

Index

- Adamovich, Georgii, 11, 37, 115
 Aikhenvald, Iulii, 25, 28, 49, 52
 Aldanov, Mark, 25, 36, 39, 42
 Brunhilda's Line, 39
 allographic art, 50
 Amateur Dramatic Society (Cambridge), 22
 Annenkov, Iurii, 36, 37, 42, 110
 antitheatricality, 47, 48–50
 Arc, Joan of, 168
 Archer, William
 Play-Making: A Manual of Craftsmanship, 42
 artistic modes, *see also* theatre
 cinema, 4–5, 54
 literature, 4, 5
 music, 54
 painting, *see also* theatre and painting, 79
 spatial, 79
 temporal, 79
 Association of Russian Actors in Belgrade, 39
 Austen, Jane, 170
 authorship
 author and text, 7–8
 authorial control, 3, 177
 autographic art, 50
- Bacon, Francis, *see* Shakespeare–Bacon
 controversy, 159
 Bakhareva, 34
balagan, *see also* puppet theatre, 19, 85, 131
 Balagan Theatre (Berlin), 28
 Barnwell Theatre Royal (Cambridge), 22
 Barthes, Roland, 50, 53, 56, 161, 190
 Bellos, David, 45
 Benson Shakespeare Company, 22
 Berberova, Nina, 35, 36, 40, 85, 189
 Madame, 35
 Blok, Alexander,
 The Fairground Booth, 38, 115, 130, 131, 132,
 133, 154
 production of, 20, 115
 Bluebird Cabaret (Berlin), 28, 29
- Boccaccio, Giovanni, 28
 Brook, Peter, 5
 Büchner, Georg,
 Leonce and Lena, 141
 Bulgakov, Mikhail,
 The Days of the Turbins, 64
 The White Guard, 64
 Bunin, Ivan, 41
 Byron, George Gordon, 49, 108
- Calderón de la Barca, Pedro
 Life is a Dream, 101
 Carroll, Lewis
 Alice in Wonderland, 141
 Cervantes, Miguel de, 160
 Don Quixote, adaptation of, 43–4
 Chamber Theatre Abroad (Paris), 32
 Chekhov, Anton, 27, 33, 36, 42, 51, 60, 61, 63,
 64, 83, 88, 127
 plays, 84–5
 The Cherry Orchard, 33, 76, 84
 The Seagull, 48, 61, 63, 84
 The Shooting Party, 176, 177
 The Three Sisters, 84, 85
 Chekhov, Mikhail, 43–4
 theatre studio (Connecticut), 43
 Chomsky, Noam, 50
commedia dell'arte, 131–2, 133, 134, 144, 146–7, 154
 adaptations in Nabokov's work, 16, 21, 134,
 135, 144–6, 155
 history of, 132–3, 144
 Modernist adaptations of, 19, 20, 133
commedia erudite, 132
 Constructivism, 19, 26
 Craig, Edward Gordon, 50
- Derrida, Jacques, 4
 Deutsches Theater (Berlin), 25
 Dobuzhinsky, Mstislav, 40
 Dostoevsky, Fyodor, 27
 The Brothers Karamazov, 85

- drama, *see also* theatre
 closed form, 62, 63
 dramatic convention, 60–4, 172
 Elizabethan drama,
 influence on Nabokov's work, 23
 Nabokov's admiration for, 23
 performance of, 22
 English verse drama, 23
 Nabokov's criticism of, *see also* Nabokov:
 lectures on theatre, 172
 scène à faire, 62, 63
 'dream plays', 65–6, 68, 111, 128, 129
 Dramatists' Alliance (Stanford), 43, 47
 Durning-Lawrence, Edwin,
 Bacon is Shake-speare, 181–2
- émigré theatre, *see also* individual theatres, 18,
 27–8, 32–4, 45–6
- Ermolov, G., 40
 Escher, M. C., 101
 Eshpai, Andrei, 10
 Espe, Boris, 32
 see also Chamber Theatre Abroad
- Evreinov, Nikolai, 20, 29, 32, 35, 38, 49
 The Most Important Thing, 38
- exile condition, 7
- Flaubert, Gustave
 Madame Bovary, 136
- Fletcher, John, 23
- Fondaminsky, Ilya, 32, 34
- Formalism, 7, 33, 38
- Frank, Joseph, 79
- Freud, Sigmund, 182
- Galsworthy, John, 64
 Strife, 42
- German Theatre (Königsberg), 25
- Germanova, Mariia, 85
- Gessen, Georgii, 37
- Gessen, Iosif, 34, 37
- Gogol, Nikolai, 36, 60, 71
 'Diary of a Madman', 117–18, 151
 The Government Inspector, 20, 48, 60, 62–3,
 65, 80, 84, 86, 111
 productions of, 28, 65, 111, 115, 117
- Golden Age, Russia,
- Goodman, Nelson, 50, 55, 56
- Gorky, Maxim, 27
- Group Theatre (Berlin), 30
- Guadanini, Irina, 32
- Hamilton, Clayton
 Studies in Stagecraft, 58
- Handke, Peter, 4

Index

- Hathway, Anne, 165, 166
- Heckscher Theater (New York), 40
- Hellman, Lillian
 The Children's Hour, 42
- Hemingway, Ernest
 For Whom the Bell Tolls, 65
- Hogarth, Basil,
 How to Write Plays, 42
- Ibsen, Henrik, 42, 65
 John Gabriel Borkman, 127–8
- improvisation, *see also* *commedia dell'arte*,
 132–4, 154
- Intimate Theatre (Paris), 32
- Iuzhny, Iakov, 28
 see also Bluebird Cabaret
- Jannelli, Altagracia de, 40
- Johnson, Ben, 23, 49–50
- Johnson, Samuel, 54
- Jones, Evan, 44
- Kachalov, Vasilii, 19
- Kazan, Elia, 44
- Kedrova, Elizaveta, 34
- Khmara, Grigorii, 41
- Khodasevich, Vladislav, 6, 11, 34, 36, 37, 38,
 82, 84
- Khomitsky, Vsevolod, 35
- Kirova, Dina, 32
 see also Intimate Theatre
- Komissarzhevskaja, Vera, 20
- Komissarzhevsky, Fyodor, 65
- Konstantinov, 36
- Kryzhanovskaia, M., 35
- Kubrick, Stanley, 54
 film adaptation of *Lolita*, 54, 160
- Lanz, Henry, 42, 47
- Lenormand, Henri-René, 42
 Time is a Dream, 42
- Lermontov, Mikhail, 157
 Masquerade, 24, 103, 107
 production of, 20, 24, 107–8
- Lessing, Gotthold,
 Laokoön, 79
- Lukash, Ivan, 29
- Mallarmé, Stéphane, 82
- Marlowe, Christopher, 22
- Marlowe Dramatic Society (Cambridge), 22
- Marvell, Andrew, 22
- Matthews, Brander,
 The Principles of Playmaking, 42
- McCarthy, Mary, 11

Index

215

- Meyerhold, Vsevolod, *see also* stylised theatre,
 36, 49, 50, 86, 131
 productions by, 20, 24, 28, 65, 84, 107–8, 111,
 107, 111, 115, 117
 Miliukov, Pavel, 37, 39
 Millstein, Patricia Kip, 44
 Milton, John, 22
 miracle play, *see* religious theatre
 Molière, 60
 monodrama, *see also* Evreinov, Nikolai, 82
 Moscow Art Theatre, *see also* Stanislavsky,
 Konstantin, 19, 20, 26, 27, 33, 34, 35, 36,
 51, 53–4
 studios of, 27
 Muratov, Pavel, 108
 mystery play, *see* religious theatre
- Nabokov, Dmitri, 9, 13, 48, 69, 70, 71, 76, 112
 Nabokov, Elena, 30, 69
 Nabokov Museum (St Petersburg), 10
 Nabokov, Nicolas, 27
 Nabokov, Véra, 9, 45, 191
 Nabokov, Vladimir (Life)
 as actor, 21, 28–9, 176
 attitude towards women writers, 19
 childhood and theatre, 19
 plans to write book on dramatic art, 172
 move to Cambridge, 21–2
 transition from Russian to English, 2, 162–3,
 189
 Nabokov, Vladimir (Work)
 ‘The Admiralty Spire’, 170
Bend Sinister, 3, 5, 44, 91, 123, 143, 156,
 178–84, 185, 187
Conclusive Evidence, 134
Death, 1, 23, 24, 128
The Defense, 91, 130, 155
Despair, 2, 6, 16, 144–54, 155, 188, 191
 ‘Details of a Sunset’, 128
The Event, 2, 34–41, 43, 45, 66, 67, 68, 69,
 78–89, 101, 110, 111, 122, 129, 131
 criticism of, 11, 12, 37–8, 78
 production of, 10, 34–41
 publication of, 39
 translation of, 9, 40
 writing of, 32, 34
The Eye, 128, 143, 148
 ‘The Fiery Crown’ (scenario), 29
The Gift, 6, 12, 36, 118
The Grandfather, 1, 23, 93
 translation of, 9
 ‘In Spring’, 21, 23
Invitation to a Beheading, 1, 2, 13, 16, 67, 68,
 89, 92–9, 101, 102, 123–6, 128, 129, 131,
 179, 188
 adaptation of, 44
Kamera obskura, 75, 80, 81, 89
King, Queen, Knave, 2, 8, 16, 119, 131, 134–43,
 154, 178
Laughter in the Dark, 80, 134
 ‘La Veneziana’, 83, 87
Lectures on Don Quixote, 160
Lectures on Russian Literature, 48
 lectures on theatre, 3, 9, 15, 18, 42–3, 47, 48,
 54, 60, 66, 156, 172
 ‘The Leonardo’, 2, 67, 89–92, 94, 96, 123, 134
 ‘A Letter that Never Reached Russia’, 119
 ‘Lik’, 2, 67, 102, 122, 123, 126–8, 129
 ‘Lips to Lips’, 152
Lolita, *see also* Kubrick, Stanley, 3, 8, 29, 103,
 134, 168, 169, 187, 188, 190
 screenplay, 1, 52, 54, 91
Look at the Harlequins!, 3, 21, 134, 155, 187
The Man from the USSR, 2, 5, 26–7,
 38, 67, 68–78, 89, 91, 96, 101,
 129, 134
 criticism of, 11, 69, 70
 production of, 10, 30–1
 publication of, 9, 30, 69
 translation of, 9, 69
Mary, 2, 5, 69
Nikolai Gogol, 28, 48, 60
The Original of Laura, 193
Pale Fire, 3, 103, 121, 184, 187, 188
 ‘Paris Poem’, 36
 ‘Perfection’, 128
 plays, *see also* individual plays, verse
 dramas
 criticism of, 11–13
 influence of English drama on, 22–4
 production of, 10
 publication of, 8–9
 translation of, 8
 ‘Playwriting’, 43, 48
Pnin, 3, 59, 131, 155, 187
The Pole, 1, 23, 24
 reading of, 24
 translation of, 9, 24
The Real Life of Sebastian Knight, 3, 122, 156,
 163–71, 178, 185, 188, 191, 193
 scenarios, *see also* ‘The Fiery Crown’, 29
 ‘Shakespeare’, 157, 159–61
 ‘A Slice of Life’, 170
Solus Rex, 103, 134
Speak, Memory, 189, 191, 192
 ‘Spring in Fialta’, 134
Strong Opinions, 190, 191
 ‘Terra Incognita’, 118, 128
 “‘That in Aleppo Once ...’”, 3, 156, 171–7,
 178, 185

- Nabokov, Vladimir (Work) (*cont.*)
The Tragedy of Mr Morn, 1, 10, 24–6, 30,
 67, 68, 101, 102–10, 111, 122, 128,
 157, 172
 manuscript of, 9
 publication of, 9, 103
 reading of, 25
 writing of, 25
 ‘The Tragedy of Tragedy’, 48, 102
 translations of *Hamlet*, 157
 ‘Ultima Thule’, 43, 134
 verse dramas, 18, 22, 24, 26
 Vasilii Shishkov, 188
 ‘A Visit to the Museum’, 73
 ‘Vivian Calmbrood. “The Night Journey”’,
 23
The Waltz Invention, 2, 35, 41–2, 43, 45, 67,
 68, 101, 110–22, 124, 125, 128, 129, 131,
 151, 156, 169
 criticism of, 11, 12
 manuscript of, 121
 production of, 10, 12–13, 42, 44–5
 translation of, 8, 45, 112, 116–17
 writing of, 32, 41, 112
The Wanderers, 1, 23, 169, 188
 writing of, 23
 Nabokov, Vladimir Dmitrievich (father), 19,
 107
 Napoleon Bonaparte, 77
 Nemirovich-Danchenko, Vladimir, 53
 New Objectivity (Neue Sachlichkeit), 26
 New Theatre (Cambridge), 22
Novoe russkoe slovo, 40
 O’Neill, Eugene
Mourning Becomes Electra, 42, 60
 Ofrosimov, Iurii, 27, 30
 Ostrovsky, Alexander, 33
 Oxford Russian Club, 45
 paratext, 187
 performance, *see* theatre
 Perrault, Charles, 113
Contes de ma mère l’oye, 113
 Pirandello, Luigi, 38
*Six Characters in Search of an
 Author*, 38
 Piscator, Erwin, 26, 52
 Pogodin, Nikolai,
Aristocrats, 63
 Polevitskaia, Elena, 25
Poslednie novosti, 37
 Pregel’, Sophia, 33
 Priel, Jarl, 40

- Provisional Government, Russia, 21
 puppet theatre, *see also vertep, balagan*, 16,
 130–2, 155
 Modernist adaptations of, 19
 Petrushka play, 19, 20
 Punch and Judy show, 19
 Pushkin, Alexander, 21, 119, 157, 162, 173
Boris Godunov, 24, 25, 103
Eugene Onegin, 11, 119
 ‘Mozart and Salieri’, 44
 ‘Queen of Spades’, 151
 ‘Little Tragedies’, 23
 ‘The Covetous Knight’, 23
 ‘The Shot’, 147
 Rausch, Yuri, 106
 Reinhardt, Max, 25
 Roshchina-Insarova, Ekaterina, 85
 Russian émigrés, 69
 Russian Literary Fund (USA), 41
 Russian Theatre (Paris), 32–3, 34, 35, 36, 38, 39,
 40, 41–2, 110
Russkie zapiski, 37, 39
 Ryndina, Lidiia, 28
see also Balagan Theatre
 Said, Edward, 7
 Saussure, Ferdinand de, 49–50, 56
 Schmidt, Ivan, 25
 Schnitzler, Arthur,
Flirtations, 21
 Schrödinger, Erwin, 96
 Scott, Robert Falcon, 24
 Scribe, Eugène, 62
 Selenus, Gustavus,
Cryptomenytices et cryptographiae, 181
 Sfera Theatre (Moscow), 10
 Shakespeare, William, 16, 23, 24, 60, 61, 103
 and authorship, 177
 biography of, 158–9
 identity of, 185
 authorship controversy, 159
 Shakespeare–Bacon controversy,
see also Durning-Lawrence, 179, 184
 Nabokov’s admiration for, 157, 158
 in Nabokov’s work, 156–86
 Shakespeare and origin, 156, 161–2
 textual versions of the work of, 161
 Shakespeare, William (Work)
As You Like It, 59, 170
Hamlet, 60, 61, 65, 156, 158, 159, 160, 178, 179,
 180–1, 183–4
 history plays, 24, 103, 157
King Lear, 60, 65, 88, 158

Index

217

- Macbeth*, 158
Othello, 24, 103, 106, 147, 156, 158, 172–5, 176, 177, 179, 185
 plays, 3, 52, 60, 156–86
 cross-dressing in, 116, 167–8, 170
 sonnets, 166
The Tempest, 101, 102, 178
Timon of Athens, 185
 tragedies, 103, 157
Twelfth Night, 116, 156, 163, 166–8, 169, 170
 Shakhovskoy, Zinaida, 44
 Shaw, Bernard, 53, 64
 Candida, 42
 Silver Age, Russian, 15, 18, 66, 131
 influence on Nabokov's work, 20–1
 Sologub, Fyodor, 49
Sovremennye zapiski, 32
 Stanislavsky, Konstantin, 20, 27, 33, 35, 36, 49, 53–4, 57, 60, 66
 see also Moscow Art Theatre
 Steinbeck, John, 64
 Of Mice and Men, 42
 Stowe, Harriet Beecher
 Uncle Tom's Cabin, 65
 Stravinsky, Igor
 Petroushka, 131, 132
 Strindberg, August, 64
 stylised theatre (*usloyniy teatr*), 20
 see also Meyerhold, Vsevolod
 Surguchev, Ilya, 35
 Violins of Autumn, 35
 Symbolism, 20, 21, 33, 82, 102, 103, 131

tableau vivant, 80, 86
 Tairov, Alexander, 49
 Teatrum Mundi, see world as stage
 Teffi, Nadezhda, 36
 theatre, see also drama
 audience, 6, 58, 88
 collaboration, 3, 51, 52–4, 132
 disillusionment, theatrical, 16, 67–8
 Fourth Wall convention, 14, 56–60, 81, 87, 96, 97, 98
 illusion, theatrical, 5 57
 performance, theatrical
 'iconic identity' of, 4
 immediacy of, 5, 51, 56
 twofold vision of, 4
 uniqueness of, 3
 and written script, 6–7, 52, 54–6, 133, 157, 180–1
 stage and auditorium 57
 theatre and dream, 16, 55, 56, 67–8, 101–2
 theatre and painting, 79
 theatre as translating medium, 7, 66, 179
 theatre history
 Cambridge theatrical life (1920s), 22
 Russian pre-revolutionary theatre, 19–21
 religious theatre, 135–6
 adaptation in Nabokov's work, 136–9, 142–3
 theatricality, passim
 theatricality in Nabokov's work, 13–14
 theatricality in the novel, 14
 Tolstoy, Lev, 27
 Anna Karenina, 123, 174
 The Kreutzer Sonata, 176–7
 literary trial based on, 28–9, 176

 Union of Russian Theatre Workers, 24
 Union of the St George Cross for Disabled Veterans, 112

 Vere, Edward de, 159
vertep, see also puppet theatre, 135
 Vishnevsky, Vsevolod
 Optimistic Tragedy, 64
 Volkovysky, N., 28
Vozrozhdenie, 35

 Wilson, Edmund, 11, 44, 170, 180, 183
 Woolf, Virginia
 Orlando, 169–70
 World of Art (Mir iskusstva), 20, 131
 Writers' Union (Berlin), 28
 world as stage, 55, 59, 136

 Yakobson, 29

 Zenzinov, Vladimir, 33, 34, 36, 37
 Zheleznov, M., 41