could shake off the grimness of the Great War and stride into the future in one deft, stylized gesture. The women who defined this the Jazz Age—Josephine Baker, Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, and Tamara de Lempicka—would presage the sexual revolution by nearly half a century and would shape the role of women for generations to come. In *Flappers*, the acclaimed biographer Judith Mackrell renders these women with all the color that marked their lives and their era. Both sensuous and sympathetic, her admiring biography lays bare the private lives of her heroines, filling in the bold contours. These women came from vastly different backgrounds, but all ended up passing through Paris, the mecca of the avant-garde. Before she was the toast of Parisian society, Josephine Baker was a poor black girl from the slums of Saint Louis. Tamara de Lempicka fled the Russian Revolution only to struggle to scrape together a life for herself and her family. A committed painter, her portraits were indicative of the age's art deco sensibility and sexual daring. The Brits in the group—Nancy Cunard and Diana Cooper—came from pinkie-raising aristocratic families but soon descended into the salacious delights of the vanguard. Tallulah Bankhead and Zelda Fitzgerald were two Alabama girls driven across the Atlantic by a thirst for adventure and artistic validation. But beneath the flamboyance and excess of the Roaring Twenties lay age-old prejudices about gender, race, and sexuality. These flappers weren't just dancing and carousing; they were fighting for recognition and dignity in a male-dominated world. They were more than mere lovers or muses to the modernist masters—in their pursuit of fame and intense experience, we see a generation of women taking bold steps toward something burgeoning, undefined, maybe dangerous: a New Woman.

Clara & Olivia Lucy Ashe.2023-01-12 Surely you would like to be immortalised in art, fixed forever in perfection? Sadler's Wells, 1933. I would kill to dance like her. Disciplined and dedicated, Olivia is the perfect ballerina. But no matter how hard she works, she can never match identical twin Clara's charm. I would kill to be with her. As rehearsals intensify for the ballet *Coppélia*, the girls feel increasingly like they are being watched. And, as infatuation turns to obsession, everything begins to unravel.

The Dinner at Gonfarone's Peter Hulme.2019 *The Dinner at Gonfarone's* covers five years in the life of the Nicaraguan poet, Salomón de la Selva, but it also offers a picture of Hispanic New York in the years around the First World War. De la Selva is the forerunner of Latino writers like Junot Díaz

and Julia Álvarez.

Life in Dance Darcey Bussell.1998 Not since Margot Fonteyn began her legendary partnership with Rudolf Nureyev has a dancer captured the public imagination in quite the way Darcey Bussell has. From *The Dancing Times* to the cover of *Harpers & Queen* she has crossed over from the world of dance to become a household name. British, beautiful and exceptionally talented, her athleticism and grace have made her the embodiment of a new style of dance. Although she is constantly written about by others, this is the first opportunity to read Darcey on herself. In this remarkably candid memoir she talks about her training, her life both on and off the stage and offers a refreshing, funny and direct insight into a magical world. -- Book jacket.

The Unfinished Palazzo: Life, Love and Art in Venice: The Stories of Luisa Casati, Doris Castlerosse and Peggy Guggenheim Judith Mackrell.2017-09-05 The story of Venice's "Unfinished Palazzo"—told through the lives of three of its most unconventional, passionate, and fascinating residents: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim Commissioned in 1750, the Palazzo Venier was planned as a testimony to the power and wealth of a great Venetian family, but the fortunes of the Veniers waned midconstruction and the project was abandoned. Empty, unfinished, and decaying, the building was considered an eyesore until the early twentieth century when it attracted and inspired three women at key moments in their lives: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim. Luisa Casati turned her home into an aesthete's fantasy where she hosted parties as extravagant and decadent as Renaissance court operas, spending small fortunes on her own costumes in her quest to become a "living work of art" and muse. Doris Castlerosse strove to make her mark in London and Venice during the glamorous, hedonistic interwar years, hosting film stars and royalty at glittering parties. In the postwar years, Peggy Guggenheim turned the Palazzo into a model of modernist simplicity that served as a home for her exquisite collection of modern art that today draws tourists and art lovers from around the world. Each vivid life story is accompanied by previously unseen materials from family archives, weaving an intricate history of these legendary art world eccentrics.

A Short View of Russia John Maynard Keynes.1925

Dancing for Diaghilev Lydia Sokolova.1960 These memoirs can really be described as two books in one. Firstly there is the fascinating and invaluable record of the Diaghilev Ballet, written by Diaghilev's principal character dancer, who, in spite of her Russian name and the Russian fervour of her dancing was an English girl from East London ... The second aspect of the book is the personal one. It is not necessary to be a dancer to be enthralled by the adventures of the intelligent and plucky girl who survived many hardships and illnesses, professional disappointments, a difficult marriage and an anxious motherhood, to become 'The Queen of English dancers.'--Dust jacket.

Vanessa & Virginia Susan Sellers,Jenny Brown.2010-04-12 This novel of Virginia Woolf and Vanessa Bell "captures the sisters' seesaw dynamic as they vacillate between protecting and hurting each other" (*The Christian Science Monitor*). You see, even after all these years, I wonder if you really loved me. Vanessa and Virginia are sisters, best friends, bitter rivals, and artistic collaborators. As children, they fight for the attention of their overextended mother, their brilliant but difficult father, and their adored brother, Thoby. As young women, they support each other through a series of devastating deaths, then emerge in bohemian Bloomsbury, bent on creating new lives and groundbreaking works of art. Through everything—marriage, lovers, loss, madness, children, success and failure—the sisters remain the closest of co-conspirators. But they also betray each other. In this lyrical, impressionistic account, written as a love letter and an elegy from Vanessa to Virginia, Susan Sellers imagines her way into the heart of the lifelong relationship between writer Virginia Woolf and painter Vanessa Bell. With sensitivity and fidelity to what is known of both lives, Sellers has created a powerful portrait of sibling rivalry, and "beautifully imagines what it must have meant to be a gifted artist yoked to a sister of dangerous, provocative genius" (*Cleveland Plain Dealer*). "A delectable little book for anyone who ever admired the Bloomsbury group. . . . A genuine treat." —*Publishers Weekly*

Social Dance and the Modernist Imagination in Interwar Britain Rishona Zimring.2016-12-05 Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent intellectuals.

Mr Keynes' Revolution E. J. Barnes.2020-10-30 The first novel about one of the twentieth century's most remarkable figures - John Maynard Keynes. Since the war, everything's changed. But how far can you push people? Until they rise up and throw the government down? When the brilliant Maynard Keynes walks out on the Paris Peace Conference in 1919, he seems destined to obscurity. But in the crisis-ridden 1920s, he soon finds himself back on the public stage. A man of fierce intelligence but hidden susceptibilities, he is not afraid to speak the truth or hold the powerful to account, in a world on the brink of collapse. Ballerina Lydia Lopokova has fled the Russian Revolution and is now seeking her own personal salvation. The last thing she expects is to join her fate to that of a Bohemian economist. Set in a world where personal and political certainties are crumbling, and where the very future of capitalism is in question, this is a novel about money and power, as well as an unusual love story. Based on the true story of John Maynard Keynes, ground-breaking economist, controversial intellectual, government adviser, financial speculator and Bloomsbury Group member, and one of the most significant figures of the twentieth century. There have been many biographies of the founder of Keynesian Economics, but this is the first time historical fiction has put his life at centre stage. It combines the battle of the gold standard with the Russian ballet, Bohemians with central bankers, the forbidden gay world of 1920s London with the risks of currency speculation ... Virginia Woolf and Winston Churchill ... economic crisis and political disaster ... and a one-man crusade to save capitalism from disaster. Longlisted for the Peggy Chapman-Andrews First Novel Award.

The Literary Review .2007

Reading Dance Judith Mackrell.1997 Dance critic Judith Mackrell explores the many different dance forms in the Western repertoire, and looks at the work of famous choreographers from Pepita to Balanchine, including their historical context and the origins of steps.

Alla Osipenko Joel Lobenthal.2016 Examines the life and career of one of history's greatest ballerinas, a courageous rebel who paid the price for speaking truth to the Soviet state. A cast of characters drawn from all sectors of Soviet and post-Perestroika society makes this biography as encyclopedic and encompassing as a ... Russian novel--

Book Review Index - 2009 Cumulation Dana Ferguson.2009-08 Book Review Index provides quick access to reviews of books, periodicals, books on tape and electronic media representing a wide range of popular, academic and professional interests. The up-to-date coverage, wide scope and inclusion of citations for both newly published and older materials make Book Review Index an exceptionally useful reference tool. More than 600 publications are indexed, including journals and national general interest publications and newspapers. Book Review Index is available in a three-issue subscription covering the current year or as an annual cumulation covering the past year.

Radio Who's Who (1947) Cyrus Comp Andrews.2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this

knowledge alive and relevant.

European Elites and Ideas of Empire, 1917-1957 Dina Gusejnova. 2016-06-16 Explores European civilisation as a concept of twentieth-century political practice and the project of a transnational network of European elites. This title is available as Open Access.

Ballerina Deirdre Kelly. 2012 Throughout her history, the ballerina has been perceived as the embodiment of beauty and perfection--the feminine ideal. But the reality is another story. From the earliest ballerinas in the 17th century--who often led double lives as concubines--through the poverty of the corps de ballet dancers in the 1800's and the anorexic and bulimic ballerinas of George Balanchine, starvation and exploitation have plagued ballerinas throughout history. Using the stories of great dancers such as Anna Pavlova, Isadora Duncan, Suzanne Farrell, Gelsey Kirkland, Evelyn Hart, Marie Camargo, and Misty Copeland, Deirdre Kelly exposes the true rigors for women in ballet. She rounds her critique with examples of how the world of ballet is slowly evolving for the better. But to ensure that this most graceful of dance forms survives into the future, she says that the time has come to rethink ballet, to position the ballerina at its center and accord her the respect she deserves.

Imperial Dancer Coryne Hall. 2012-05-30 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.

Romantic Recollections Lydia Kyasht. 2010-08 The Russian ballerina Lydia Kyasht was very much a free spirit. A childhood friend of her fellow ballerina Tamara Karsavina, she appears frequently in the early pages of the latter's autobiography, usually as chief mischief-maker, and her autobiography reflects that aspect of her personality. She gives her impressions and experiences of European life and society, especially of the Russian Court before the revolution, but her book is as much about the author's romantic adventures as it is about her dazzling career as a dancer - I believe it is a good thing for a woman to have a lover, she writes, a bold sentiment for 1929 when her book was first published. Kyasht was born in 1885. She studied at the St Petersburg Imperial Ballet School with Pavel Gerdt and joined the Maryinsky Theatre in 1902, becoming second dancer in 1905 and first dancer in 1908. She was also a soloist with the Bolshoi (1903-4) and performed in various concert recitals. In 1908 she went to London where she succeeded Adeline Genee as prima ballerina at the Empire Theatre, performing there for several seasons until 1913. In 1912 she also danced with Diaghilev's Ballets Russes (and again in 1919), and made her New York debut in 1914. After returning to Russia to dance concert performances (1914-17) she settled in London and founded her own school (which moved to Cirencester in 1948) while also dancing in cabaret and the theatre. In 1939 she founded her own company, Ballet de la Jeunesse Anglaise, which toured England (1939) and Europe (1944) and in 1940 also ran the Lydia Kyasht Ballet. From 1953 she also taught at the Legat School. She died in 1959.

The Making of Markova Tina Sutton. 2021-11-15 In pre-World War I England, a frail Jewish girl is diagnosed with flat feet, knock knees, and weak legs. In short order, Lilian Alicia Marks would become a dance prodigy, the cherished baby ballerina of Sergei Diaghilev, and the youngest ever soloist at his famed Ballets Russes. It was there that George Balanchine choreographed his first ballet for her, Henri Matisse designed her costumes, and Igor Stravinsky taught her music—all when the re-christened Alicia Markova was just 14. Given unprecedented access to Dame Markova's intimate journals and correspondence, Tina Sutton paints a full picture of the dancer's astonishing life and times in 1920s Paris and Monte Carlo, 1930s London, and wartime in New York and Hollywood. Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century's great artists.

Virginia Woolf's Portraits of Russian Writers Darya Protopopova. 2019-02-05 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.

The Price of Peace Zachary D. Carter. 2020-05-19 NEW YORK TIMES BESTSELLER • An “outstanding new intellectual biography of John Maynard Keynes [that moves] swiftly along currents of lucidity and wit” (The New York Times), illuminating the world of the influential economist and his transformative ideas “A timely, lucid and compelling portrait of a man whose enduring relevance is always heightened when crisis strikes.”—The Wall Street Journal WINNER: The Arthur Ross Book Award Gold Medal • The Hillman Prize for Book Journalism FINALIST: The National Book Critics Circle Award • The Sabew Best in Business Book Award NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY PUBLISHERS WEEKLY AND ONE OF THE BEST BOOKS OF THE YEAR BY Jennifer Szalai, The New York Times • The Economist • Bloomberg • Mother Jones At the dawn of World War I, a young academic named John Maynard Keynes hastily folded his long legs into the sidecar of his brother-in-law's motorcycle for an odd, frantic journey that would change the course of history. Swept away from his placid home at Cambridge University by the currents of the conflict, Keynes found himself thrust into the halls of European treasuries to arrange emergency loans and packed off to America to negotiate the terms of economic combat. The terror and anxiety unleashed by the war would transform him from a comfortable obscurity into the most influential and controversial intellectual of his day—a man whose ideas still retain the power to shock in our own time. Keynes was not only an economist but the preeminent anti-authoritarian thinker of the twentieth century, one who devoted his life to the belief that art and ideas could conquer war and deprivation. As a moral philosopher, political theorist, and statesman, Keynes led an extraordinary life that took him from intimate turn-of-the-century parties in London's riotous Bloomsbury art scene to the fevered negotiations in Paris that shaped the Treaty of Versailles, from stock market crashes on two continents to diplomatic breakthroughs in the mountains of New Hampshire to wartime ballet openings at London's extravagant Covent Garden. Along the way, Keynes reinvented Enlightenment liberalism to meet the harrowing crises of the twentieth century. In the United States, his ideas became the foundation of a burgeoning economics profession, but they also became a flash point in the broader political struggle of the Cold War, as Keynesian acolytes faced off against conservatives in an intellectual battle for the future of the country—and the world. Though many Keynesian ideas survived the struggle, much of the project to which he devoted his life was lost. In this riveting biography, veteran journalist Zachary D. Carter unearths the lost legacy of one of history's most fascinating minds. The Price of Peace revives a forgotten set of ideas about democracy, money, and the good life with transformative implications for today's debates over inequality and the power politics that shape the global order. LONGLISTED FOR THE CUNDILL HISTORY PRIZE

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