Fighting Words The Imperial Censorship And The Russian Press 1804 1906

Derek Jones

**Fighting Words** Charles A Ruud,2009-07-14 Censorship took many forms in Imperial Russia. First published in 1982, Fighting Words focuses on the most common form: the governmental system that screened written works before or after publication to determine their acceptability. Charles A. Ruud shows that, despite this system, the nineteenth-century Russian Imperial government came to grant far more extensive legal publishing freedoms than most Westerners realize, adopting a more liberal attitude towards the press by permitting it a position recognized by law. Fighting Words also reveals, however, that the government fell far short of implementing these reforms, thus contributing to the growth of opposition to the Tsarist regime in the second half of the nineteenth century and the first few years of the twentieth. Now back in print with a new introduction by the author, Fighting Words is a classic work offering insight into the press, censorship, and the limits of printed expression in Imperial Russia.

**Fighting Words** Charles A. Ruud,1982

**Fighting Words** Charles A. Ruud,2009

**A History of Russian Literature** Andrew Kahn,Mark Lipovetsky,Irina Reyfman,Stephanie Sandler,2018-04-13 Russia possesses one of the richest and most admired literatures of Europe, reaching back to the eleventh century. A History of Russian Literature provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day, still rife with the creative experiments of post-Soviet literary life. The volume proceeds chronologically in five parts, extending from Kievan Rus' in the 11th century to the present day. The coverage strikes a balance between extensive overview and in-depth thematic focus. Parts are organized thematically in chapters, which a number of keywords that are important literary concepts that can serve as connecting motifs and 'case studies', in-depth discussions of writers, institutions, and texts that take the reader up close and. Visual material also underscores the interrelation of the word and image at a number of points, particularly significant in the medieval period and twentieth century. The History addresses major continuities and discontinuities in the history of Russian literature across all periods, and in particular bring out trans-historical features that contribute to the notion of a national literature. The volume's time-
range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries, space, Holy Russia, and the charismatic king that offers culturally relevant material to later writers. This volume delivers a fresh view on a series of key questions about Russia's literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). This holistic narrative underscores the ways in which context and text are densely woven in Russian literature, and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures, historical events and literary politics, literary theory and literary innovation.

**Word and Image in Russian History** Maria di Salvo, Daniel H. Kaiser, Valerie A. Kivelson, 2019-08-28

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)

**Masculinity, Autocracy and the Russian University, 1804-1863** R. Friedman, 2004-11-30

This is the first book-length study of masculinity in Imperial Russia. By looking at official and unofficial life at universities across the Russian empire, this project offers a picture of the complex processes through which gender ideologies were forged and negotiated in the Nineteenth Century. Masculinity, Autocracy and the Russian University, 1804-1863 demonstrates how gender was critical to political life in a European monarchy.

**Reading Russian Sources** George Gilbert, 2020-01-20

Reading Russian Sources is an accessible and comprehensive guide that introduces students to the wide range of sources that can be used to engage with Russian history from the early medieval to the late Soviet periods. Divided into two parts, the book begins by considering approaches that can be taken towards the study of Russian history using primary sources. It then moves on to assess both textual and visual sources, including memoirs, autobiographies, journals, newspapers, art, maps, film and TV, enabling the reader to engage with and make sense of the burgeoning number of different sources and the ways they are used. Contributors illuminate key issues in
the study of different areas of Russia’s history through their analysis of source materials, exploring some of the major issues in using different source types and reflecting recent discoveries that are changing the field. In so doing, the book orientates students within the broader methodological and conceptual debates that are defining the field and shaping the way Russian history is studied. Chronologically wide-ranging and supported by further reading, along with suggestions to help students guide their own enquiries, Reading Russian Sources is the ideal resource for any student undertaking research on Russian history.

**The News under Russia’s Old Regime** Louise McReynolds, 2014-07-14 In this lively account of the rise of a commercial newspaper industry in imperial Russia, Louise McReynolds explores how the mass-circulation press created a forum for popular opinion advocating political change. From the Great Reforms of Tsar Alexander II in 1855 to the Bolsheviks' shutdown of the newspapers in 1917, she chronicles the exploits of publishers and editors, writers and readers. Arguing that this prosperous industry both expressed and shaped the development of ideas among new social groups, McReynolds provides insight into the growth in Russia of a fragile pluralism characteristic of modern societies. Her discussion of the relationship between communications and politics, which draws especially on Jurgen Habermas, combines a variety of interrelated ingredients: institutional histories of major newspapers, biographical sketches of journalists, the intellectual impact of the new language of newspaper journalism, the political ramifications of public opinion under the auspices of an autocratic government. Comparing the Russian press with independent commercial newspaper industries in the United States, England, and France, McReynolds examines the extent to which Russia was evolving according to Western political and socioeconomic patterns before the Bolshevik Revolution. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**The Political in Rimsky-Korsakov's Operas** John Nelson, 2022-02-06 During the 19th and early 20th centuries, opposition to the tsarist autocracy grew in Russia. To counter this, Tsar Nicholas I instigated the Official Nationality Decree of 1833 basing this on “Orthodoxy, Autocracy, Nationality“. Subsequent tsars who enforced repression, censorship and the suppression of the peripheral counties of the Empire upheld this policy. Nikolai Rimsky-Korsakov questioned whether this “Official Nationality” truly represented the views of the Russian people, and, through his operas, he demonstrated that the interpretation of these three premises was questionable. This book examines each of these facets of nationality and how Rimsky-Korsakov presents them in a new light in his operas. It also shows how the composer’s socio-political views, supported by his use of politically radical Russian writers, and as expressed through his correspondence and discussions with
family and colleagues, clearly demonstrate that his political ideology, as well as his opposition to the tsar and his bureaucracy, gave a new interpretation of Russian “nationality”.

The War for the Public Mind Robert J. Goldstein, 2000-03-30 From 1815 to 1914, European governments and their political oppositions were engaged in a constant war for the minds of the general population, especially the working classes. The German socialist newspaper, Hamburger Echo, declared on September 27, 1910, In waging our war, we do not throw bombs. Instead we throw our newspapers amongst the masses of the working people. Printing ink is our explosive. The most comprehensive study ever published about European censorship practices during the 1815-1914 period, this book discusses the censorship of books, newspapers, caricatures, theater, and film through an analytical introductory survey and six chapters by leading specialists who summarize 19th-century censorship practices in the six major countries of continental Europe: Germany, Italy, France, Austria, Russia, and Spain. As a result of the massive transformation of European life in the post-Napoleonic period and the simultaneously rapid growth in industrialization, urbanization, literacy, transportation, and communication, the average European emerged quite suddenly as a potential player who could no longer be ignored by the ruling elite.

Seven Myths of the Russian Revolution Jonathan Daly, Leonid Trofimov, 2023-02-09 This fascinating volume is a major contribution to our understanding of the Russian Revolution, from World War I to consolidation of the Bolshevik regime. The seven myths include the exaggeration of Rasputin's influence; a purported conspiracy behind the February Revolution; the treasonous Bolshevik dependence on German support; the multiple Anastasia pretenders to the royal inheritance; the antisemitic claims about 'Judeo-Bolsheviks'; distortions about America’s intervention in the civil war; and the 'inevitability' of Bolshevism. In each case the authors analyze the facts, uncover the origins of the myth, and trace its later perseverance (even in contemporary Russia). To assist readers, the volume includes three reference guides (people, terms, dates), nine maps, and twenty-nine illustrations. The result is immensely valuable for undergraduate courses in Russian history.

—Gregory L. Freeze, Raymond Ginger Professor of History, Brandeis University

Art Periodical Culture in Late Imperial Russia (1898-1917) Hanna Chuchvaha, 2015-10-27 Art Periodical Culture in Late Imperial Russia (1898-1917). Print Modernism in Transition offers a detailed exploration of the major Modernist art periodicals in late imperial Russia, the World of Art (Mir Iskusstva, 1899-1904), The Golden Fleece (Zolotoe runo, 1906-1909) and Apollo (Apollon, 1909-1917).

Political Censorship of the Visual Arts in Nineteenth-Century Europe Robert Justin Goldstein, Andrew M. Nedd, 2015-09-01 In this comprehensive account of censorship of the visual arts in nineteenth-century Europe, when imagery was accessible to the illiterate in ways that print was not, specialists in the history of the major European countries trace the use of censorship by the authorities to implement their fears of the visual arts, from caricature to cinema.
Longman Companion to Imperial Russia, 1689-1917

This is the first book of its kind to draw together information on the major events in Russian history from 1695 to 1917 - covering the eventful period from the accession of Peter the Great to the fall of Nicholas II. Not only is a vast amount of material on key events and topics brought together, but the book also contains fascinating background material to convey the reality of life in the period.

The Sinner and the Saint

Kevin Birmingham, 2021-11-16

*A New York Times Book Review Editors' Choice*  
One of The East Hampton Star's 10 Best Books of the Year*  
From the New York Times bestselling author of The Most Dangerous Book, the true story behind the creation of another masterpiece of world literature, Fyodor Dostoevsky's Crime and Punishment. The Sinner and the Saint is the deeply researched and immersive tale of how Dostoevsky came to write this great murder story—and why it changed the world. As a young man, Dostoevsky was a celebrated writer, but his involvement with the radical politics of his day condemned him to a long Siberian exile. There, he spent years studying the criminals that were his companions. Upon his return to St. Petersburg in the 1860s, he fought his way through gambling addiction, debilitating debt, epilepsy, the deaths of those closest to him, and literary banishment to craft an enduring classic. The germ of Crime and Punishment came from the sensational story of Pierre François Lacenaire, a notorious murderer who charmed and outraged Paris in the 1830s. Lacenaire was a glamorous egoist who embodied the instincts that lie beneath nihilism, a western-influenced philosophy inspiring a new generation of Russian revolutionaries. Dostoevsky began creating a Russian incarnation of Lacenaire, a character who could demonstrate the errors of radical politics and ideas. His name would be Raskolnikov. Lacenaire shaped Raskolnikov in profound ways, but the deeper insight, as Birmingham shows, is that Raskolnikov began to merge with Dostoevsky. Dostoevsky was determined to tell a murder story from the murderer's perspective, but his character couldn't be a monster. No. The murderer would be chilling because he wants so desperately to be good. The writing consumed Dostoevsky. As his debts and the predatory terms of his contract caught up with him, he hired a stenographer to dictate the final chapters in time. Anna Grigorievna became Dostoevsky's first reader and chief critic and changed the way he wrote forever. By the time Dostoevsky finished his great novel, he had fallen in love. Dostoevsky's great subject was self-consciousness. Crime and Punishment advanced a revolution in artistic thinking and began the greatest phase of Dostoevsky's career. The Sinner and the Saint now gives us the thrilling and definitive story of that triumph.

Pornography And Democratization

Paul Goldschmidt, 2019-06-04

Explores the politics of pornography and censorship in Russia today as a facet of the overall process of creating a liberal democracy in the Former Soviet Union. In this book, Paul Goldschmidt explores the politics of pornography in Russia today as a facet of the overall process of creating a liberal democracy in the Former Soviet Union. He clarifi

Stage Fright

Paul Du Quenoy, 2010-11

Explores the relationship between culture and power in Imperial Russia. Argues
that Russia's performing arts were part of a vibrant public culture that was usually ambivalent or hostile to the tumultuous political events of the revolutionary era.—Provided by publisher.

Censorship Derek Jones, 2001-12-01 First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

The Invention of Terrorism in Europe, Russia, and the United States Carola Dietze, 2021-07-20 This book examines key cases of terrorist violence to show that the invention of terrorism was linked to the birth of modernity in Europe, Russia and the United States, rather than to Tsarist despotism in 19th century Russia or to Islam sects in Medieval Persia. Combining a highly readable historical narrative with analysis of larger issues in social and political history, the author argues that the dissemination of news about terrorist violence was at the core of a strategy that aimed for political impact on rulers as well as the general public. Dietze's lucid account also reveals how the spread of knowledge about terrorist acts was, from the outset, a transatlantic process. Two incidents form the book's centerpiece. The first is the failed attempt to assassinate French Emperor Napoleon III by Felice Orsini in 1858, in an act intended to achieve Italian unity and democracy. The second case study offers a new reading of John Brown's raid on the arsenal at Harpers Ferry in 1859, as a decisive moment in the abolitionist struggle and occurrences leading to the American Civil War. Three further examples from Germany, Russia, and the US are scrutinized to trace the development of the tactic by first imitators. With their acts of violence, the invention of terrorism was completed. Terrorism has existed as a tactic since then and has essentially only been adapted through the use of new technologies and methods.

Perspectives on Literature and Society in Eastern and Western Europe George F Cushing, Geoffrey Alan Hosking, 1989-01-16

Unveiling the Magic of Words: A Report on "Fighting Words The Imperial Censorship And The Russian Press 1804 1906"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "Fighting Words The Imperial Censorship And The Russian Press 1804 1906," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.
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