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# Passage To Byzantium The Romanov Habsburg Feud Tha

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Historical Tables 58 BC - AD 1990  
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 History and Geopolitics  
 The Fate of Empires and Search for Survival  
 Mikhail Larionov and the Cultural Politics of Late Imperial Russia  
 The Emperor and the World  
 The Fall of the Roman Empire  
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 The First Romanovs. (1613-1725)  
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 The First Romanovs

*Passage To Byzantium The Romanov  
 Habsburg Feud Tha*

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## HUDSON EWING

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**Historical Tables 58 BC - AD 1990** Good Press  
 This Handbook is the definitive source and reference tool for academics, researchers and graduate students working in the field of Management History. Consisting of eleven sections, they will collectively cover management history's past and present and provide an unparalleled overview of both managerial practice and thought. As a discipline, management history has relatively recently splintered from business history, focusing on the study of organizations and the ways in which work is structured and managed. Initially employing a heavily western perspective and influenced mainly by British and American historians, the discipline has expanded the focus of its studies both temporally and geographically to incorporate pre-19th century forms of organization and extend its scope beyond Western Europe and North America. This important project will be a high level, systematic and comprehensive tool thanks to the range of contributions from leading experts and academics. It is intended

to be the first port of call for all research endeavors in the field of management history.

*Passage to Byzantium: The Romanov-Habsburg Feud that Led to World War I* Getty Publications

"Joanna Hubbs has found the trace of Baba Yaga and the rusalki and Moist Mother Earth and other fascinating feminine myths in Russian culture, and has added richly to the growing interest in popular culture." -- New York Times Book Review "... brave... fascinating... immensely enjoyable..." -- Times Higher Education Supplement "... a stimulating and original study... vivid and readable." -- Russian Review "An immensely stimulating, beautifully written work of scholarship." -- Francine du Plessix Gray "Joanna Hubbs has provided scholars... with a wealth of significant interpretive material to inform if not reform views of both Russian and women's cultures." -- Journal of American Folklore A ground-breaking interpretation of Russian culture from prehistory to the present, dealing with the feminine myth as a central cultural force.

[History and Geopolitics](#) Bloomsbury Publishing USA

Offers a new perspective on Byzantine imperial imagery, demonstrating the role foreign styles and iconography played in

the visual articulation of imperial power.

**The Fate of Empires and Search for Survival** Good Press  
Before becoming a city, St. Petersburg was a utopian vision in the mind of its founder, Peter the Great. Conceived by him as Russia's "window to the West," it evolved into a remarkably harmonious assemblage of baroque, rococo, neoclassical, and art nouveau buildings that reflect his taste and that of his successors, including Anna I, Elizabeth I, Catherine the Great, and Paul I. Crisscrossed by rivers and canals, this "Venice of the North," as Goethe dubbed it, is of unique beauty. Never before has that beauty been captured as eloquently as on the pages of this sumptuous volume. From the stately mansions lining the fabled Nevsky Prospekt to the magnificent palaces of the tsars on the outskirts of the city, including Peterhof, Tsarskoe Selo, Oranienbaum, Gatchina, and Pavlovsk, photographer Alexander Orloff's portrait of St. Petersburg does full justice to the vision of its founder and namesake. The text, by art historian Dmitri Shvidkovsky, chronicles the history of the city's planning and construction from Peter the Great's time to the reign of the last tsar, Nicholas II. Anyone who has ever visited--or dreamed of visiting--the city of "white nights" will find St. Petersburg irresistible.

*Mikhail Larionov and the Cultural Politics of Late Imperial Russia* Univ of California Press

This book, now in its twelfth edition, has become indispensable to every library and to every serious student of history. The twelfth edition takes the tables up to the end of 1990 and so records all the dramatic events occurring in Eastern Europe at the end of the decade. An important new feature is that an index has been provided thus enhancing this essential reference tool.

*The Emperor and the World* Charles University in Prague, Karolinum Press

Make history come alive! This book helps librarians and teachers as well as readers themselves find books they will enjoy—titles that will animate and explain the past, entertain, and expand their minds. This invaluable resource offers reading lists of contemporary and classic non-fiction history books and historical fiction, covering all time periods throughout the world, and including practically all manner of human endeavors. Every book included is hand-selected as an entertaining and enlightening read! Organized by appeal characteristics, this book will help readers zero in on the history books they will like best—for instance, titles that emphasize character, tell a specific type of historical story, convey a mood, or are presented in a particular setting. Every book listed has been recommended based on the author's research, and has proved to be a satisfying and worthwhile read.

*The Fall of the Roman Empire* Cambridge University Press

Today we associate the Renaissance with painting, sculpture, and architecture—the "major" arts. Yet contemporaries often held the "minor" arts—gem-studded goldwork, richly embellished armor, splendid tapestries and embroideries, music, and ephemeral multi-media spectacles—in much higher esteem. Isabella d'Este, Marchesa of Mantua, was typical of the Italian nobility: she bequeathed to her children precious stone vases mounted in gold, engraved gems, ivories, and antique bronzes and marbles; her favorite ladies-in-waiting, by contrast, received mere paintings. Renaissance patrons and observers extolled finely wrought luxury artifacts for their exquisite craftsmanship and the symbolic capital of their components; paintings and sculptures in modest materials, although discussed by some literati, were of lesser consequence. This book endeavors to return to the mainstream material long marginalized as a result of historical and ideological biases of the intervening centuries. The author analyzes how luxury arts went from being lofty markers of

ascendancy and discernment in the Renaissance to being dismissed as "decorative" or "minor" arts—extravagant trinkets of the rich unworthy of the status of Art. Then, by re-examining the objects themselves and their uses in their day, she shows how sumptuous creations constructed the world and taste of Renaissance women and men.

**A Mad Catastrophe** Penn State Press

The History of the Russian Empire, curated with stories by Saki (H. H. Munro), presents a fascinating exploration of the grandeur and the tumultuous events that have shaped one of the world's most enigmatic empires. This anthology stitches together a diverse tapestry of narratives, ranging from the sharply satirical to the deeply introspective, effectively capturing the essence of the Russian Empire's complex socio-political landscape. The collection stands out for its literary diversity, showcasing a brilliant blend of historical analysis and imaginative storytelling. Through its varied literary styles, the compilation offers readers a comprehensive and nuanced perspective of Russia's past, making it a significant contribution to the understanding of Eastern European history. The contributing editor, known for his acute wit and incisive social commentary, brings a unique voice that threads through the anthology, uniting the diverse works into a coherent and compelling narrative. The backgrounds of the contributing editor, Saki (H. H. Munro), profoundly enrich the anthology's exploration of the Russian Empire. Munro's own experiences and his keen observations of the socio-political dynamics of his time imbue the collection with a depth of understanding and a perceptiveness that is rare. The anthology aligns itself with broader literary and historical movements, drawing on the rich tradition of European satirical writing while addressing pivotal moments in Russian history. The collective contributions of the editor, coupled with his literary acumen, allow the collection to traverse a wide range of themes, from the extravagances of the Russian aristocracy to the strife of its common folk, offering a multifaceted portrayal of empire. This anthology is recommended not only for its historical insights but also for its literary artistry. Readers will find themselves immersed in a world that, though no longer extant, continues to fascinate and inform the contemporary moment. The History of the Russian Empire provides a unique opportunity to engage with the past through the lens of one of the early twentieth century's most astute observers of society. It is an essential read for anyone seeking to understand the complexities of Russian history and the power of literary expression in shaping our comprehension of the past.

*The First Romanovs. (1613-1725)* Abbeville Press

A masterful account of the Hapsburg Empire's bumbling entrance into World War I, and its rapid collapse on the Eastern Front The Austro-Hungarian army that attacked Russia and Serbia in August 1914 had a glorious past but a pitiful present. Speaking a mystifying array of languages and lugging obsolete weapons, the Habsburg troops were hopelessly unprepared for the industrialized warfare that would shortly consume Europe. As prizewinning historian Geoffrey Wawro explains in *A Mad Catastrophe*, the disorganization of these doomed conscripts perfectly mirrored Austria-Hungary itself. For years, the Empire had been rotting from within, hollowed out by complacency and corruption at the highest levels. When Germany goaded Austria into starting the world war, the Empire's profound political and military weaknesses were exposed. By the end of 1914, the Austro-Hungarian army lay in ruins and the course of the war seemed all but decided. Reconstructing the climax of the Austrian campaign in gripping detail, *A Mad Catastrophe* is a riveting account of how Austria-Hungary plunged the West into a tragic and unnecessary war.

**Icon and Devotion** Reaktion Books

This book documents developments in the countries of eastern Europe, including the rise of authoritarian tendencies in Russia and Belarus, as well as the victory of the democratic 'Orange Revolution' in Ukraine, and poses important questions about the origins of the East Slavic nations and the essential similarities or differences between their cultures. It traces the origins of the modern Russian, Ukrainian and Belarusian nations by focusing on pre-modern forms of group identity among the Eastern Slavs. It also challenges attempts to 'nationalize' the Rus' past on behalf of existing national projects, laying the groundwork for understanding of the pre-modern history of Russia, Ukraine and Belarus. The book covers the period from the Christianization of Kyivan Rus' in the tenth century to the reign of Peter I and his eighteenth-century successors, by which time the idea of nationalism had begun to influence the thinking of East Slavic elites.

**The Origins of the Slavic Nations** Belknap Press

This is the first study in any language to trace the emergence of the art historical interest in icon painting in the nineteenth century with its evident impact on the course of Russian modernism in the twentieth century. Given the surge in popularity of the Russian avant-garde, a book devoted to the gradual awareness of the artistic value of icons and their effect on Russian aesthetics is timely. The discoveries, the false starts, the incompetence, the interaction of dilettantes and academics, the meddling of tsars and church officials, all make for a fascinating tale of growing cultural awareness. It is a story that prepares the ground for the explosion of Russian cultural creativity and acceptability in the early twentieth century.

**Crime and Punishment in Early Modern Russia** PISM

An account of "the rise of socialism in Russia in its early days, coming down to the end of the reign of Peter the Great. So far as we know, the book takes new ground in that it is less a history of war and political convulsions than of the underlying conditions -- social, racial, and moral as well as political -- which give shape and form to the Muscovite civilization. Dramatic episodes and incidents have large place in the narrative.... There are several portraits and maps."--Outlook.

**The Christianization of Ancient Russia** M.E. Sharpe

For 100 years most historians accepted the conclusions of the Versailles conferees that the Germans were mainly culpable for the First World War. Since Kaiser Wilhelm II retained the sole right to go to war, it was he who was blamed for bringing on the tragedy. It is true that the emotionally incendiary Kaiser pursued the conflict with undue enthusiasm once it started. There is no evidence that he wanted or expected the war that broke out on July 28, 1914. Maggie Ledford Lawson's "Passage to Byzantium" is an account of how the Great War actually started. It is an epic tale about two ancient dynasties, the Romanovs and the Habsburgs, whose clash of interests in the Balkans led to the tragedy of 1914.

**Rus - Ukraine - Russia** Princeton University Press

In *The Icon and the Square*, Maria Taroutina examines how the traditional interests of institutions such as the crown, the church, and the Imperial Academy of Arts temporarily aligned with the radical, leftist, and revolutionary avant-garde at the turn of the twentieth century through a shared interest in the Byzantine past, offering a counternarrative to prevailing notions of Russian modernism. Focusing on the works of four different artists—Mikhail Vrubel, Vasily Kandinsky, Kazimir Malevich, and Vladimir Tatlin—Taroutina shows how engagement with medieval pictorial traditions drove each artist to transform his own practice, pushing beyond the established boundaries of his respective artistic and intellectual milieu. She also contextualizes

and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades. As a result, *The Icon and the Square* gives a more complete picture of Russian modernism: one that attends to the dialogue between generations of artists, curators, collectors, critics, and theorists. *The Icon and the Square* retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism. Taroutina's timely study, which coincides with the centennial reassessments of Russian and Soviet modernism, is sure to invigorate conversation among scholars of art history, modernism, and Russian culture.

**The History of Terrorism** Knopf

A 1998 study of the impact of the Mongols on the Rus lands using a broad and extensive source base.

**Globe Encyclopaedia of Universal Information** OUP USA

*Icon and Devotion* offers the first extensive presentation in English of the making and meaning of Russian icons. The craft of icon-making is set into the context of forms of worship that emerged in the Russian Orthodox Church in the mid-seventeenth century. Oleg Tarasov shows how icons have held a special place in Russian consciousness because they represented idealized images of Holy Russia. He also looks closely at how and why icons were made. Wonder-working saints and the leaders of such religious schisms as the Old Believers appear in these pages, which are illustrated in halftones with miniature paintings, lithographs and engravings never before published in the English-speaking world. By tracing the artistic vocabulary, techniques and working methods of icon painters, Tarasov shows how icons have been integral to the history of Russian art, influenced by folk and mainstream currents alike. As well as articulating the specifically Russian piety they invoke, he analyzes the significance of icons in the cultural life of modern Russia in the context of popular prints and poster design.

**Beyond Vision** Basic Books

*Russia Engages the World, 1453-1825*, an elegant new book created by a team of leading historians in collaboration with The New York Public Library, traces Russia's development from an insular, medieval, liturgical realm centered on Old Muscovy, into a modern, secular, world power embodied in cosmopolitan St. Petersburg. Featuring eight essays and 120 images from the Library's distinguished collections, it is both an engagingly written work and a striking visual object. Anyone interested in the dramatic history of Russia and its extraordinary artifacts will be captivated by this book. Before the late fifteenth century, Europeans knew virtually nothing about Muscovy, the core of what would become the "Russian Empire." The rare visitor--merchant, adventurer, diplomat--described an exotic, alien place. Then, under the powerful tsar Peter the Great, St. Petersburg became the architectural embodiment and principal site of a cultural revolution, and the port of entry for the Europeanization of Russia. From the reign of Peter to that of Catherine the Great, Russia sought increasing involvement in the scientific advancements and cultural trends of Europe. Yet Russia harbored a certain dualism when engaging the world outside its borders, identifying at times with Europe and at other times with its Asian neighbors. The essays are enhanced by images of rare Russian books, illuminated manuscripts, maps, engravings, watercolors, and woodcuts from the fifteenth to the nineteenth centuries, as well as the treasures of diverse minority cultures living in the territories of the Empire or acquired by Russian voyagers. These materials were also featured in an exhibition of the same name, mounted at The New York Public Library in the fall of 2003, to celebrate the tercentenary of St. Petersburg.

*The History of the Russian Empire* Paris, France : UNESCO

In the turbulent atmosphere of early twentieth-century Tsarist Russia, avant-garde artists took advantage of a newly pluralistic culture in order to challenge orthodoxies of form as well as social prohibitions. Very few did this as effectively, or to as broad an audience, as Mikhail Larionov. This groundbreaking study examines the complete range of his work (painting, book illustration, performance, and curatorial work), and demonstrates that Larionov was taking part in a broader cultural conversation that arose out of fundamental challenges to autocratic rule. Sarah Warren brings the culture of late Imperial Russia out of obscurity, highlighting Larionov's specific interventions into conversations about nationality and empire, democracy and autocracy, and people and intelligentsia that colonized all areas of cultural production. Rather than analyzing Larionov's works within the same interpretive frameworks as those of his contemporaries in France or Germany—such as Matisse or Kirchner—Warren explores the Russian's negotiations with both nationalism and modernism. Further, this study shows that Larionov's group exhibitions, public debates, and face-painting performances were more than a derivative repetition of the techniques of the Italian Futurists. Rather, these activities were the culmination of his attempt to create a radical primitivism, one that exploited the widespread Russian desire for an authentic collective identity, while resisting imperial efforts to appropriate this revivalism to its own ends.

**Empires of Faith in Late Antiquity** BRILL

First published in English in 2007 under title: *The history of terrorism: from antiquity to al Qaeda*.

*The Palgrave Handbook of Management History Ars Rossica*

In 'The Rise of the Russian Empire,' readers are presented with an intricate tapestry of historical narratives and literary craftsmanship that echoes the complexities of Russian history. Through the compilation of works by Saki (H. H. Munro), the anthology traverses a vast landscape of themes, from the political intrigue that shaped the empire's foundation to the nuanced cultures that flourished within its borders. The collection stands out not only for its historical depth but also for its stylistic diversity, offering a blend of satire, drama, and poignant storytelling that captures the essence of Russian ethos and evolution. The contributing voice, H. H. Munro, better known by his pen name, Saki, brings a unique perspective to the anthology. His literary prowess and sharp wit inject a dynamic understanding of European geopolitics and cultural shifts, reflecting the tumultuous era that saw the rise and expansion of the Russian Empire. Munro's work is positioned within the broader historical and cultural movements of the early 20th century, providing readers with a mosaic of insights into the forces that molded a nation. 'The Rise of the Russian Empire' promises an immersive journey for readers keen on exploring the interplay of history, culture, and literature. The collection serves as a testament to the power of narrative in shaping our comprehension of the past, inviting readers to delve into a multifaceted exploration of Russian heritage. It's an essential read for those looking to broaden their perspective on empire dynamics, cultural identity, and the literary artistry of Saki, offering a unique lens through which to appreciate the intricacies of Russian and European intersections.