an unnecessary and somewhat weaker section specifically devoted to making Ivanov, together with Rilke and Nietzsche, a candidate for Erich Heller's book *The Disinherited Mind*, from which he borrows the title of this section.

The successes and shortcomings of Mr. West's attempt should be viewed in proportion to the immense difficulty of his task. Many will value the book for his attempt to unravel the tangled skein of Russian symbolist theory, providing the reader with a truly excellent compendium of theoretic opinion and coping especially masterfully with an analysis of Viacheslav Ivanov's philosophy of art. The shortcomings (which, to his credit, the author recognizes himself) reveal themselves in the rather strained format of the book which takes the reader on a rough, bruising trip from nineteenth-century literary criticism, through the major portion devoted to Ivanov, and ending with a survey of the other symbolists. Other major symbolist theoreticians, in particular Dmitrii Merezhkovskii, Valerii Briusov and Andrei Belyi, get short shrift. The reader senses no progression or development in symbolist thought during its career of some twenty years or more, but instead is presented with a somewhat misleading static view. For instance, it should be noted that the collection of brief definitions of symbolism at the outset of Chapter III covers a period from 1899 to 1922. On the other hand, Ivanov's system is presented as an organic whole, neatly polished, well-honed (certainly an anomaly among the other symbolists) and the rest of the symbolists are required to stand muster on much less attractive terms. One could also challenge quite strongly Mr. West's claim that Ivanov did not have any firm and lasting disciples for his theoretic views, but worked rather as a middle-man between Solov'ev and symbolists like Blok and Belyi. Certainly, Belyi's novels *Серебряный голубь* and *Котик Лерав* make clear his enormous debt to Ivanov's theories on "myth" and "Dionysianism."

However, faults are few and benefits abound in a book which is made even more useful by the inclusion of an extremely thorough bibliography and extensive notes (both in Cyrillic).

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Braun's scholarly and richly annotated compilation is the first book in English on Vsevolod Emilievich Meyerhold (Мейерхольд, 1874-1940), the principal rival and perhaps equal of Stanislavskii as an innovating theatre director of world importance. About 70%/ of the book consists of translations of Meyerhold's own writings and speeches on theatre topics grouped in eight chronological and thematic chapters. The book is a must for all non-Russian readers interested in modern world and Russian theatre, or in the development and inter-relationships of the arts and cultural politics in Russia from the late 1890's to the late 1930's. For those who can read the Russian publications mentioned below Braun's work is still very useful, thanks to his 75 pages of "introductions", providing detailed commentary on most of Meyerhold's productions and theories.

This nicely illustrated and printed volume has a good critical apparatus, including an index of names, titles and topics, and countless endnotes and footnotes. Braun pursued his topic in general, esoteric theatrical, and even cinema publications dating as far back as the turn of the century, and extending forward as
far as 1967. Some of the editor's most useful footnotes are those which elucidate incompletely translated lines of dialogue from the existing English translations of foreign plays, and those which clarify the numerous obscure references in Meyerhold's texts; the only one Braun seems to have missed is "ГЛУПШИКИ" (p. 315) — this was the Russian nickname for André Deed, a slapstick comedian featured in primitive French films around 1910.

Translating the frequently tortuous Russian of these texts was no easy job: Meyerhold, like some other Russian theatre and film people of the twentieth century, was a better director than literary stylist. But Braun has come up with a smooth-reading translation that includes such felicitous renderings as "stylization" for условность, "Earth in Turmoil" for Земля дыбом, "Prelude" for Вступление, "Thirty-Three Swoons" for 33 обморока, and "Days in the Melting Pot" for Плавящаяся дни.

Braun's translation is not impeccable. Not precise enough are such terms as "comradeship" for товарищество ("association" or "company" would be better in the given theatre context), Зори in the singular ("Dawns" is closer to the Russian, and to the French original, Les Aubes), "fiable" for сказка ("fable" or "tales"). There are also some outright mistakes, like the following which I noted in a close check of some two dozen pages: "finally" for легко (p. 298, "easily"), "adulterer" for адвультер (p. 307, "adultery"), "apparently" for означается (pp. 309, 321, "it turns out"), "suspended for находящееся (p. 309, "existing"), and "point out" for позволять (p. 310, "prevent").

In translating some of Meyerhold's speeches, Braun fails to indicate by ellipses where he has omitted entire pages of the original (e.g., pp. 299, 300). He also drops the bracketed "applause" and/or "laughter" which is indicated several times in the Soviet transcriptions of Meyerhold's later speeches. Braun, or his typesetter, has dropped several important words on page 296; the last two lines should read: "as 'absurdity in sculpture,' ‘cacophony in music,’ ‘leftist monstrosities in architecture,’ and so on." On page 308 (line 4), the word "clear" should be followed by a whole new sentence omitted in Braun's translation: "The secret is that a good actor acts without acting." As if to make up for this, on page 310 Braun adds some words without justification: the fourth paragraph should end with the simple line, "Strange that my first letter should have been addressed to a dead girl."

This reviewer also noted some typographic or transliteration errors: i should replace y in transliterating Yury Bondi (p. 9), запись (p. 189), Ведомости (p. 205), and profile (p. 326), whereas y should replace i in предигра (p. 206, etc.). Likewise, z should replace s in transliterating simvolism (p. 137, the last syllable), мусыка (p. 248), and поэсия (p. 252: should read поэзия); zачем should replace zatem (p. 245, footnote); e should probably replace yo in all transliterations, but especially in the questionable придионном (p. 249); and amplua should replace emploi in transliteration (p. 210, etc.), and should probably be translated as "image", "type", "specialty", or "range" (p. 203, etc.). Further, read "ideological" for "idealogical" (p. 250), and "quartet" for "quarter" (p. 290). If Meyerhold on Theatre is eventually reprinted, it would be helpful to have Braun's chapter introductions set in a different typeface from Meyerhold's texts.

For many years it was assumed that Meyerhold's own files, particularly unpublished materials (notes, correspondence, speeches, explanations transcribed by his assistants, etc.) had perished with the director when he was arrested and executed by the Soviet political police in 1939-1940. But according to what this reviewer heard in the USSR in 1968 (subsequently confirmed in a new book