

## Catherine The Great Portrait Of A Woman

Contains alphabetically arranged entries that identify and assess the biographical materials available on over five hundred notable historical figures, listing autobiography and primary sources, recommended biographies and juvenile biographies, other biographical studies, biographical novels, fictional portraits, and biographical films and theatrical adaptations.

Journals are great for writing down ideas, taking notes, writing about travels and adventures, describing good and bad times. Writing down your thoughts and ideas is a great way to relieve stress. Journals are good for the soul!

From the moment the fourteen-year-old Princess Sophia of Anhalt-Zerbst agreed to marry the heir to the Russian throne, she was mired in a quagmire of intrigue. Precociously intelligent, self-confident, and attractive but with a stubborn, wayward streak, Sophia withstood a degree of emotional battering that would have broken a weaker spirit until at last she emerged, triumphant over her many enemies, as Empress Catherine II of Russia. Her achievements as empress were prodigious. She brought vast new lands under Russian rule. She raised the prestige of Russia in Europe. She began the process of imposing legal and political order on the chaos she inherited from her predecessors. Yet few historical figures have been so enthusiastically vilified as Catherine the Great. Whispers that she had ordered her husband's murder grew to murmurs that she was an immoral woman and finally to shouts that she was a depraved, lust-crazed nymphomaniac. With deft mastery of historical narrative and an unsurpassed ability to make the past live again, Carolly Erickson uncovers the real woman behind the tarnished image—an indomitable, feisty, often visionary ruler who, in an age of caveats and constraints, blithely went her own way. Great Catherine reveals the complexities of this great ruler's nature, her craving for love, her insecurities, the inevitable sorrows and disappointments of a strong empress who dared not share her power with any man yet longed to be led and guided by a loving consort. Great Catherine is a fresh portrait of an infamous historical figure, one that reveals how Catherine's flawed triumph guaranteed her posthumous fame and enhanced the might and renown of Russia for generations to come.

From the 18th century to the 20th, this book gives a panorama of Russian painting not equalled anywhere else. Russian culture developed in contact with the wider European influence, but retained strong native intonations. It is a culture between East and West, and both influences in together. The book begins with Icons, and it is precisely Icon-painting which gave Russian artist their peculiar preoccupation with ethical questions and a certain kind of palette. It goes on to expound the duality of their art, and point out the originality of their contribution to world art. The illustrations cover all genres and styles of painting in astonishing variety. Such figures as Borovokovsky, Rokotov, Levitsky, Brullov, Fedatov, Repin, Shishkin and Levitan and many more are in these pages.

Catherine the Great ruled Russia from 1762 to 1796. The book examines her reforms, her foreign policies, the history of the Russian imperial family and the nature of Russian society in the eighteenth century. The 'Judge for yourself' section encourages critical debate on the success of her policies.

Word and Image invokes and honors the scholarly contributions of Gary Marker.

Twenty scholars from Russia, the United Kingdom, Italy, Ukraine and the United States examine some of the main themes of Marker's scholarship on Russia—literacy, education, and printing; gender and politics; the importance of visual sources for historical study; and the intersections of religious and political discourse in Imperial Russia. A biography of Marker, a survey of his scholarship, and a list of his publications complete the volume. Contributors: Valerie Kivelson, Giovanna Brogi (University of Milan), Christine Ruane (University of Tulsa), Elena Smilianskaia (Moscow), Daniela Steila (University of Turin), Nancy Kollmann (Stanford University), Daniel H. Kaiser (Grinnell College), Maria di Salvo (University of Milan), Cynthia Whittaker (City Univ. of New York), Simon Dixon (University of London), Evgenii Anisimov (St. Petersburg), Alexander Kamenskii (Higher School of Economics, Moscow), Janet Hartley (London School of Economics), Olga Kosheleva (Moscow State University), Maksim Yaremenko (Kyiv), Patrick O'Meara (University of Durham), Roger Bartlett (London), Joseph Bradley (University of Tulsa), Robert Weinberg (Swarthmore College)

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The Siberian shaman: Cast gender - mixed; number - 10 males, 5 females (total 15); size - large; length - 5 acts, 53 scenes. Satire on shamanism as a deceitful profession which preys on the gullible.

?????:Don Juan

Few lives provide as much history or drama as those of monarchs. Filmmakers from the silent era to onward have displayed a deep fascination with the lives of royalty and with queens in particular. Still, the question remains: what do these films really tell us about the women beneath the crowns? Drawing on films from the 1930s to those of today, Royal Portraits in Hollywood: Filming the Lives of Queens investigates the ways in which these films reproduce history and represent women. Though hardly progressive in nature, many early films offered an acceptable, nonthreatening way to present strong female characters in an economic and social landscape run almost exclusively by men. Authors Elizabeth Ford and Deborah Mitchell track the evolution of queens on film, noting how depictions of prominent women have changed over the past several decades and calling attention to the ways in which films both reflect and dictate the social norms of their eras. By comparing historical records of monarchs such as Queen Christina of Sweden, Catherine the Great, Cleopatra, and Elizabeth I with their onscreen personas, and examining the biographical details of the actresses who portrayed these women, Ford and Mitchell present a fascinating inquiry into issues of historical accuracy and gender politics in film.

Presents an exhibition catalog of the art collection of Catherine the Great.

The reign of Russia's notorious Empress is examined in a thorough account of her German childhood, marriage to a Grand Duke and overthrow of his government, her

infamous love life, and her multinational rule lasting more than three decades  
A Pulitzer Prize-winning study of the Peter the Great, the ruler who brought Russia from darkness into light.

The reign of Russia's notorious Empress is examined in an account of her German childhood, marriage to a Grand Duke and overthrow of his government, her infamous love life, and her multinational rule lasting more than three decades.

An incisive account of the last of the Romanov dynasty details the love affair of Tsar Nicholas II and his wife, Alexandra, their family, their involvement with Rasputin, and the revolution that transformed imperial Russia. Reprint.

This dissertation examines the relationship between art and power in the reign of Catherine II of Russia (1762-1796). It considers Catherine's state portraits as historical texts that revealed symbolic manifestations of autocratic power, underscoring the close relationship between aesthetics and politics during the reign of Russia's longest serving female ruler. The Russian empress actively exploited the portrait medium in order to transcend the limitations of her gender, assert legitimacy and display herself as an exemplar of absolute monarchy. The resulting symbolic representation was protean and adaptive, and it provided Catherine with a means to negotiate the anomaly of female rule and the ambiguity of her Petrine inheritance. In the reign of Catherine the Great, the state portraits functioned as an alternate form of political discourse.

The Pulitzer Prize-winning biographer presents a reconstruction of the 18th-century empress's life that includes coverage of her efforts to engage Russia in the cultural life of Europe and much more.

Written by a Pulitzer Prize-winning author, this captivating biography of one of history's larger-than-life figures examines the life of the Russian ruler and portrays Russia during the seventeenth and early eighteenth centuries.

In this newly-translated excerpt from his five-volume "Course", Kliuchevsky (1841-1911) provides a colourful description of Russian court life in the 18th century, a dramatic narrative of the coup d'etat that brought Catherine II to power, a portrait of the empress herself, and an analysis of her foreign conquests and her major internal initiatives. While Kliuchevsky is critical of Catherine, he draws upon her memoirs and other writings and the accounts of her contemporaries to achieve a well-rounded and deeply human analysis of her character and personality. It is an extraordinary act of historical re-creation of the sort that brought Kliuchevsky such renown in his own time, and it remains so lifelike that it fairly leaps off the page. Kliuchevsky's examination of Western influence in Catherine's reign leads him to questions that were of urgent significance for Russia's development in his own day, and have remained so ever since: how to use Western ideas and practices to improve and enrich Russian life, without turning them into idle fashions or political bludgeons, and where to find the social leadership capable of performing such a delicate task.

The extraordinary story of an obscure German princess who became one of the most powerful women in history.

When Catherine II died in St Petersburg in 1796 the world sensed the loss of the most celebrated monarch of Europe - something no one would have predicted at the birth sixty-seven years before of an obscure German princess, Sophie of Anhalt-Zerbst, later married off to the pathetic heir to the Russian throne. There were few greater transformations of fortunes

in history. Sophie/Catherine had come to rule in her own right over the largest state in existence since the fall of the Roman Empire. She was branded both a usurper and an assassin when she seized power from her wretched husband in 1762. Yet she survived the initial succession crisis, and went on to occupy the Russian throne for thirty-four years. In the process, she turned her new empire from peripheral pariah to European great power. "[A] superb biography.... Scholarly, refreshing, commonsensical, and compelling, vividly portraying the charismatic Empress and her times." —Simon Sebag Montefiore, author of *Sasha* Simon Dixon's *Catherine the Great* is a complete and revealing portrait of an extraordinary leader, chronicling her rise to power and her remarkable reign as empress of Russia. Catherine Merridale, author of *Ivan's War*, calls this definitive history, "attractive, engaging, and very intelligent.... Established fans of the Russian empress will find plenty of new material and those who are meeting her for the first time will be dazzled."

A portrait of the late-eighteenth-century Russian ruler discusses how she seized and kept the throne in spite of her illegitimate claim and a series of wars, rebellions, and plagues, tracing how she rendered Russia a major European power.

In 1991, nine skeletons were exhumed from a shallow grave near Ekaterinberg, Siberia. Were these the remains of the last tsar and his family, murdered over 70 years before? Pulitzer Prize winner Massie now answers this question, going back to the horrifying moments of the slaughter, and describing in detail the ultimately successful efforts in post-communist Russia to discover the truth. of photos. Copyright © Libri GmbH. All rights reserved.

From the Modern Library's new set of beautifully repackaged hardcover classics by Robert K. Massie—also available are *Peter the Great* and *The Romanovs* In this commanding book, Robert K. Massie, prize-winning author of *Catherine the Great*, sweeps readers back to the extraordinary world of Imperial Russia to tell the story of the Romanovs' lives: Nicholas's political naïveté, Alexandra's obsession with the corrupt mystic Rasputin, and little Alexis's brave struggle with hemophilia. Against a lavish backdrop of luxury and intrigue, Massie unfolds a powerful drama of passion and history—the story of a doomed empire and the death-marked royals who watched it crumble. The Modern Library of the World's Best Books Nicholas and Alexandra "A magnificent and intimate picture . . . Not only the main characters but a whole era become alive and comprehensible."—Harper's *Peter the Great* Winner of the Pulitzer Prize "Enthralling . . . as fascinating as any novel and more so than most."—The New York Times Book Review *The Romanovs* "Riveting . . . unfolds like a detective story."—Los Angeles Times Book Review

"Catherine the Great started her collection in 1764 to decorate the Winter Palace. The treasures are now housed in The Hermitage museum in Leningrad. This book presents a selection of these treasures, including jewellery, such as a gold, diamond and sapphire snuff box, diamond watches, chalices, table services, armour, tapestries, dresses and portraits of her and her courtiers."--Amazon.

Jones, Barry Owen (1932– ). Australian politician, writer and lawyer, born in Geelong. Educated at Melbourne University, he was a public servant, high school teacher, television and radio performer, university lecturer and lawyer before serving as a Labor MP in the Victorian Parliament 1972–77 and the Australian House of Representatives 1977–98. He took a leading role in reviving the Australian film industry, abolishing the death penalty in Australia, and was the first politician to raise public awareness of global warming, the 'post-industrial' society, the IT revolution, biotechnology, the rise of 'the Third Age' and the need to preserve Antarctica as a wilderness. In the Hawke Government, he was Minister for Science 1983–90, Prices and Consumer Affairs 1987, Small Business 1987–90 and Customs 1988–90. He became a member of the Executive Board of UNESCO, Paris 1991–95 and National President of the Australian Labor Party 1992–2000, 2005–06. He was Deputy Chairman of the Constitutional Convention 1998. His books include *Decades of Decision 1860–* (1965), *Joseph II* (1968), *Age*

of Apocalypse (1975), and he edited *The Penalty is Death* (1968). *Sleepers, Wake!: Technology and the Future of Work* was published by Oxford University Press in 1982, became a bestseller and has been translated into Chinese, Japanese, Korean, Swedish and braille. The fourth edition was published in 1995. *Knowledge Courage Leadership*, a collection of speeches and essays, appeared in 2016. He received a DSc for his services to science in 1988 and a DLitt in 1993 for his work on information theory. Elected FTSE (1992), FAHA (1993), FAA (1996) and FASSA (2003), he is the only person to have become a Fellow of four of Australia's five learned Academies. Awarded an AO in 1993, named as one of Australia's 100 'living national treasures' in 1997, he was elected a Visiting Fellow Commoner of Trinity College, Cambridge in 1999. His autobiography, *A Thinking Reed*, was published in 2006 and *The Shock of Recognition*, about music and literature, in 2016. In 2014 he received an AC for services 'as a leading intellectual in Australian public life'. *What Is to Be Done* was published by Scribe in 2020.

In this newly translated excerpt from his magisterial five-volume *Course*, Kliuchevsky (1841-1911) provides a colorful description of Russian court life in the eighteenth century, a dramatic narrative of the coup d'etat that brought Catherine II to power, a portrait of the empress herself, and an analysis of her foreign conquests and her major internal initiatives. While Kliuchevsky is critical of Catherine, he draws upon her memoirs and other writings and the accounts of her contemporaries to achieve a well-rounded and deeply human analysis of her character and personality. It is an extraordinary act of historical re-creation of the sort that brought Kliuchevsky such renown in his own time, and it remains so lifelike that it fairly leaps off the page. Kliuchevsky's examination of Western influence in Catherine's reign leads him to questions that were of urgent significance for Russia's development in his own day, and have remained so ever since: how to use Western ideas and practices to improve and enrich Russian life without turning them into idle fashions or political bludgeons, and where to find the social leadership capable of performing such a delicate task.

History has long recognized Catherine the Great's lavish reign (1762-96), exceptional accomplishments and political savvy. This immigrant German princess, who came to Russia at the age of fourteen, took to her adopted nation with a passion and became one of history's most important monarchs. The Empress was also an avid collector and enlightened patron who understood the political power of art and grasped the role it could play in the modernization of Russia begun by her predecessor, Peter the Great.

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