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Ocherk Razvitiia Russko- Filosofii

An anthology containing 28 essays devoted to the interrelations between the arts and media. Contributions promote interdisciplinary strategies in the study of such traditional arts as dance, literature, music, and theater, as well as more modern media such as film, television, and computer-generated art. Annotation copyrighted by Book News, Inc., Portland, OR

Interart Poetics

With increasing frequency, composers of instrumental music claim to be specifically inspired by a poem or painting, a drama or sculpture, transforming the essence of this art work's features and message into their own medium, the musical language. How does the knowledge of such a transformation from one medium into the other inform our understanding of the musical work? In this round-breaking study, Siglind Bruhn makes a case for a musical genre hitherto hidden under the term program music. She defines her subject matter in relation to the term, ekphrasis, which is used by literary scholars for poems responding to works of visual art. Bruhn develops a clear methodology and a precise set of criteria, which she employs to situate musical ekphrasis within the aesthetics discourse.

Musical Ekphrasis

Every morning, the architect and writer Michael Sorkin walks downtown from his Greenwich Village apartment through Washington Square to his Tribeca office. Sorkin isn't in a hurry, and he never ignores his surroundings. Instead, he pays careful, close attention. And in Twenty Minutes in Manhattan, he explains what he sees, what he imagines, what he knows—giving us extraordinary access to the layers of history, the feats of engineering and artistry, and the intense social drama that take place along a simple twenty-minute walk.

Twenty Minutes in Manhattan

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The Skeleton in Armor

This publication documents the School of the Art Institute of Chicago's 2014-2015 William and Stephanie Sick Professorship of Theaster Gates and the course, *Architecture Acts*, vol. 1, taught in collaboration with Michael Newman and Andrew Santa Lucia.

Architecture Acts with Theaster Gates

The Spirit of Music

Modernism and the Spiritual in Russian Art

In 1911 Vasily Kandinsky published the first edition of 'On the Spiritual in Art', a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist. For many artists of late Imperial Russia – a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before – questions of religion and spirituality were of paramount importance. As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century, their relationship with 'the spiritual' – broadly defined – was inextricably linked to their roles as pioneers of modernism. This diverse collection of essays introduces new and stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid-twentieth centuries. Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names, such as Kazimir Malevich, Mikhail Larionov, and Natalia Goncharova, and introduce less well-known figures, such as the Georgian artists Ucha Japaridze and Lado Gudiashvili, and the craftswoman and art promoter Aleksandra Pogosskaia. Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context, *Modernism and the Spiritual in Russian Art: New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re-examination of the role of religion and spirituality in the visual arts in late Imperial Russia. Of interest to historians and enthusiasts of Russian art, culture, and religion, and those of international modernism and the avant-garde, it offers innovative readings of a history only partially explored, revealing uncharted corners and challenging long-held assumptions.

The Imperial Sublime

Review: "The Imperial Sublime examines the rise of the Russian empire as a literary theme alongside the creation and evolution of modern Russian poetry between the 1730s and 1840. Arising from the need to celebrate the Russian state and its expanding territories, the imperial theme quickly became enmeshed in a wider range of issues, from formal problems of genre, style, and lyric voice to the vexed relationship between the poet and Russia's ruling monarchs." "Part of a growing body of recent scholarship that has examined Russian representations of Russia's southern borderlands in the light of European orientalism and imperialism, *The Imperial Sublime* shows how the broader cultural discourses of empire can be adapted and inflected by a national literary system."--BOOK JACKET

Russian Monastic Culture

Here, the author examines Russian thinking about the Orient before the Revolution of 1917. He argues that the Russian Empire's bi-continental geography and the complicated nature of its encounter with Asia have all resulted in a variegated understanding of the East among its people.

Russian Orientalism

"Reader, where are you?", wondered, in the mid-1880s, Mikhail Saltykov-Shchedrin, one of the Russian writers that paid the most attention to the readership of his time. Saltykov-Shchedrin's call did not go unanswered. Over the past two centuries, various disciplines – from the social sciences to psychology, literary criticism, semiotics, historiography and bibliography – alternately tried to outline the specific features of the Russian reader and investigate his function in the history of Russian literary civilization. The essays collected in this volume follow in the tradition but, at the same time, present new challenges to the development of the discipline. The contributors, coming from various countries and different cultures (Russia, the US, Italy, France, Britain), discuss the subject of reading in Russia – from the age of Catherine II to the Soviet regime – from various perspectives: from aesthetics to reception, from the analysis of individual or collective practices, to the exploration of the social function of reading, to the spread and evolution of editorial formats. The contributions in this volume return a rich and articulated portrait of a culture made of great readers.

Reading in Russia

Occult and esoteric ideas became deeply embedded in Russian culture long before the Bolshevik Revolution. Everyone interested in the occult and esoteric will appreciate this book, because it documents their continued importance in Russia and raises new issues for research and discussion.

Russian Culture in War and Revolution, 1914-22

This text introduces students, scholars, and interested educated readers to the issues of human memory broadly considered, encompassing both individual memory, collective remembering by societies, and the construction of history. The book is organised around several major questions: How do memories construct our past? How do we build shared collective memories? How does memory shape history? This volume presents a special perspective, emphasising the role of memory processes in the construction of self-identity, of shared cultural norms and concepts, and of historical awareness. Although the results are fairly new and the techniques suitably modern, the vision itself is of course related to the work of such precursors as Frederic Bartlett and Aleksandr Luria, who in very different ways represent the starting point of a serious psychology of human culture.

The New Age of Russia

This is the first book-length study of Boris Eikhenbaum (1886-1959), a leading Russian Formalist and a pathbreaking Tolstoy scholar. The author carefully traces Eikhenbaum's intellectual trajectory from his pre-Formalist "philosophical" criticism, through Formalism to his later biographical criticism of Tolstoy and Lermontov. Eikhenbaum's contribution to Formalism has not heretofore received clear definition, and the author shows that his ideas and influence were even greater than previously supposed. His shift away from Formalism, with its emphasis on purely literary analysis, toward a criticism that emphasized the writer as a cultural figure is seen as a response to both political exigency and personal need. Although by the late 1910's Formalism had become poetics non grata in the Soviet Union, the author demonstrates that Eikhenbaum also had compelling intellectual reasons to move away from Formalism, which had reached a dead end. The author asserts that Eikhenbaum prolonged his scholarly life by concentrating on nineteenth-century Russian authors whose moral opposition to mainstream Russian intellectual thought served as a model for his own ethical stance in Stalin's Russia. This is particularly true of his monumental three-volume work on Tolstoy, which in its own way has been as influential as his Formalist writings. Throughout, the author relates Eikhenbaum's critical thinking to such current literary issues as intention, perception, meaning, reader reception, deconstruction, and the New Historicism.

Memory in Mind and Culture

Alexander Pushkin's four compact plays, later known as The Little Tragedies, were written at the height of the author's creative powers, and their influence on many Russian and Western writers

cannot be overestimated. Yet Western readers are far more familiar with Pushkin's lyrics, narrative poems, and prose than with his drama. The Little Tragedies have received few translations or scholarly examinations. Setting out to redress this and to reclaim a cornerstone of Pushkin's work, Evodokimova and her distinguished contributors offer the first thorough critical study of these plays. They examine the historical roots and connective themes of the plays, offer close readings, and track the transformation of the works into other genres. This volume includes a significant new translation by James Falen of the plays—"The Covetous Knight," "Mozart and Salieri," "The Stone Guest," and "A Feast in Time of Plague."

Boris Eikhenbaum

In 1833 Alexander Pushkin began to explore the topic of madness, a subject little explored in Russian literature before his time. The works he produced on the theme are three of his greatest masterpieces: the prose novella *The Queen of Spades*, the narrative poem *The Bronze Horseman*, and the lyric "God Grant That I Not Lose My Mind." Gary Rosenshield presents a new interpretation of Pushkin's genius through an examination of his various representations of madness. Pushkin brilliantly explored both the destructive and creative sides of madness, a strange fusion of violence and insight. In this study, Rosenshield illustrates the surprising valorization of madness in *The Queen of Spades* and "God Grant That I Not Lose My Mind" and analyzes *The Bronze Horseman's* confrontation with the legacy of Peter the Great, a cornerstone figure of Russian history. Drawing on themes of madness in western literature, Rosenshield situates Pushkin in a greater framework with such luminaries as Shakespeare, Sophocles, Cervantes, and Dostoevsky providing an insightful and absorbing study of Russia's greatest writer.

Dostoevsky

Weissenbacher, Stephen P. Weldon, and Tomoko Yoshida

Alexander Pushkin's Little Tragedies

In this first book-length study of Czech structuralism and semiotics in English, F. W. Galan explores one of the most important intellectual currents of the twentieth century, filling the gap between what has been written of the Russian formalism of the twenties and the French structuralism of the sixties and seventies. He records the evolution within the Prague Linguistic Circle of those theories which concern literature's change in time and the place of literature in society. In doing so, he reveals how the work of the Prague Linguistic Circle in the years 1928 to 1946 vindicate structuralism against its critics' charges that the structuralist approach—in linguistics, literary theory, film studies, and related fields—is inherently unhistorical. Overcoming this apparent methodological impasse was the main challenge confronted by the scholars of the Prague School—Roman Jakobson and Jan Mukarovsky, in particular.

Pushkin and the Genres of Madness

This book examines contemporary relations between religion, politics and urban societies from a theoretical perspective. Special attention is paid to those authors (e.g. Habermas, Taylor) who analyze new global constellations in terms of a shift from the secular to the postsecular.

Science and Religion

Jindrich Toman is especially adept at showing how characteristics of the spirit of the age, such as the ideal of collective activity, the idea of a synthesis of knowledge, and an emphasis on a socially defined commitment to scholarship, became embedded in the Prague Circle's program.

Historic Structures

Stalin's Quest for Gold tells the story of Torgsin, a chain of retail shops established in 1930 with the aim of raising the hard currency needed to finance the USSR's ambitious industrialization program. At a time of desperate scarcity, Torgsin had access to the country's best foodstuffs and goods. Initially, only foreigners were allowed to shop in Torgsin, but the acute demand for hard-currency revenues forced Stalin to open Torgsin to Soviet citizens who could exchange tsarist gold coins and objects made of precious metals and gemstones, as well as foreign monies, for foods and goods in its shops. Through her analysis of the large-scale, state-run entrepreneurship represented by Torgsin, Elena Osokina highlights the complexity and contradictions of Stalinism. Driven by the state's hunger for gold and the people's starvation, Torgsin rejected Marxist postulates of the socialist political economy: the notorious

class approach and the state hard-currency monopoly. In its pursuit for gold, Torgsin advertised in the capitalist West, encouraging foreigners to purchase goods for their relatives in the USSR; and its seaport shops and restaurants operated semilegally as brothels, inducing foreign sailors to spend hard currency for Soviet industrialization. Examining Torgsin from multiple perspectives—economic expediency, state and police surveillance, consumerism, even interior design and personnel—Stalin's Quest for Gold radically transforms the stereotypical view of the Soviet economy and enriches our understanding of everyday life in Stalin's Russia.

Exploring the Postsecular

Readers often have regarded with curiosity the creative life of the poet. In this passionate and authoritative new study, David Bethea illustrates the relation between the art and life of nineteenth-century poet Alexander Pushkin, the central figure in Russian thought and culture. Bethea shows how Pushkin, on the eve of his two-hundredth birthday, still speaks to our time. He indicates how we as modern readers might "realize"—that is, not only grasp cognitively, but feel, experience—the promethean metaphors central to the poet's intensely "sculpted" life. The Pushkin who emerges from Bethea's portrait is one who, long unknown to English-language readers, closely resembles the original both psychologically and artistically. Bethea begins by addressing the influential thinkers Freud, Bloom, Jakobson, and Lotman to show that their premises do not, by themselves, adequately account for Pushkin's psychology of creation or his version of the "life of the poet." He then proposes his own versatile model of reading, and goes on to sketches the tangled connections between Pushkin and his great compatriot, the eighteenth-century poet Gavril Derzhavin. Pushkin simultaneously advanced toward and retreated from the shadow of his predecessor as he created notions of poet-in-history and inspiration new for his time and absolutely determinative for the tradition thereafter.

The Magic of a Common Language

Explores a new approach to the history of writing, and a guide to writing in the history of Russia.

Reading in Russia. A History of Reading in Modern Russia

The first biography of Nikolay Punin, this book offers a comprehensive analysis of his life in the context of Russian political, social and cultural history in the first half of the 20th century.

Stalin's Quest for Gold

House of Life: an institution little known in culture current of those interested in ancient Egypt. Yet, as we will see, was a foundation of extreme importance for the elaboration of various facets of the religious and magical culture of Egypt. According to existing documents, the House of Life already exists in the Old Kingdom in the 6th dynasty and lasts until the end of the Pharaonic civilization. The available sources are not very talkative about what was done in this laboratory and this is also understandable given its nature. The activities of the House of Life were varied. Theurgy was about more secret and refined rituals that had to make the processes of the macrocosm functioned smoothly and extended their beneficial influence in society. The communion of the sovereign with the solar entities, as an intermediary of them, was the subject of rites and appropriate ceremonies. The defense of the King from enemies follows the same technique used against Ra and the Evil Apophis: in the "Book to Bring Down Apophis" are described by thread and by sign the ways of making images of the Evil One and the related deprecatory formulas. The staff of the House of Life also practiced natural magic intended to assist people in the various vicissitudes of life. Yes presumes that the consecration of amulets and magical texts also took place in this place.

Aesthetic Function, Norm and Value as Social Facts

This book covers Chinese archaeology from the first people to the unification of the empire, emphasizing cultural variations and interregional contact.

Literary Structure, Evolution, and Value

Can contemporary art say anything about spirituality? John Updike calls modern art "a religion assembled from the fragments of our daily life," but does that mean that contemporary art is spiritual? What might it mean to say that the art you make expresses your spiritual belief? On the Strange Place of Religion in Contemporary Art explores the curious disconnection between spirituality and current art.

This book will enable you to walk into a museum and talk about the spirituality that is or is not visible in the art you see.

Realizing Metaphors

Christianity Today Book of the Year Award of Merit - Culture and the Arts For many Christians, engaging with modern art raises several questions: Is the Christian faith at odds with modern art? Does modernism contain religious themes? What is the place of Christian artists in the landscape of modern art? Nearly fifty years ago, Dutch art historian and theologian Hans Rookmaaker offered his answers to these questions when he published his groundbreaking work, *Modern Art and the Death of a Culture*, which was characterized by both misgivings and hopefulness. While appreciating Rookmaaker's invaluable contribution to the study of theology and the arts, this volume—coauthored by an artist and a theologian—responds to his work and offers its own answers to these questions by arguing that there were actually strong religious impulses that positively shaped modern visual art. Instead of affirming a pattern of decline and growing antipathy towards faith, the authors contend that theological engagement and inquiry can be perceived across a wide range of modern art—French, British, German, Dutch, Russian, and North American—and through particular works by artists such as Gauguin, Picasso, David Jones, Caspar David Friedrich, van Gogh, Kandinsky, Warhol, and many others. This *Studies in Theology and the Arts* volume brings together the disciplines of art history and theology and points to the signs of life in modern art in order to help Christians navigate these difficult waters. The *Studies in Theology and the Arts* series encourages Christians to thoughtfully engage with the relationship between their faith and artistic expression, with contributions from both theologians and artists on a range of artistic media including visual art, music, poetry, literature, film, and more.

The Russian Graphosphere, 1450-1850

This book provides a thorough survey and analysis of the emergence and functions of written culture in Rus (covering roughly the modern East Slav lands of European Russia, Ukraine and Belarus). Part I introduces the full range of types of writing: the scripts and languages, the materials, the social and physical contexts, ranging from builders' scratches on bricks through to luxurious parchment manuscripts. Part II presents a series of thematic studies of the 'socio-cultural dynamics' of writing, in order to reveal and explain distinctive features in the Rus assimilation of the technology. The comparative approach means that the book may also serve as a case-study for those with a broader interest either in medieval uses of writing or in the social and cultural history of information technologies. Overall, the impressive scholarship and idiosyncratic wit of this volume commend it to students and specialists in Russian history and literature alike. Awarded the Alec Nove Prize, given by the British Association for Slavonic and East European Studies for the best book of 2002 in Russian, Soviet or Post-Soviet studies.

The Unsung Hero of the Russian Avant-Garde: The Life and Times of Nikolay Punin

Byzantium/Modernism examines the cross-temporal interchange between Byzantium and modernism and articulates how and why Byzantine art and image theory can contribute to our understanding of modern and contemporary visual culture.

The House of Life

Icon and Devotion offers the first extensive presentation in English of the making and meaning of Russian icons. The craft of icon-making is set into the context of forms of worship that emerged in the Russian Orthodox Church in the mid-seventeenth century. Oleg Tarasov shows how icons have held a special place in Russian consciousness because they represented idealized images of Holy Russia. He also looks closely at how and why icons were made. Wonder-working saints and the leaders of such religious schisms as the Old Believers appear in these pages, which are illustrated with miniature paintings, lithographs and engravings never before published in the English-speaking world. By tracing the artistic vocabulary, techniques and working methods of icon painters, Tarasov shows how icons have been integral to the history of Russian art, influenced by folk and mainstream currents alike. As well as articulating the specifically Russian piety they invoke, he analyzes the significance of icons in the cultural life of modern Russia in the context of popular prints and poster design.

History of Spanish Literature

This book completes the author's study of the sociology of the literary process in Soviet Russia, begun in *The Making of the State Reader: Social and Aesthetic Contexts of the Reception of Soviet Literature* (Stanford, 1997). The author demonstrates that Socialist Realism is not so much directed as it is self-directed; the transformation of the author into his own censor is the true history of Soviet literature.

The Archaeology of Early China

The Silk Road was the most traveled trade route for over 1,000 years until it was eclipsed by maritime trade. Whitfield presents composite stories of merchants, soldiers, artists, and princesses who traveled the route, and presents its history through their personal experiences.

The Russian Icon

"A collection of essays by eleven scholars of Russian history, art, literature, cinema, philosophy, and theology that track key shifts in the production, circulation, and consumption of the Russian icon from Peter the Great's Enlightenment to the post-Soviet revival of the Orthodox Church"--Provided by publisher.

On the Strange Place of Religion in Contemporary Art

This book explores the development of abstraction from the moment of its declaration around 1912 to its establishment as the foundation of avant-garde practice in the mid-1920s. The book brings together many of the most influential works in abstraction's early history to draw a cross-media portrait of this watershed moment in which traditional art was reinvented in a wholesale way. Works are presented in groups that serve as case studies, each engaging a key topic in abstraction's first years: an artist, a movement, an exhibition or thematic concern. Key focal points include Vasily Kandinsky's ambitious *Compositions V, VI and VII*; a selection of Piet Mondrian's work that offers a distilled narrative of his trajectory to Neo-plasticism; and all the extant Suprematist pictures that Kazimir Malevich showed in the landmark 0.10 exhibition in 1915. Exhibition: MoMA, New York, USA (23.12.2012-15.4.2013).

Modern Art and the Life of a Culture

The second edition of the *Diary of a Writer* (1876-1877) marked a crucial point in Dostoevskii's literary career. In spite of critics' attacks, many ordinary readers were overwhelmed by Dostoevskii's charisma and began writing to him from different parts of Russia, expressing their views of the moral, social and political issues dealt with in the *Diary*. Such success was guaranteed also by the original rhetorical style of the *Diary of a Writer*, which aimed to involve readers and persuade them to share Dostoevskii's beliefs. By concentrating on new material, consisting of correspondence between Dostoevskii and his readers, and applying a new methodology, reader-response criticism and genre studies, the author investigates how Dostoevskii's rhetoric in the *Diary of a Writer* affected the Russian reading public, transformed Dostoevskii's image in Russian society, and reawakened national identity.

Writing, Society and Culture in Early Rus, c.950–1300

Vorticism addresses the seminal innovations in theatre, literature and poetry as well as Vorticist painting, sculpture, print making, and photography that encompassed the Vorticism art movement.

Byzantium/Modernism

Russian Formalism, one of the twentieth century's most important movements in literary criticism, has received far less attention than most of its rivals. Examining Formalism in light of more recent developments in literary theory, Peter Steiner here offers the most comprehensive critique of Formalism to date. Steiner studies the work of the Formalists in terms of the major tropes that characterized their thought. He first considers those theorists who viewed a literary work as a mechanism, an organism, or a system. He then turns to those who sought to reduce literature to its most basic element—language—and who consequently replaced poetics with linguistics. Throughout, Steiner elucidates the basic principles of the Formalists and explores their contributions to the study of poetics, literary history, the theory of literary genre, and prosody. Russian Formalism is an authoritative introduction to the movement that was a major precursor of contemporary critical thought.

Icon and Devotion

We inhabit a textually super-saturated and increasingly literate world. This volume encourages readers to consider the diverse methodologies used by historians of reading globally, and indicates how future research might take up the challenge of recording and interpreting the practices of readers in an increasingly digitized society.

The Making of the State Writer

Life Along the Silk Road