

1. Record Nr.	UNINA9910794727503321
Autore	Berggren J. L.
Titolo	Euclid's Phaenomena : a translation and study of a hellenistic treatise in spherical astronomy / / J. L. Berggren, R. S. D. Thomas
Pubbl/distr/stampa	Providence, Rhode Island : , : American Mathematical Society : , : London Mathematical Society, , 1996 ©1996
ISBN	1-4704-1809-6
Descrizione fisica	1 online resource (146 pages) : illustrations, tables
Collana	History of Mathematics ; ; Volume 29
Disciplina	522/.7
Soggetti	Spherical astronomy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and indexes.

2. Record Nr.	UNINA9910484152903321
Autore	Marsh Cynthia
Titolo	Translated and Visiting Russian Theatre in Britain, 1945-2015 : A "Russia of the Theatrical Mind"? / / by Cynthia Marsh
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2020
ISBN	9783030443337 3030443337
Edizione	[1st ed. 2020.]
Descrizione fisica	1 online resource (xvi, 392 pages) : illustrations
Disciplina	801.950947 301
Soggetti	Performing arts Theater Russia - History Europe, Eastern - History Soviet Union - History Theater - History Cultural industries Adaptation (Literary, artistic, etc.) Theatre and Performance Arts Russian, Soviet, and East European History Contemporary Theatre and Performance Global and International Theatre and Performance Theatre Industry Adaptation Studies
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Setting the Scene -- 2. Gogol's Russia -- 3. From Merchant to Gentry Russia -- 4. Exposing Cultural Transfer -- 5. Confronting Modern Russias -- 6. Staging Russian Prose -- .
Sommario/riassunto	This book tackles questions about the reception and production of translated and untranslated Russian theatre in post-WW2 Britain: why

in British minds is Russia viewed almost as a run-of-the-mill production of a Chekhov play. Is it because Chekhov is so dominant in British theatre culture? What about all those other Russian writers? Many of them are very different from Chekhov. A key question was formulated, thanks to a review by Susannah Clapp of Turgenev's *A Month in the Country*: have the British staged a 'Russia of the theatrical mind'?
