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Chekhov's *Dushechka*, a story of a provincial woman whose husband at the time, is an ironic reference to Zubarev identifies many classical references, times seems forced and incomplete.

—how Chekhov classified each of his plays and allusion: Half of the plays were deemed "from country life" (*Diadia Vania*), and Chekhov treats the plays solely as literary texts. The omission in Zubarev's work is the lack of texts to show if the references elaborately

argument as well. She neglects to mention Chekhov's *Chaika*. Comically, it functions as an allusion. But as with many allusions and misquotations, it gives the audience a far deeper insight than the character. It is about the many stages of a person's life, the relationships of several characters at different times. Chekhov's Oedipus solved to become king, it further emphasizes *Hamlet*, and thus on the relationship

through study and catalogue of all references to Chekhov's major plays. In this area, Zubarev's knowledge of Chekhov is working on Chekhov. The strongest aspect of the book is the examination of characters' names as allusions, plus an examination of their many literal meanings. These are the most useful as well as the most fascinating. Chekhov specialists as a useful reference tool. The catalogue of many classical references in Chekhov's work is a new approach.

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Century of the Plays in Performance. New York: Oxford University Press, 1997. 363 pp., \$85.00 (cloth).

of passage": every self-respecting director must understand Chekhov, at some point, grapple with Chekhov's works; every Russian theatre expert must translate Chekhov's own *Cherry Orchard*, if only, to quote Chekhov, "for getting grants" (302). Additionally and professionally playwrights (Lanford Wilson, David Mamet) feel the need to adapt a Chekhovian script or two. Chekhov's notes, "they neglected what would seem to be the passage: learning Russian" (302). Good, bad, or adaptations of Chekhov's plays have become staples for Chekhov's readers, sympathize with him when he writes, "the play going, I have seen a flock of seagulls, met a bird through a wilderness of cherry orchards" (5).

The Chekhov Theatre traces the pathways by which "Anton Chekhov, who was judged in his own time to be a playwright narrowly culture-bound, over refined and obscure, whose drama was persistently characterized at home and abroad as 'depressing' and 'pessimistic,' has become second only to Shakespeare in reputation and in frequency of production" (1). The book provides a valuable compendium of productions mounted internationally over the course of one hundred years, together with concise passages that analyze and isolate cultural and artistic trends in our changing opinions of Chekhov as dramatist.

Senelick, a theatre historian who writes extensively on Russia, is well equipped to take on a project of such broad scope. He has done an excellent job in selecting for special treatment those performances that were, in his words, "either highly symptomatic of a cultural climate or added something new and important to our understanding of Chekhov" (4). These key productions range from the initial realistic productions through recent Postmodernist deconstructions. Senelick necessarily treats directors of many types and tastes: Stanislavsky, Nemirovich-Danchenko, Efremov, Efros, Tovstonogov, Tairov and Meyerhold in Russia; emigrés Komisarjevsky, Sharoff and Pitoëff, who worked in Europe; and leading Western directors such as Italy's Strehler, Britain's Brook, Germany's Stein, and Czechoslovakia's Krejča. While Senelick spends most of his time in Russia (nine of the eighteen chapters deal with native language productions), he takes his reader through the English-speaking world, to Europe and briefly to Asia. Along the way, he treats dramatic interpretation, visual design, and, where appropriate, translations and mistranslations that have propelled Chekhov's internationalization. Some of Senelick's treatments create strong impressions for his readers. Notable among these are the insightful discussions of how Theodore Komisarjevsky's "tailoring of Chekhov to English tastes" (143) affected Western perceptions of the plays, and the beautiful description of Giorgio Strehler's white on white production of *The Cherry Orchard*, like "a Malevich painting" (272). Other productions, as described, pass by quickly like telephone poles in the changing landscape of the study.

While broad and historical in its scope, the study remains, by Senelick's own admission, necessarily subjective. We have all visited the theatre with friends, only to learn in conversation that we have apparently experienced the same play quite differently. So too, the reader sometimes recalls a particular Chekhovian production differently than does Senelick.

In summary, Senelick, who remains one of the most prolific of Russian theatre scholars, has produced yet another valuable contribution to the field. This will be a book to which one can return again and again for facts about specific performances and insights into changing perceptions on Chekhov's drama both cross culturally and aesthetically.

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Taja Gut, ed. *Andrej Belyj: Symbolismus, Anthroposophie, Ein Weg. Texte-Bilder-Daten*. Rudolf Steiner Studien, IV. Dornach: Rudolf Steiner Verlag, 1997. 363 pp., 88.00 SFR. (cloth).

"Kein Zweifel: hätte Andrej Belyj statt russisch beispielsweise englisch geschrieben, sein Name zählte zu den wichtigsten der modernen Weltliteratur" (9). No doubt, had Taja Gut edited an English rather than German volume, this book would be considered one of the most important recent contributions to the history of world literature. Vladimir Nabokov's remarks on *Petersburg* notwithstanding, Bely has defied translation into English worthy of his Russian genius, and English language versions of the novel have not secured Bely's place as one of the

finest novelists of the twentieth century. Added to the barrier of Bely's own Russian was the writer's involvement with Anthroposophy and Rudolf Steiner, also little understood in English language circles.

Taja Gut continues a tradition of publishing in German that has shed so much light on this enigmatic figure over the past dozen years. And it is a brilliant light indeed. Look at the four color reproductions of Bely's own watercolors from 1929-1931, or the nine extraordinary "Zeichnungen zu Meditation" reproduced in full color, selected from 130 by Bely found in the Dornach archives, or the ninety photos of Boris Bugaev from age two until his death in 1934. Some of these are well known—at least to scholars of Bely—but nowhere has there ever been such a collection. The high quality color reproductions of "Lifeline" (Lebenslinie) from the Andrej Bely Memorial Apartment in Moscow deciphered into German by Gut, or the 1905 Bakst color sketch of Bely are reason enough to want this book as an addition to any library's collection and to many a home library. The wealth of graphic material alone is well worth the price.

For those capable of reading German there is much more. Gut pays tribute to his friends and colleagues, *Belovedy* around the world, who have assisted him gladly in his work. Gut introduces Bely's life and times and illustrates with photos of Boris Bugaev and his parents. "Briefe und Texte" (29-169) highlight Bely's lifelong search for some higher truth, richly documented in the collection of materials and photos from the Rudolf Steiner Archives. Excerpts from thirty letters and documents previously published in Russian are translated into German with several photo reproductions of the original Russian and sometimes German texts. "Eine Biographie in Bildern" (173-205) contains the finest collection ever assembled portraying Bely in a lifetime of photographic memories. In the "Document" section (209-227) Renata van Maydell offers German translations of Bely's own written record of his ties to Anthroposophy.

Rounding out this veritable Bely encyclopedia are von Maydell's translation of Alexandr Lavrov's chronology of Bely's life; an updated bibliography of Bely's works in Russian and English, French and German translations; an annotated list of newspapers, journals and publishing houses; valuable commentary and notes to all of the material in this volume; a list of names and dates of the people associated with Bely; and photo credits. Along the way are literally hundreds of tiny nuggets of silver—including photos of Nina Petrovskaja, Liubov' Blok, Asia Turgeneva, and of Bely's gravestone in Novodevichy Monastery, copies of handwritten dedications and sketches, the marriage registration of Bely and Asia, the first letter to Steiner, and an early Last Will and Testament.

From Bely strolling on the front cover and his haunting eyes on the frontispiece to the schematic and idiosyncratic depiction of sounds for *Glossolalia* on the back cover, what emerges for the first time is a visual sense of the man and his exceptional presence so often commented on by his peers. For the German speaking audience it is a revelation of the multifaceted sides of this fascinating personality of Russian cultural history. For those interested in pursuing the study of the relationship between Bely and Steiner, this book will be a necessary starting point. For the rest, this book is a challenge to provide a similar contribution to the legacy of Bely for English speakers. While Bely's place in the world of letters may ultimately be determined by the translators of his prose and theoretical writings, the letters, documents, drawings and photos help to paint a more comprehensive portrait. In this present volume the Rudolf Steiner Verlag, better than ever before, celebrates one of their own. Several years after accepting him and his memory back into their fold, they have shared with the world an intimate side of the author that can only lead to a greater appreciation of this Russian eccentric genius. Gut's book invites an English translation to extend to others the riches contained herein.

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