

My Life In Art Konstantin Stanislavski

Tom Bullough's Konstantin is a mesmerising novel about how the imagination can inspire the individual to greatness. 1867, Ryazan, a Russian city in winter. Ten-year-old Konstantin, deafened by scarlet fever, dreams of flight - escaping to Moscow, fleeing to the silent stars. And his daring visions, pregnant with humanity's future, will take him further than anyone could believe. Moving from wolf-infested forests to the brothels of Moscow, from village life to the wondrous Age of Steam, from appalling tragedy to the discovery of a great love, Konstantin tells the beguiling story of a man who imagined the unimaginable: turning the dream of space travel into a reality. As vivid and evocative as Hilary Mantel's *Wolf Hall* and David Mitchell's *The Thousand Autumns of Jacob de Zoet*, Konstantin is a story of man, nature, and the limitless power of the imagination. Praise for Konstantin: 'Convincing, lyrical. Bullough has set Konstantin squarely before us as a living, thinking, ingenious human being' John Banville 'Konstantin is that rare creature, the practical dreamer, a hero at the dawn of modernity. Beautifully written . . . a real achievement' Andrew Miller, author of *Pure* 'Enchanting, wonderfully eloquent. A very alluring read' *Time Out* Tom Bullough was born in 1975 and is the author of two previous novels. He lives in Breconshire, in mid-Wales, with his wife and young son.

Stanislavski's 'system' has dominated actor-training in the West since his writings were first translated into English in the 1920s and 30s. His systematic attempt to outline a psycho-physical technique for acting single-handedly revolutionized standards of acting in the theatre. Until now, readers and students have had to contend with inaccurate, misleading and difficult-to-read English-language versions. Some of the mistranslations have resulted in profound distortions in the way his system has been interpreted and taught. At last, Jean Benedetti has succeeded in translating Stanislavski's huge manual into a lively, fascinating and accurate text in English. He has remained faithful to the author's original intentions, putting the two books previously known as *An Actor Prepares* and *Building A Character* back together into one volume, and in a colloquial and readable style for today's actors. The result is a major contribution to the theatre, and a service to one of the great innovators of the twentieth century. This Routledge Classics edition includes a new Foreword by the director Richard Eyre.

Unprecedented in its comprehensiveness, *The Moscow Art Theatre* fills a large gap in our knowledge of Stanislavsky and his theatre. Worrall focuses in particular detail on four of The Moscow Art Theatre's best-known productions: * Tolstoy's *Tsar Fedor Ioannovich* * Gorky's *The Lower Depths* * Chekov's *The Cherry Orchard* * Turgenev's *A Month in the Country*

"The most informal - and in some ways the most delightful - of all Stanislavski books" - Sir Michael Redgrave No one has had a greater influence on acting as we know it than Stanislavski. His "method" - or interpretations of it - has become the central force determining almost every performance we see on stage or screen. Stanislavski's *Legacy* is a companion volume to his three great teaching books, *An Actor Prepares*, *Building a Character* and *Creating a Role*. It is a carefully arranged selection of the articles, speeches, notes and memoirs written between 1898, when the Moscow Art Theatre opened, and his death in 1938. Among the items are a series of brilliant letters on the interpretation of *Othello*, the long and affectionate article "Memories of Chekhov" and a final section in which Stanislavski envisages the theatre and the actors of the future. "The legacy which Stanislavski and his collaborators have left us is, in all truth, magnificent; and its benefits are available not only to the actor and actress but to everyone who aspires to become a rounded human being" - *Observer*

Viktor Simov is the first English-language biography of Konstantin Stanislavsky's principal scenic designer at the Moscow Art Theatre from the company's formation in 1898. His ground-breaking work included the designs for the premieres of Anton Chekhov's major stage plays, and his approach to theatre design still influences contemporary scenography. Translated from the original Russian text written by author, editor, and literary critic Yuri Ivanovich Nekhoroshev, the book provides a revealing insight into the staging and technical practices of one of the world's most influential theatre companies. Supported by 60 illustrations representing the full range of Simov's designs, this volume provides a historical account of Simov's career and a vivid description and critical assessment of his work. The book traces the artist's development from his early years as a painter to his later experiments in early silent film design, including his work for the classic Russian science fiction film *Aelita, Queen of Mars* (1924). Written for theatre scholars and students of Scenic Design and Drama courses, *Viktor Simov: Stanislavsky's designer* re-establishes Simov as one of the most influential theatre designers of the 20th century. In the last several years, numerous books have been published about this great actor and director. In *"My Life in Art"*, Konstantin Stanislavski reveals his expression of his own ideas and experience in his outstanding autobiography.

"*My Life in Art*" is the 1924 autobiography of seminal Russian actor and teacher Konstantin Stanislavski. The book is divided into four sections: "Artistic Childhood", "Artistic Youth", "Artistic Adolescence", and "Artistic Adulthood". Konstantin Sergeievich Stanislavski (1863 – 1938) was a Russian actor and theatre director, famous for the 'Stanislavski Method' of teaching acting. This fascinating volume constitutes a must-read for anyone with an interest in acting and its history and development. Contents include: "Old Russia", "Family Life", "Struggles with Obstinacy", "Value of Childish Impressions", "Play Days", "Our Home Theatre". "A Suddenly Discovered Talent", "Russian Dramatic Schools", "The Little Theatre", "The Conservatory", "Anton Rubenstein", "Attempts in Operettas", "The Opera", etc. Many vintage books such as this are becoming increasingly scarce and expensive. We are republishing this book now in an affordable, modern, high-quality edition complete with a specially-commissioned new biography of the author.

Building a Character is one of the three volumes that make up Stanislavski's *The Acting Trilogy*. *An Actor Prepares* explores the inner preparation an actor must undergo in order to explore a role to the full. In this volume, Sir John Gielgud said, this great director "found time to explain a thousand things that have always troubled actors and fascinated students." *Building a Character* discusses the external techniques of acting: the use of the body, movement, diction, singing, expression, and control. *Creating a Role* describes the preparation that precedes actual performance, with extensive discussions of Gogol's *The Inspector General* and Shakespeare's *Othello*. Sir Paul Scofield called *Creating a Role* "immeasurably important" for the actor. These three volumes belong on any actor's short shelf of essential books.

My Life in Art *My Life in Art* *My Life in Art* Taylor & Francis

Contained within this rare antiquarian book is a fascinating guide for actors pertaining to the craft of creating and becoming a character, written by the father of method acting: Konstantin Stanislavski. A truly amazing and insightful book on the naturalistic approach to acting, this is a book sure to have been read by many famous actors and constitutes a veritable must-have for aspiring and seasoned actors alike. Konstantin Sergeievich Stanislavski (1863 1938) was a Russian actor and theatre director, famous for being the

progenitor of the Stanislavski method. Stanislavski received the Order of Lenin in 1937, the Order of the Red Banner of Labour in 1938, and People's Artist of the USSR in 1936 for his prolific contributions to the arts. Elected for republication due to its immense historical and educational value, this book originally published in 1950 is proudly republished here with a new introductory biography of the author."

An interdisciplinary approach to Stanislavsky's theatre practice in sociocultural and political contexts and its legacy in the twenty-first century.

This is the classic lexicon of Stanislavski's most important concepts, all in the master's own words. Upon its publication in 1963, *An Actor's Handbook* quickly established itself as an essential guide for actors and directors. Culling key passages from Stanislavski's vast output, this book covers more than one hundred and fifty key concepts, among them 'Improvisation', 'External Technique', 'Magic If', 'Imaginary Objects', 'Discipline', 'What Is My System?' and 'Stage Fright'. This reissued, attractively packaged edition will be an essential book for any performer.

A new biography, the first in two decades, of the legendary actress who inspired Anton Chekhov, popularized Henrik Ibsen, and spurred Stanislavski to create a new theory of acting based on her art and to invoke her name at every rehearsal. Writers loved her and wrote plays for her. She befriended Rainer Maria Rilke and inspired the young James Joyce, who kept a portrait of her on his desk. Her greatest love, the poet d'Annunzio, made her the heroine of his novel *Il fuoco* (The Flame). She radically changed the art of acting: in a duel between the past and the future, she vanquished her rival, Sarah Bernhardt. Chekhov said of her, "I've never seen anything like it. Looking at Duse, I realized why the Russian theatre is such a bore." Charlie Chaplin called her "the finest thing I have seen on the stage." Gloria Swanson and Lillian Gish watched her perform with adoring attention, John Barrymore with awe. Shaw said she "touches you straight on the very heart." When asked about her acting, Duse responded that, quite simply, it came from life. Except for one short film, Duse's art has been lost. Despite dozens of books about her, her story is muffled by legend and myth. The sentimental image that prevails is of a misty, tragic heroine victimized by men, by life; an artist of unearthly purity, without ambition. Now Helen Sheehy, author of the much admired biography of Eva Le Gallienne, gives us a different Duse—a woman of strength and resolve, a woman who knew pain but could also inflict it. "Life is hard," she said, "one must wound or be wounded." She wanted to reveal on the stage the truth about women's lives and she wanted her art to endure. Drawing on newly discovered material, including Duse's own memoir, and unpublished letters and notes, Sheehy brings us to an understanding of the great actress's unique ways of working: Duse acting out of her sense of her character's inner life, Duse anticipating the bold aspects of modernism and performing with a sexual freedom that shocked and thrilled audiences. She edited her characters' lines to bare skeletons, asked for the simplest sets and costumes. Where other actresses used hysterics onstage, Duse used stillness. Sheehy writes about the Duse that the actress herself tried to hide—tracing her life from her childhood as a performing member of a family of actors touring their repertory of drama and commedia dell'arte through Italy. We follow her through her twenties and through the next four decades of commissioning and directing plays, running her own company, and illuminating a series of great roles that included Emile Zola's Thérèse Raquin, Marguerite in Dumas's *La Dame aux camélias*, Nora in Ibsen's *A Doll's House*, and Hedda in his *Hedda Gabler*. When she thought her beauty was fading at fifty-one, she gave up the stage, only to return to the theatre in her early sixties; she traveled to America and enchanted audiences across the country. She died as she was born—on tour. Sheehy's illuminating book brings us as close as we have ever been to the woman and the artist.

The Russian literary master's memoirs provide a vivid portrait of life in the U.S.S.R

Konstantin Stanislavsky is one of the colossi not simply of Russian, but American and European theatre. The works of the creator of the Stanislavsky System - which later gave rise to the Method - have tended to shroud him in mystique, leading his followers to revere him as a saint and his detractors to dismiss him out of hand. As Irving Wardle says in his foreword to this edition (1986), David Magarshack's biography - first published in 1950 - offers 'a vigorous, highly readable narrative that succeeds in demystifying the working of the Moscow Art Theatre, and in removing Stanislavsky from his pedestal without cutting him down to size. To his autobiographical writings, Magarshack supplied the companion piece - *A Life* - and as such it remains unsurpassed.'

One of a ten-volume series comprising the collected works of the Russian theatrical actor, producer and teacher, Konstantin Stanislavsky. This translation of the later (Russian) version of his memoirs is accompanied by notes showing the variations in the original English and Russian versions.

Konstantin Stanislavski was a Russian director who transformed theatre in the West with his contributions to the birth of Realist theatre and his unprecedented approach to teaching acting. He lived through extraordinary times and his unique contribution to the arts still endures in the twenty-first century. He established the Moscow Art Theatre in 1898 with, among other plays, the premiere of Chekhov's *The Seagull*. He also survived revolutions, lost his fortune, found wide fame in America, and lived in internal exile under Stalin's Soviet Union. Before writing his classic manual on acting, Stanislavski began writing an autobiography that he hoped would both chronicle his rich and tumultuous life and serve as a justification of his aesthetic philosophy. But when the project grew to 'impossible' lengths, his publisher (Little, Brown) insisted on many cuts and changes to keep it to its deadline and to a manageable length. The result was a version published in English in 1924, which Stanislavski hated and completely revised for a Soviet edition that came out in 1926. Now, for the first time, translator Jean Benedetti brings us Stanislavski's complete unabridged autobiography as the author himself wanted it – from the re-edited 1926 version. The text, in clear and lively English, is supplemented by a wealth of photos and illustrations, many previously unpublished.

"*An Actor Prepares*" is a 1936 guide to acting by Konstantin Stanislavski. Konstantin Sergeievich Stanislavski (1863 – 1938) was an influential Russian theatre practitioner. He was himself a highly-esteemed character actor and directed many successful productions. However, he is most famous for his 'system' of learning to act, focusing on training, preparation, and technique. This was the first of Stanislavski's book on acting. Concentrating on preparation, it offers the aspiring actor or actress tips and instructions on how they should prepare for performances. This seminal volume constitutes a must-have for all with an interest in acting and the work of Stanislavski. Contents include: "The First Test", "When Acting Is An Art", "Action", "Imagination", "Concentration", "Of Attention", "Relaxation Of Muscles", "Units And Objectives", "Faith And A Sense Of Truth", "Emotion Memory", "Communion", "Adaptation", "Inner Motive Forces", "The Unbroken Line", "The Inner Creative", "State", etc. Many vintage books such as this are increasingly scarce and expensive. It is with this in mind that we are republishing this volume now in an affordable, modern, high-quality edition complete with a specially-commissioned new biography of the author.

Written by a former teacher and author of *Stanislavski: An Introduction*, this biography has been revised and updated to include new material now becoming available from the Russian archives, including a letter from Stanislavski to Stalin. The book is a set text for drama students.

An Actor's Work on a Role is Konstantin Stanislavski's exploration of the rehearsal process, applying the techniques of his seminal actor training system to the task of bringing

truth to one's chosen role. Originally published over half a century ago as *Creating a Role*, this book was the third in a planned trilogy – after *An Actor Prepares* and *Building a Character*, now combined in *An Actor's Work* – in which Stanislavski sets out his psychological, physical and practical vision of actor training. This new translation from renowned scholar Jean Benedetti not only includes Stanislavski's original teachings, but is also furnished with invaluable supplementary material in the shape of transcripts and notes from the rehearsals themselves, reconfirming 'The System' as the cornerstone of actor training.

"Acting - The First Six Lessons" is a collection of essays by Richard Boleslavsky. Written in the form of a series of dialogues, these lessons aim to inform and instruct the budding actor on some of the basic principles of acting and learning to act. A novel approach to teaching acting techniques, this volume is highly recommended for novices and young actors or actresses looking to hone their abilities. Richard Boleslavsky (1889 – 1937) was a Polish theatre director, actor and teacher. Other notable works by this author include: "The Way of the Lancer" (1932), "Lances Down" (1932), and "New Features in Acting" (1935). Contents include: "Richard Boleslavsky", "Introduction", "The First Lesson", "The Second Lesson", "The Third Lesson", "The Fourth Lesson", "The Fifth Lesson", and "The Sixth Lesson". Many vintage books such as this are increasingly scarce and expensive. It is with this in mind that we are republishing this volume now in an affordable, modern, high-quality edition complete with a specially-commissioned new biography of the author.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

This third volume examines the development of a character from the viewpoint of three widely contrasting plays.

Chekhov is a unique force in modern drama. His works have long been cherished for their brilliant wit and unusual ability to provide striking insights into the human condition. In these stunning, individually published translations of three of Chekhov's most popular and beloved plays, Laurence Senelick presents a fresh perspective on the master playwright and his groundbreaking dramas. This volume illuminates the timeless trials of art and love and bring Chekhov's memorable characters to life. Each of these three plays showcases the hallmark features of a Chekhov classic: clashing desires, complex family dynamics, the individual's loss of balance and sense of identity in the shifting eruptions of society and a modernizing Russia, and the angst of artistic struggle and ambition. Supplementing each of the plays are an account of Chekhov's life, a note on the translation, introductions to each work, and variant lines - often removed due to government censorship - which illuminate the context in which they were written and shed light on Chekhov's work as a playwright. These editions are the perfect guides to enriching our understanding of this great dramatist or to staging a production.

"The AAM Guide to Provenance Research is a much-needed contribution for scholars, professional researchers, and those who shape policy. Here in one volume is a historical overview, description of current methodology, invaluable indices, inventories, and lists of current databases-in-progress." -- Back cover.

As one of the most well-known names in theatre history, Konstantin Stanislavsky's teachings on actor training have endured throughout the decades, influencing scholars and practitioners even in the present day. This second edition of Konstantin Stanislavsky combines: an overview of Stanislavsky's life and work, including recent discoveries an assessment of his widely read text, *An Actor Prepares* (1936) with comparisons to Benedetti's 2008 translation, *An Actor's Work* detailed commentary of the key 1898 production of *The Seagull* an indispensable set of practical exercises for actors, teachers and directors. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

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