

Pesy stolichnykh i provintsialnykh teatrov XVIII v

Nauka - Information and Empire



Description: -

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Rannaya russkayadramaturgiya (XVII-pervaya polovina XVIII v.) -

- 4Pesy stolichnykh i provintsialnykh teatrov XVIII v

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Whether or not Casanova regarded inscriptions as, in principle, educative, he made it clear that he regarded the Russians as being in need of education. In the first place, Peter shared and promoted a new—for Russia—sense of visible writing as intrinsic to urban public spaces. The three phases are not entirely distinct chronologically.

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Moscow: Gosudarstven 31The inscriptions, too, were a recurrent theme: the techniques used to make them, their forms, information, shape, and location. In Russia the transformation of the public graphosphere took place far later than in much of Europe. Belmennye plity Moskvyy i Severo-Vostochnoi Rusi XIII—XVII vv.

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They were, in a sense, monumental ephemera, part of the decorations for one-off performances on a public stage. He complained not just of inconsistency, but of excess verbiage. The trail of legislation seems to start towards the middle of the eighteenth century.

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It is dynamic, both in its physical properties and in its interactions with its viewers and inhabitants. The initiatives, therefore, are again Petrine, though some of the tasks and problems identified by Peter continued to be worked out subsequently for at least a hundred years.

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The graphosphere is therefore a multi-faceted, multi-functional phenomenon of culture. Eighteenth-century cemeteries adopted the whole range of rhetorical funerary genres that befitted an enlightened empire, including a rich variety of inscriptional forms and genres, and, from the latter part of the century, sculpted figurative monuments.

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The book-sized versions, printed on both sides of the sheet, were for internal use, while the poster-sized versions, printed on one side only i.

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Its internal workings were never completed. The latter is a curious temporal palimpsest. The presence of some inscriptions is plausible.

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And all could or should understand that words posted in public—especially printed words, since the technology of print was a state-controlled monopoly—carried the voice of authority. In the early nineteenth century Alexander I expressed periodic irritation with the state of the mileposts. One of the cast iron plates survives to this day.

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