

The three large-scale novel adaptations were more admired for their high production values than for capturing the various essential elements of the source texts. However, a 'well-known Russian journalist' thought that the attention devoted to 'the local colour' in *Resurrection* was 'to the detriment of the "portée" of the whole play.' Moreover, some of that 'colour' was inauthentic: the conventions with kissing; leather rather than felt boots; and the gaiety of the singing and dancing during Easter night, which 'would be quite impossible... as the people are too exhausted by fasting and prayer'.⁴³ There were no such reservations about *Anna Karenina*, though. The souvenir programme marking the production's 101st performance cites endorsements from Russian correspondents 'most scrupulous' in its 'fidelity to local colour', it 'surpasses all previous attempts to represent Russian life in Western Europe'; 'there has, to my knowledge, never been in London a play in which the social, emotional and pictorial sides of upper-class Russian society were shown with such fidelity. Not only in numerous small touches, but broad lines, too'.⁴⁴ Moreover, Yavorskaya was congratulated on the 'real greatness' and 'real genius' of her performance: 'she plays the more hysterical scenes with a great deal of intensity'.⁴⁵ Perhaps inevitably, verdicts on the adaptations themselves were more qualified, given the difficulty of condensing the action and thematic scope of such sprawling novels into a single evening's drama. Attempts to convey narrative sweep were generally at the expense of dramatic focus, detailed characterization, and, in the case of *Crime and Punishment*, the spiritual dimension. In Pollock's *Anna Karenina* Levin's story was eclipsed by Anna's.

1914–1940: AN OVERVIEW

During and immediately after World War One, Russian plays continued to appear in small-scale productions: Edith Craig introduced audiences to the Symbolist drama of Nikolay Evreinov and Leonid Andreev, and there were stagings of Tolstoy's comedy *The First Distiller* (*Pervyi vinokur*), directed by Nigel Playfair, at the Queen's in 1917, and of *Michael*, an adaptation by Miles Malleon of Tolstoy's short story 'What Men Live By' ('Chem lyudi zhivy'), at St Martin's and at the Old Vic in 1920.⁴⁶ There was also a major production of *Reparation*, an adaptation of *The Living Corpse* by Aylmer and Louise Maude, at the St James's in 1919; J. A. Fraser's designs were based on the Moscow Art Theatre's production, and the cast included Henry Ainley, Marion Terry, Ion Swinley, Athene Seyler, and Claude Rains. The next year *The Government Inspector* was revived at the Duke of York's,

⁴³ 'A Russian Critic of "Resurrection"', unattributed press clipping about *Resurrection*, His Majesty's, 1903, production file of *Resurrection* at His Majesty's, 1903, V&A.

⁴⁴ G. de Wesselitsky, London correspondent of *Novoe Vremya*, and A. Werner, correspondent of *Russkoe Slovo*, in Souvenir Programme, *Anna Karenina*, Ambassadors, 1913, production file of *Anna Karenina* at Ambassadors Theatre, 1913, V&A.

⁴⁵ Excerpt from a review in *The Financier*, in Souvenir Programme, *Anna Karenina*, 1913; Review of *Anna Karenina*, Ambassadors, 1913, *Illustrated London News* (6 December 1913), 976.

⁴⁶ The production had been staged at the Birmingham Rep the previous year.

with Rains playing Khlestakov and Maurice Moscovitch the Mayor. Then, from the mid 1920s, Russian drama became a much more conspicuous presence on the London stage, due in particular to the fortuitous coincidence of the work of the 'little' theatres that sprang up around the country and to the significant contribution of the director of that *Government Inspector* of 1920, another Russian émigré, Fedor Komissarzhevsky, a former director of Moscow's Imperial Theatres who arrived in Britain in 1919.

During 1925 and 1926 a notable series of Chekhov productions in London sealed the playwright's enthusiastic adoption by the British. Following the success of James Bernard Fagan's *Cherry Orchard*—first presented by the Oxford Players in January 1925 and then revived at the Lyric, Hammersmith, and the Royalty—the producer Philip Ridgeway decided to mount a season of Chekhov's plays in London. This led to the famous sequence of Komissarzhevsky productions in a 'cramped', converted cinema at Barnes, arguably the most important British theatrical event of the decade.⁴⁷ However, Chekhov's were not the only Russian plays to appear at this time. The Barnes season also included Andreev's *Katerina* (*Ekaterina Ivanovna*), *The Government Inspector*—both directed by Komissarzhevsky—and *The Idiot* (*Idiot*), in 1926. In the same year the Birmingham Rep produced Andreev's *He Who Gets Slapped* (*Tot, kto poluchaet poshchечiny*), and Turgenev's *Month in the Country* received its British première in a production so successful that it was revived.

This series of Russian plays was part of a wider theatrical renaissance. Reviewing the theatrical 'situation in 1926', James Agate remarked that, thanks to inane musical comedy and plays about dope fiends and jazz-maniacs, 'roughly speaking, three-quarters of the London stage is closed to persons possessed of the slightest particle of intellect or the least feeling for drama.' Yet, thanks to a number of 'little', 'intellectual' theatres, there had never been a time 'when the general interest in, and preoccupation with, the drama was bigger both in London and throughout the country'.⁴⁸ As well as the various Sunday-play producing theatrical societies this burgeoning 'other theatre', to use Norman Marshall's term, comprised a series of non-commercial companies that were established in the 1920s and 1930s. Among those companies, the Everyman Theatre Guild in Hampstead, the Little Theatre, the Arts Theatre Club, the Mercury, the Left Theatre, and the Group Theatre, together with the Stage Society and theatres beyond London (such as the Birmingham Rep, the Oxford Players, and the Cambridge Festival Theatre), staged a variety of Russian plays, alongside works by Ibsen, Strindberg, Pirandello, Hauptmann, Cocteau, and O'Neill. It is interesting that, just as in subsequent years it became fashionable to use Chekhov—the metonym for ensemble—to launch new companies or projects, Russian plays were sometimes chosen to inaugurate inter-war theatrical ventures or particular seasons. For example, Dmitry Merezhkovsky's *Paul I* (*Pavel I*) at the Royal Court was the first—and only—project of Sloane Productions Limited, and Mikhail Bulgakov's *The White Guard* (*Belaya gvardiya*, also known as *The Days of the*

⁴⁷ Norman Marshall, *The Other Theatre* (London: John Lehman, 1947), 11.

⁴⁸ James Agate, *A Short View of the English Stage, 1900–1926* (London: Herbert Jenkins, 1926), 113–14.

Turbins (Dni Turbinykh)) was chosen to launch both the Ray Rodcliffe Players, in 1934, and Bronson Albery and Michel Saint-Denis's season at the Phoenix in 1938. (Their single performance of *The White Guard* was the Ray Rodcliffe Players' only production, while Albery and Saint-Denis's season extended to a second play, *Twelfth Night*.)

Notwithstanding their impressive output, these little theatres were driven by a relatively small group of theatre-makers. Particular names recur among the personnel involved in the Russian plays, including, for instance, Malcolm Morley and Milton Rosmer, actors, directors, and managers, associated especially with the Everyman; Barbara Nixon, translator, actor, and director; the Russian-born actor, director, and producer Michael Sherbrooke; the producer and director Anmer Hall (an alias of Alderson Burrell Horne); and such actors as Rains, Charles Lughton, and the coterie who worked with Komissarzhevsky, among them Elliott Seabrooke, Lydia Sherwood, W. E. E. Jenkins, and Vivian Beynon.

Amidst this activity, the Prague Group of the Moscow Art Theatre, established after the original company split in two in 1922, made two visits to London. Its productions impressed deeply, above all for the 'astonishing naturalism of the acting' that 'almost beggars description'.⁴⁹ In 1928 the Group presented eight plays during a four-week season at the Garrick, and in 1931 it staged nine bills at the Kingsway. The programmes included familiar works from the Russian repertoire—*The Government Inspector*, *The Lower Depths*, *The Power of Darkness*, *The Live Corpse*, *Brothers Karamazov*, *Crime and Punishment*, and Chekhov—as well as Ostrovsky's *Poverty is No Crime* (*Bednost' ne porok*), Gogol's *Marriage* (*Zhenit' ba*), Bulgakov's *The White Guard*, and the Soviet satirical writer Valentin Kataev's *Quadrature of the Circle* (*Kvadratura kruga*). Other foreign productions of Russian plays and stage adaptations that visited London in the 1920s and 1930s included Andreev's *The Seven Who Were Hanged* (*Rasskaz o semi poveshennykh*) by the Yiddish Art Theatre of America (1924), Gaston Baty's (French) adaptation of *Crime and Punishment* (1934), and the Ohel Players' *Lower Depths* in Hebrew (1934).

So, from the mid 1910s to the mid 1930s, audiences were introduced to a rather different, much wider Russian repertoire from that of the early years of the century. Accordingly, even as Chekhov was being adopted by the 'priests of the sacred art', British audiences encountered, in stark opposition to the elegiac listlessness of his world, the 'vigour', 'vitality', and 'primitive local colour' of Ostrovsky, and a strong tradition of comedy, not only in Gogol' and Ostrovsky, but also in Kataev.⁵⁰ Moreover, in contrast to the naturalism exemplified by Chekhov, Gor'ky, and Tolstoy, they were introduced to symbolism and early socialist realism.

⁴⁹ Review of *The Marriage*, Prague Group, Garrick, 1928, *Times* (21 April 1928), 10.

⁵⁰ Treplev, in A. P. Chekhov, *The Seagull*, in *Polnoe sobranie sochinenii i pisem*, xiii (Moscow: Nauka, 1986), 8; Review of *Poverty is No Crime*, Prague Group, 1928, *The Times* (14 April 1928), 14; Review of *Bargains in Brides*, Charta Theatre, 1933, *The Times* (10 April 1933), 10; H. H., review of *The Storm*, Everyman, 1929, *The Observer* (8 December 1929), 15.

prominent in the first two decades of the twentieth century were largely eclipsed. Gor'ky almost disappeared: the sole local production was Barbara Nixon's adaptation of his novel *The Mother* (*Mat'*) for the Left Theatre in 1935. Meanwhile, in 1928 the Arts Theatre Club, in collaboration with the Tolstoy Society and the theatre impresario (and founder of the Independent Theatre) J. T. Grein, marked the centenary of Tolstoy's birth with a revival of *The Power of Darkness* and a production of *The Fruits of Enlightenment* (*Plody prosveshcheniya*). Although the Club's *Power of Darkness* suffered by comparison with the Prague Group's production six months earlier, the pairing proved instructive: the tragic tone and severe portrayal of peasant barbarism in the former, familiar play were usefully offset by its companion piece's lighter, humorous tone and much more affectionate representation of the peasants.

SOVIET DRAMA

As well as a growing selection of plays from the nineteenth-century Russian canon, a range of contemporary, Soviet plays was also staged in London in the 1920s and 1930s. However, although often intriguing as a window on life in the Soviet Union and on Bolshevik ideology, like the 'Decadent' drama of Evreinov and Andreev they largely failed to make a significant or lasting impression. Given the English theatre's predilection for social and psychological realism, it is not surprising that producers overlooked the epic or romantic-heroic strain of Soviet drama exemplified by Vsevolod Vishnevsky and Nikolay Pogodin in favour of the plays of Aleksandr Afinogenov and Vladimir Kirshon, whose writing links back to the nineteenth-century realist tradition, and who laid the foundations for the socialist realism that duly became the prescribed form of artistic expression. Three years after its Russian première, Kirshon and Aleksandr Uspensky's schematic *Red Rust* (*Rzhavshchina*) was staged at the Little in 1929; its story of a false communist and an heroic idealist (played by Ion Swinley and John Gielgud) proved to be melodramatic, 'Bolshevist' 'propaganda'.⁷⁹ *Fear* (*Strakh*), Afinogenov's most popular play, which premiered at the Moscow Art Theatre in 1931, was presented by the Stage Society in 1932. The play was controversial in the Soviet Union for its story of a scientist, Ivan Borodin, who is not in tune with the new regime and whose research reveals that the principal stimulus determining the behaviour of Soviet citizens is fear. Although a more complex dialectical work than *Red Rust*, *Fear* nevertheless follows orthodox Marxist logic in identifying Borodin as anti-proletarian and counter-revolutionary. Consequently, 'there is no life in the characters' and no drama in the scenario.⁸⁰ Three years previously the Stage Society also produced an example of Bolshevik historical revisionism: *Rasputin*, an adaptation by the playwright Clifford Bax of

⁷⁹ Richard Jennings, review of *Red Rust*, Little Theatre, 1929, *The Spectator* (16 March 1929), 417; Review of *Red Rust*, Little Theatre, 1929, *The Times* (1 March 1929), 14.

⁸⁰ Review of *Fear*, Stage Society, 1932, *The Times* (28 November 1932), 12. See also review by John Pollock, *Saturday Review* (3 December 1932), 588.

Aleksey Tolstoy's and the historian Pavel Shchegolev's play *The Empress's Conspiracy* (*Zagovor Imperatritsy*), which Erwin Piscator had adapted in Berlin in 1927. Again the play failed to impress, offering neither 'imaginative insight into character' nor 'pageantry'.⁸¹ More dramatically satisfying and entertaining than these plays was Kataev's *Squaring the Circle*, the most popular comedy in the Soviet repertoire, whose story of two mismatched young couples obliged to share a single room because of a severe housing shortage satirizes both communist idealism and shallow bourgeois values.⁸² Having been presented by the Prague Group in 1931, the play was staged at the Mercury Theatre in 1934.

The most highly regarded of these new Russian plays, and an exemplar of modern Russian realism, was Bulgakov's *The White Guard*, based on his novel about members of the Turbin family—intellectuals and officers of the tsarist army—during the civil war of 1918–19. It was given a single performance by the Ray Rodcliffe Players at the Ambassadors Theatre in 1934 and then a much more substantial, and acclaimed production, directed by Michel Saint-Denis, at the Phoenix in 1938. Coming in the wake of Saint-Denis's similarly esteemed *Three Sisters* (*Try sestry*) earlier that year at the Queen's, and including several of the same cast (Michael Redgrave, Peggy Ashcroft, Glen Byam Shaw, and George Devine), the second production especially highlighted the play's Chekhovian qualities: its essential inaction and lack of plot, and its finely detailed relationships and emphasis on the ensemble. For Peter Fleming there was no play in London that was 'better written, better acted, or better produced'.⁸³

While many of the more modest productions of Russian plays were also highly praised despite their limited resources, some did not do justice to their scripts. For example, the Everyman's stage seemed 'too small for realizing the theatrical possibilities' of *He Who Gets Slapped*, and the theatre's production of *The Storm*, notwithstanding the case it made for Ostrovsky's play, was 'tentative and untidy'.⁸⁴ On the whole, however, despite any shortcomings in performance, producers were commended for their enterprise and 'the sincerity and liveliness of their attempt[s]' in staging Russian drama.⁸⁵ Some of those plays—such as Gogol's *Marriage*—were deemed 'flimsy',⁸⁶ but they were more likely to be judged pretentious and high-faluting, for Russian art continued to be thought of as intellectual and esoteric. The *Spectator's* reviewer approached *Paul I*, for instance, in trepidation, anticipating that Merezhkovsky's melodrama would prove 'both highbrow and obscure': 'The title frightened me—it sounded so eminently instructive. The names of the author and producer terrified me still more—they were so uncompromisingly Russian'.⁸⁷

⁸¹ Review of *Rasputin*, Stage Society, 1929, *Times* (23 April 1929), 14.

⁸² Harold B. Segel, *Twentieth-Century Russian Drama: From Gorky to the Present* (New York: Columbia University Press, 1979), 182.

⁸³ Ivor Brown, review of *The White Guard*, Phoenix, 1938, *The Spectator* (14 October 1938), 603.

⁸⁴ 'Omicron', review of *He Who Gets Slapped*, Everyman, 1927, *Nation and Athenaeum* (19 November 1927), 277; H. H., review of *The Storm*, 1929, 15.

⁸⁵ Review of *He Who Gets Slapped*, Everyman, 1927, *The Times* (9 November 1927), 12.

⁸⁶ Review of *The Marriage*, Westminster, 1938, *Illustrated London News* (25 June 1938), 1180.

⁸⁷ F. Y-B., review of *Paul I*, *The Spectator* (15 October 1927), 603.

Although the foreignness of these Russian plays and their worldview sometimes provoked dismay and even resistance, there was also recognition of the need to respect that foreignness. In 1921 Agate observed that Chekhov's characters 'are, oh, so exasperatingly Russian!' Consequently, 'We watch these people curiously, but without comprehension and almost without pity'.⁸⁸ However, less than four years later he scorned such insularity: '“These Russians have a very un-English way of looking at things,” I heard a lady say at the conclusion of [*The Cherry Orchard*]. That's our trouble. “If people are not English, they ought to be,” puts our view in a nutshell'.⁸⁹ Moreover, he registered the need to respect the difference of these Russians and their world from the English. Confronted by Andreev's 'studies of a way of life so utterly foreign and antipathetic to our own', Agate advised, 'We must not be too English if we would get the best out of the[m]'.⁹⁰ He and others even advocated marking that otherness in performance. Both Agate and Fleming noted the failure of the actors in Saint Denis's *White Guard*, in which the acting was otherwise 'above praise', to 'behave like Slavs'.⁹¹ This was impressed upon them and Ivor Brown by the exceptional performance of George Devine, who, as Viktor Mishlaevsky, 'is the Russian woolly bear itself'.⁹²

Although Agate and others might crave greater authenticity in the portrayal of Russian character and colour (however dubious such authenticity might actually be), the growing appreciation of Russian drama in Britain in the first decades of the twentieth century was due in no small part to the identification of dramatic forms and of a sensibility that corresponded to English tastes. Consequently, the English developed a clear preference for the 'Europeanized sophistication of Chekhov', Turgenev, Bulgakov, and plays in their mould.⁹³ In time even Gor'ky would be reimagined to fit that mould, as plays such as *Summerfolk* (*Dachniki*) and *Philistines*, which focus on the gentry, displaced *The Lower Depths* in the repertoire. However, in the earlier part of the twentieth century, the English also discovered something of the richness and freshness of Russian modernist alternatives to naturalism as well as a very different sensibility and worldview, which Marsh describes as 'localised, sometimes barbaric, sometimes cruel'.⁹⁴ As a reviewer of the Prague Group's 1928 presentation of *Poverty is No Crime* registered, that other view of Russian culture is actually much more representative of Russian drama than is Chekhov.⁹⁵ The Royal Court's recent flirtation with the works of Sigarev suggests that a fascination with that other tradition resurfaces from time to time, prompting the more genteel once more to avert their eyes and hold their noses.

⁸⁸ James Agate, *At Half-Past Eight: Essays of the Theatre, 1921–1922* (London: Jonathan Cape, 1923), 183.

⁸⁹ James Agate, *The Contemporary Theatre, 1925* (London: Chapman and Hall, 1926), 77.

⁹⁰ Agate, *The Contemporary Theatre, 1926*, 60.

⁹¹ Peter Fleming, review of *The White Guard*, Phoenix 1938, *The Spectator* (14 October 1938), 603. See also Agate, *The Amazing Theatre*, 194.

⁹² Brown, review of *The White Guard*, 1938.

⁹³ Cynthia Marsh, *Maxim Gorky: Russian Dramatist* (Bern: Peter Lang, 2006), 358.

⁹⁴ Marsh, *Maxim Gorky*, 358.

⁹⁵ Review of *Poverty is No Crime*, Prague Group, 1928, *The Times*, 14.

APPENDIX

Productions of Russian Plays and Adaptations of Russian
Novels on the London Stage, 1900–1940

This is as complete a record of productions at professional theatres as I have been able to compile, drawing principally from the relevant series of volumes of J. P. Wearing, *The London Stage: A Calendar of Plays and Players*, 1900–1909, 1910–19, 1920–29, and 1930–39 (Metuchen, NJ: Scarecrow Press, 1981–90); the Victoria and Albert Museum Department of Theatre and Performance Collections; and Patrick Miles, *Chekhov on the British Stage 1909–1987: An Essay in Cultural Exchange* (England: Sam & Sam, 1987). A number of significant productions from other British cities have also been included.

Playwright	Play	Director	Company/ Theatre	First performance
Tolstoy, adpt. Henri Bataille (trans. and adpt. Michael Morton)	<i>Resurrection</i> (<i>Voskresenie</i>)	Percy Nash	His Majesty's	17 Feb. 1903
Gor'ky	<i>The Lower Depths</i> (<i>Na dne</i>)	Max Behrend	Stage Society, Royal Court; Great Queen St.	29 Nov. 1903
Tolstoy	<i>The Power of Darkness</i> (<i>Vlast' i' my</i>)	Max Behrend	Stage Society, Royalty	18 Dec. 1904
Tolstoy, adpt. Henri Bataille	<i>Resurrection</i> (in French)	Gaston Mayer	New Royalty	12 Feb. 1906
Gor'ky	<i>Nachtsyl' (The Lower Depths, in German)</i>		Great Queen St.	16 Feb. 1906
Gor'ky	<i>The Bessemenovs</i> (<i>Meshchane</i> , also known as <i>Philistines</i>)	Philip Carr	Mermaid Society, Terry's Theatre	23 Apr. 1906
Gogol'	<i>The Inspector-General</i> (<i>Revizor</i>)	Charles Rock	Stage Society, Scala	17 June 1906
Turgenev	<i>The Bread of Others</i> (<i>Nakhlebnik</i>)	William Haviland	Stage Society, Kingsway	21 Feb. 1909
Chekhov	<i>The Seagull (Chaika)</i>	George Calderon	Repertory Theatre, Glasgow	2 Nov. 1909

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Playwright	Play	Director	Company/ Theatre	First performance
Ostrovsky	<i>Vasilissa Melentieva</i> (<i>Vasilisa Melent'eva</i> ; Act V; in Russian)		His Majesty's	30 Nov. 1909
Dostoevsky, adpt. Laurence Irving ('H. M. Clark')	<i>The Unwritten Law (Crime and Punishment</i> (<i>Prestuplenie i nakazanie</i>))	Laurence Irving	Gaiety, Manchester; Garrick; Kingsway	15 Aug.; 14 Nov.; 26 Dec. 1910
Chekhov	<i>The Bear (Medved')</i>	Lidiya Yavorskaya	Kingsway	13 May 1911
Chekhov	<i>The Cherry Orchard</i> (<i>Vishnevyyi sad</i>)	Kenelm Foss	Stage Society, Aldwych	28 May 1911
Gor'ky	<i>The Lower Depths (Na dne)</i>	John Pollock and Frank Collins	Kingsway	2 Dec. 1911
Chekhov	<i>The Seagull (Chaika)</i>	Maurice Elvey	Adelphi Stage Society; Little	31 Mar. 1912
Tolstoy	<i>The Cause of It All (O nei vse kachestva)</i>		Adelphi Stage Society; Little	28 Apr. 1912
Tolstoy	<i>The Man Who was Dead (The Living Corpse (Zhivoi trup))</i>	A. Andreev	Literary Theatre Society, Court	6 Dec. 1912
Dostoevsky, adpt. Jacques Copeau and Jean Croué	<i>The Brothers Karamazov (Brat'ya Karamazovy)</i>	Frederick Whelen	Stage Society, Aldwych	16 Feb. 1913
Tolstoy, adpt. John Pollock	<i>Anna Karenina</i>		Ambassadors; La Scala	1 Dec. 1913; 13 Apr. 1914
Chekhov	<i>Uncle Vanya (Dyadya Vanya)</i>	Guy Rathbone	Stage Society, Aldwych	10 May 1914
Evreinov	<i>The Theatre of the Soul</i> (<i>V kulisakh dushi</i>)	Edith Craig	Pioneer Players, Little; Shaftesbury; Savoy	7 Mar. 1915; 3 Dec. 1915; 7 Apr. 1916
Andreev	<i>The Dear Departing</i> (<i>Lyubi soseda svoega</i>)	Edith Craig	Pioneer Players, Court	6 Feb. 1916
Evreinov	<i>A Merry Death</i> (<i>Veselaya smert'</i>)	Edith Craig	Pioneer Players, Savoy	2 Apr. 1916
Tolstoy	<i>The First Distiller</i> (<i>Pervyyi vinokur</i>)	Nigel Playfair	Birmingham Rep; Queen's	26 Oct. 1916; 26 June 1917
Chekhov	<i>The Wedding (Svad'ba)</i>	Nigel Playfair	Russian Exhibition, Grafton Galleries	May 1917
Chekhov	<i>The Proposal</i> (<i>Predlozhenie</i>)	A.E. Drinkwater	St James's	3 Dec. 1918

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Playwright	Play	Director	Company/ Theatre	First performance
Chekhov	<i>The Seagull (Chaika)</i>	Vera Donnet	Art Theatre, Haymarket	2 June 1919
Tolstoy	<i>Reparation (The Living Corpse (Zhivoi trup))</i>	Stanley Bell	Grand Theatre, Leeds; St James's	18 Aug.; 26 Sept. 1919
Chekhov	<i>The Bear (Medved')</i> , <i>On the High Road</i> <i>(Na bol'shoi doroge)</i> , <i>The Wedding</i> <i>(Svad'ba)</i>	A. E. Filmer; Edith Craig; Craig	Pioneer Players, St Martin's	25 Jan. 1920
Chekhov	<i>Three Sisters (Tri sestry)</i>	Vera Donnet	Art Theatre, Court	7 Mar. 1920
Gogol'	<i>The Government Inspector (Revizor)</i>	Fedor Komissarzhevsky	Duke of York's	13 Apr. 1920
Tolstoy, adpt. Miles Malleon	<i>Michael (Chem lyudi zhivyy)</i>		St Martin's-in-the- Fields Players, St Martin's	28 Apr. 1920
Chekhov; Tolstoy, adpt. Miles Malleon	<i>The Proposal</i> <i>(Predlozhenie)</i> ; <i>Michael (Chem lyudi zhivyy)</i>	Stockwell Hawkins	1920 Players, Old Vic	18 May 1920
Chekhov	<i>The Cherry Orchard</i> <i>(Vishnevyy sad)</i>	Vera Donnet	Art Theatre, St Martin's	11 July 1920
Chekhov	<i>The Anniversary</i> <i>(Yubilei)</i>	C. Graham- Cameron	Repertory Players, Kingsway	8 May 1921
Andreev	<i>The Painted Laugh</i> <i>(Krasnyi smekh)</i>	Oswald Marshall and Khyva St. Albans	Garrick	16 Nov. 1921
Chekhov	<i>Uncle Vanya (Dyada Vanya)</i>	Fedor Komissarzhevsky	Stage Society, Royal Court	27 Nov. 1921
Andreev	<i>The Seven Who Were Hanged (Rasskaz o semi poveshennykh,</i> <i>in Yiddish)</i>	Maurice Swartz and Leonid Sniegoff	Yiddish Art Theatre of America, Scala; Prince of Wales	28 Apr. 1924
Chekhov	<i>The Cherry Orchard</i> <i>(Vishnevyy sad)</i>	J. B. Fagan	Oxford Playhouse; Lyric Hammersmith; Royalty	Jan.; 25 May; 22 June 1925
Dostoevsky, adpt. George Meritt	<i>Crime and Punishment</i> <i>(Prestuplenie i nakazanie)</i>		Gate	1925
Chekhov	<i>The Seagull (Chaika)</i>	A. E. Filmer	Little	19 Oct. 1925
Chekhov	<i>Ivanov (Ivanov)</i>	Fedor Komissarzhevsky	Stage Society, Duke of York's; Barnes	6 Dec.; 23 Dec. 1925

(Continued)

(Continued)

Playwright	Play	Director	Company/ Theatre	First performance
Chekhov	<i>Uncle Vanya (Dyadya Vanya)</i>	Fedor Komissarzhevsky	Barnes; Duke of York's	16 Jan.; 15 Feb. 1926
Chekhov	<i>Three Sisters (Tri sestry)</i>	Fedor Komissarzhevsky	Barnes	16 Feb. 1926
Andreev	<i>He Who Gets Slapped</i> <i>(Tot, kto poluchaet poshchechiny)</i>	H. K. Ayliff	Birmingham Rep	21 Feb. 1926
Andreev	<i>Katerina (Ekaterina Ivanovna)</i>	Fedor Komissarzhevsky	Barnes	30 Mar. 1926
Gogol'	<i>Government Inspector</i> <i>(Revizor)</i>	Fedor Komissarzhevsky	Barnes; Gaiety	28 Apr.; 22 May 1926
Chekhov	<i>The Bear (Medved')</i>	Nancy Price	Everyman	24 May 1926
Turgenev	<i>A Month in the Country</i> <i>(Mesyats v derevne)</i>	Anmer Hall	Royalty; Fortune	5 July; 6 Oct. 1926
Dostoevsky, adpt. Michael Hogan	<i>The Idiot (Idiot)</i>	Michael Hogan	Barnes; Little	23 Aug.; 7 Sept. 1926
Chekhov	<i>The Cherry Orchard</i> <i>(Vishnevyy sad)</i>	Fedor Komissarzhevsky	Barnes	28 Sept. 1926
Dostoevsky, adpt. Lena Ashwell and Roger Pocock	<i>Crime and Punishment</i> <i>(Prestuplenie i nakazanie)</i>	Leslie Banks	Century	7 Feb. 1927
Merezhkovsky	<i>Paul I (Pavel I)</i>	Fedor Komissarzhevsky	Court	4 Oct. 1927
Andreev	<i>He Who Gets Slapped</i> <i>(Tot, kto poluchaet poshchechiny)</i>	Milton Rosmer	Everyman	8 Nov. 1927
Chekhov	<i>The Proposal</i> <i>(Predlozhenie)</i>	Boris Ranevsky	International Theatre Society, Arts	26 Feb. 1928
Andreev	<i>The Sabine Women</i> <i>(Prekrasnye sabinianki)</i>	Milton Rosmer and Malcolm Morley	Everyman	3 Apr. 1928

Moscow Art Theatre Prague Group visit to London, Garrick, April 1928:

Gogol', *The Marriage (Zhenit'ba)*; Ostrovsky, *Poverty is No Crime (Bednost' ne porok)*; Gor'ky, *The Lower Depths (Na dne)*; Tolstoy, *The Power of Darkness (Vlast' t'my)*, *The Live Corpse (Zhivoi trup)*; Dostoevsky, *Brothers Karamazov (Brat'ya Karamazovy)*; Chekhov, *Uncle Vanya (Dyadya Vanya)*, *The Cherry Orchard (Vishnevyy sad)*.

Non-Chekhov Russian and Soviet Drama

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Dostoevsky, adpt. Komissarzhevsky	<i>The Brass Paperweight</i> (<i>Brothers</i> <i>Karamazov</i> (<i>Brat'ya</i> <i>Karamazovy</i>))	Fedor Komissarzhevsky	Apollo	15 Oct. 1928
Tolstoy	<i>The Power of Darkness</i> (<i>Vlast' i' my</i>)	Michael Orme	Arts Theatre Club	30 Oct. 1928
Tolstoy	<i>The Fruits of Enlightenment</i> (<i>Plody prosveshcheniya</i>)	W. Keith Moss	Arts Theatre Club	2 Nov. 1928
Chekhov	<i>The Seagull</i> (<i>Chaika</i>)	A. E. Filmer	Arts Theatre Club; Fortune	16 Jan.; 25 Sept. 1929
Vladimir Kirshon and Aleksandr Uspensky	<i>Red Rust</i> (<i>Rzhavshchina</i>)	Frank Vernon	Little	28 Feb. 1929
Evreinov	<i>The Theatre of Life</i> (<i>Teatr kak takovoi</i>)	Frank Birch	Arts Theatre Club	5 Apr. 1929
Aleksey Tolstoy and Pavel Shchegolev	<i>Rasputin</i> (<i>The Empress's Conspiracy</i> (<i>Zagovor imperatritsy</i>))	Robert Atkins	Strand	21 Apr. 1929
Chekhov	<i>Three Sisters</i> (<i>Tri sestry</i>)	Fedor Komissarzhevsky	Fortune	23 Oct. 1929
Ostrovsky Andreev	<i>The Storm</i> (<i>Groza</i>) <i>Betrayal</i> (<i>Thought</i> (<i>Mysl'</i>))	Malcolm Morley David Horne	Everyman Little	3 Dec. 1929 7 Jan. 1931
Evreinov	<i>The Theatre of the Soul</i> (<i>V kulisakh dushi</i>)	Edith Craig	People's Theatre, Fortune	31 May 1931

Moscow Art Theatre Prague Group visit to London, Kingsway, November–December 1931: Gogol', *The Government Inspector* (*Revizor*), *The Marriage* (*Zhenit' ba*); Bulgakov, *The White Guard* (*Belaya gvardiya*, also known as *The Days of the Turbins* (*Dni Turbinykh*)); Kataev, *Quadrature of the Circle* (*Kvadratura kruga*); Dostoevsky, *Crime and Punishment* (*Prestuplenie i nakazanie*); Gor'ky, *The Lower Depths* (*Na dne*); Chekhov, *The Proposal* (*Predlozhenie*), *The Jubilee* (*Yubilei*), *Forgotten* (*Zabyti!*), *The Physician* (*Khirurgiya*), *The Cherry Orchard* (*Vishnevyyi sad*).

Afinogenov	<i>Fear</i> (<i>Strakh</i>)	Claud Gurney	Stage Society, Westminster	27 Nov. 1932
Ostrovsky	<i>Bargains in Brides</i> (<i>Bogatye nevesty</i>)	Malcolm Morley	Charta	9 Apr. 1933
Chekhov	<i>The Cherry Orchard</i> (<i>Vishnevyyi sad</i>)	Tyrone Guthrie	Old Vic	9 Oct. 1933
Kataev	<i>Squaring the Circle</i> (<i>Kvadratura kruga</i>)		Mercury	27 Feb. 1934

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Stuart Young

Chekhov	<i>A Swan Song</i> (<i>Lebedinaya pesnya</i>)	Leonard Gibson Cowan	St Martin's	4 Mar. 1934
Bulgakov	<i>The White Guard</i> (<i>Belaya gvardiya</i> , also known as <i>The Days of the Turbins</i> (<i>Dni Turbinykh</i>))	Claud Gurney	Ray Rodcliffe Players, Ambassadors	11 Mar. 1934
Chekhov	<i>The Proposal</i> (<i>Predlozhenie</i>)	Oliver Reynolds	Arts; International One-Act Play Theatre, Kingsway	13 May 1934; 27 Jan. 1935
Dostoevsky, adpt. Gaston Baty	<i>Crime and Punishment</i> (<i>Prestuplenie i nakazanie</i> , in French)	Gaston Baty	New	14 May 1934
Gor'ky	<i>The Lower Depths</i> (<i>Na dne</i> , in Hebrew)	M. Halevy	Ohel Players, Scala	10 July 1934
Dostoevsky, adpt. Gaston Baty	<i>Crime and Punishment</i> (<i>Prestuplenie i nakazanie</i>)	John Fernald	Embassy	26 Feb. 1935
Chekhov	<i>Three Sisters</i> (<i>Tri sestry</i>)	Henry Cass	Old Vic	12 Nov. 1935
Gor'ky, adpt. Barbara Nixon	<i>The Mother</i> (<i>Mat'</i>)	Barbara Nixon	Left Theatre, Phoenix; various town halls	17 Nov. 1935
Chekhov	<i>The Seagull</i> (<i>Chaika</i>)	Fedor Komissarzhevsky	New	20 May 1936
Turgenev	<i>A Month in the Country</i> (<i>Mesyats v derevne</i>)	Michael MacOwan	Group Theatre, Westminster	30 Sept. 1936; 25 May 1937
Chekhov	<i>Uncle Vanya</i> (<i>Dyadya Vanya</i>)	Michael MacOwan	Westminster	5 Feb. 1937
Chekhov	<i>Three Sisters</i> (<i>Tri sestry</i>)	Michel Saint-Denis	Queen's	28 Jan. 1938
Gogol'	<i>The Marriage</i> (<i>Zhenit' ba</i>)	Rollo Gamble	Westminster	15 June 1938
Bulgakov	<i>The White Guard</i> (<i>Belaya gvardiya</i> , also known as <i>The Days of the Turbins</i> (<i>Dni Turbinykh</i>))	Michel Saint-Denis	Phoenix	6 Oct. 1938