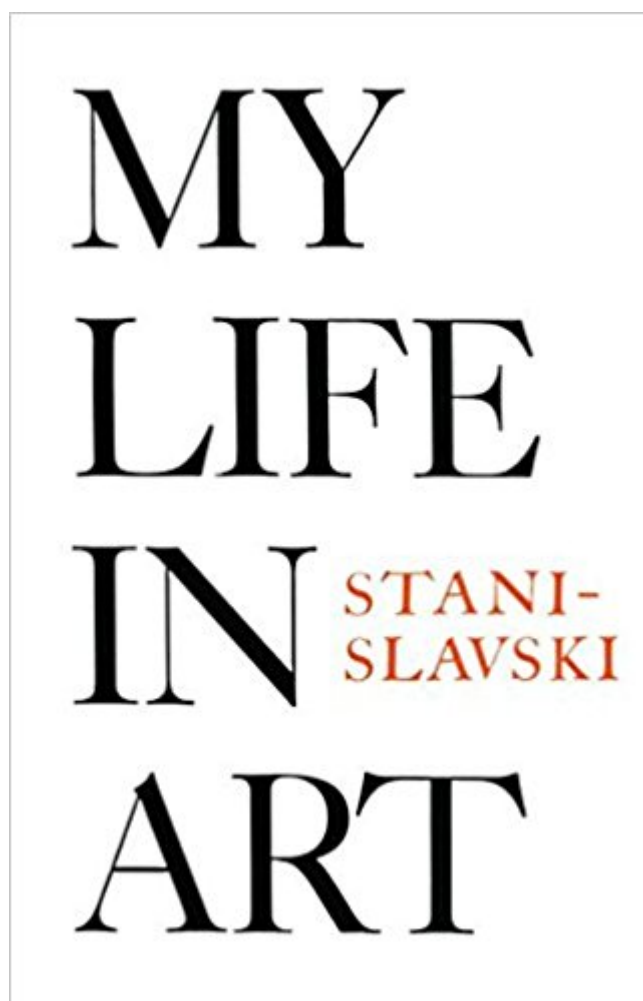


The book was found

My Life In Art



Synopsis

First published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

Book Information

Paperback: 588 pages

Publisher: Routledge; 1 edition (January 7, 1987)

Language: English

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Average Customer Review: 4.8 out of 5 stars 8 customer reviews

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Customer Reviews

"A great figure upon the world scene, one of the greatest men of the theatre that ever lived." -- N.Y. Herald-Tribune
"It was a source of great enlightenment to me." -- Sir Laurence Olivier
"This wise and delightful book . . . is packed with sage practical counsel to actors and actresses." -- The Times Literary Supplement (London)
"This wise and delightful book...is packed with sage practical counsel to actors and actresses." (The Times Literary Supplement (London)) -- Times Literary Supplement (U.K.)

Text: English, Russian (translation)

Stanislavski's "My Life in Art" was written in haste during the Moscow Art Theatre's 1922-24 European and American tours and translated into a language he neither spoke nor understood by a mysterious individual (J.J. Robbins) with less than satisfactory credentials for the job. For nearly a century this has been the version available in English and for the most part anywhere in the world outside of Russia. But upon returning to Moscow Stanislavski continued to write and revise the book which was later published in Russia and considered by Stanislavski to be both definitive and the version he was satisfied with. Thus, Jean Benedetti's new translation of the Russian version is a

welcome and valuable gift, not only to actors and the theatre but to art and artistic endeavor in general. Much is the same as the original English version in terms of content, but much is also new and different, never before available in English. Of particular interest are the appendices recounting Stanislavski's more personal memories of Chekhov and the later European and American tours. An important aspect lost in the previous translation was Stanislavski's personal, conversational tone, which is how the book itself was written; i.e. Stanislavski spoke and what he said was scribed. Thus, a whole new feeling comes of this translation that is extremely valuable, if not priceless. It is nearly impossible not to feel that you know Stanislavski very personally after reading the book. Particularly in the last section (the appendix of the European-American tour) you feel as if he has spoken to you personally about the entire experience. As such the voice and personality of this great master speaks and can be discovered once more in a way that has previously not been possible. This alone is more than worth the price of the book. Indeed this will be a valuable and cherished volume for years to come, if not an entirely new rejuvenation of what was in its time a classic, historically influential and historically significant work.

Excellent service from this vendor. I received my book right away (unlike from other vendors through). The quality of the product was as described. The packaging used was great (in the past, I have had a package delayed through a vendor order on due to poor packaging). I would not only buy from this vendor again, but would also buy from this vendor over other vendors! Go Brooklyn!

This is a set book for my Son who is studying Drama in Cape Town

Stanislavsky is still the most influential figure in modern or contemporary theater. In this book, he is open about his life especially the rough years in Russia, his first exposure to the theater, his first time at directing. He also writes about his professional relationship with another Russian, Anton Chekhov. He writes about his travels mostly in Russia such as his journeys to Petrograd, the Russian provinces that inspired many of Chekhov's plays, and of course his first journey abroad. The book is really for theater junkies like myself who would have loved to have been a theatrical actress or director but life isn't so bad. He has directed William Shakespeare's tragedies like Othello and Julius Caesar along with Chekhov favorites like The Cherry Orchard, The Three Sisters, Uncle Vanya and The Sea Gull. Stanislavsky also founded and developed the Moscow Theater Company. He did it all for love, not money nor fame. He became rich in so many other ways.

For those in the arts, and especially those in dramatic art, this book is a must. It is the account of the father of modern truthful acting and a look into what a life spent towards creating art is about. While at times the book can drag a bit and get wordy, there is too much insight and inspiration in this book to pass it by. It is so wonderful to have an account of this mans amazing life in his own words to read, study and eventually aim for. A must read for those of the stage!

This book is Stanislavski account of his experiences in working at the Moscow Art Theatre that he Co-founded with Vladimir Dantcheko (who also wrote a similar book from his perspective titled ' My life in the Russian Theatre'). The book deals with the problems the duo faced in ushering in modern theatre as we know it today and the solutions they came up with. Highly recommended for those interested in learning about this major revolution that happened in theatre at the end of 19th century.

Before writing his opus manual on acting technique, Stanislavski wrote an autobiography he hoped would detail his life and philosophy - but his publisher insisted on many cuts and changes to its length, resulting in a diminutive version Stanislavski hated - and completely revised for a 1926 Soviet edition. For the first time translator Jean Benedetti brings English readers this complete Soviet edition, pairing it with new photos and illustrations and creating a keepsake edition for any college-level collection serious about acquiring drama classics.

"Love the art in yourself, not yourself in the art." Truly one of the world's greatest arts educators, Stanislavsky's autobiography is beautifully written. It is a fascinating portrait of the history of modern acting and also of Russian history. Absolutely key for understanding the Method, and the development of today's theater.

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