

Index

- Abramtsevo Circle, 23–5, 52–3
 Private Opera Theatre and, 26–7
- Abramtsevo commune
 collective goals of, 23
 cross-arts explorations in, x
 Mamontov and, 22–4
 Stanislavsky at, 23
- acting. *See also* System of acting
 analogous, 223
 as noble profession, 128
- Acting: The First Six Lessons* (Boleslavsky), 239
- active analysis, 171–9
 restrictions on, 177
- actors. *See also* System of acting
 co-creativity with directors, 216, 227–9, 233
 discipline for, 127
 in First Studio, 137
 inert, 127–8
 in MAT, 9–10
 method of physical action, 83–4, 171–2,
 174–5, 178, 217
 obligations of, 127–8
 passive, 127–8
 stage creativity of, 96
 Stanislavsky as, 1–2, 116, 119, 154–5, 188,
 215, 222
 in theatre of emotional experiencing,
 121–2
- An Actor's Work on a Role* (Stanislavsky), 8–9
- An Actor's Work on Himself, Part One*
 (Stanislavsky), 8–9, 78, 88, 99
 English translation of, 89, 104–9
- An Actor's Work on Himself, Part Two*
 (Stanislavsky), 8–9, 88, 99, 125
 English translation of, 89, 104–9
- actor-singers, at Bolshoy Opera Studio, 168
- Adashev, A. I., 113
- Adashev School, 136–7
- Adler, Stella, 239
- 'advocates of the people.' *See narodniki*
- affective memory, 138–9
- Agitprop (agitational propaganda) groups, xi, 57
 Stanislavsky on, 65–6
- Aleksandrov, Nikolay, 149–50
- Alekseyev, Georgy, 49
- Alekseyev, Konstantin. *See* Stanislavsky,
 Konstantin
- Alekseyev, Sergey, 1–2
- Alekseyev, Vladimir, 151–2
- Alekseyev Circle, 1–2
- All-Russian Theatre Association, 9
- American Laboratory Theatre, 238
- Andreyev, Leonid, 111, 133, 151, 196
- Andreyev, Nikolay, 211
- Andreyeva, Maria, 184–6
- Antarova, Konkordiya, 163–5, 167–8
- anthroposophists, 37–40
 First Studio and, 37–8
 yoga and, 38
- Antoine, André, 20, 241–3
 Théâtre Libre, 21
- The Armoured Train 14-69* (Ivanov), 70, 72
- art. *See also* System of acting; *specific topics*
 cross-arts explorations, in Abramtsevo
 commune, x
 Stanislavsky on, 33–4
 Tolstoy, Lev, on, 33–4
 World of Art, x
- Association of Friends of the Studio, 163
- audiences, for theatre
 ensemble theatre and, relationship with, 12
 in US, Stanislavsky on, 16–18
- The Avenger* (Pletnev), 47
- Babanin, Konstantin, 160
- Bakhrushin, Aleksey, 30
- Bakhtin, Mikhail, 217–18
- Bakst, Leon, 27
- Baliyev, Nikita, 14, 58–9
- Balladina* (Slowacki), 143
- ballet masters, at Bolshoy Opera Studio, 164–5
- Ballets Russes, x, 27

- Barba, Eugenio, 238
The Barber of Seville (Rossini), 173–4, 216
 Barca, Calderon de la, 155
 Barker, Harley Granville, 244
 Bartoshevich, Alexei, 245
 The Bat cabaret, 58–9
 Batalov, Nikolay, 214–17
The Bathhouse (Mayakovsky), 64
 Beaumarchais, Pierre, 211–18
 Beaumont, Francis, 250–1
 Benedetti, Jean, 3, 21, 88
 translation of Stanislavsky's works, 89, 104–9
 Benois, Aleksandr, 27, 159, 211
 Berger, Henning, 142–3
 Bernhardt, Sarah, 223–4
 Bessalko, Pavel, 47
 Biagini, Mario, 258
 Bill-Belotserkovsky, V. N., 69
 biomechanics, 48
 Birman, Serafima, xi, 135, 137, 139, 144–5, 147,
 149–50, 223, 235
 Blair, Rhonda, 239
 Blake, William, 91
 Blok, Aleksandr, 39–40
 'Bloody Sunday,' 5
The Blue Bird (Maeterlinck), 133–4
 Blue Blouse theatre groups, xi, 56, 64–5
 Blyum, Vladimir, 220
 Bogdanov, Aleksandr, 46–7
 Boleslavsky, Richard, 113–14, 142–3, 239
 Bolsheviks, 44–6
 Bolshoy Opera Studio, 131, 161–9
 actor-singers at, 168
 architectural limitations of, 167
 Association of Friends of the Studio and, 163
 ballet masters at, 164–5
 First Studio and, 162
 musical tradition in, 163–4
 Opera-Dramatic Studio transition from, 169
 teachers at, 164–5
 Bolshoy Theatre, 2
 after October Revolution, 6
 Borovsky, Victor, 246–7
 Bourdieu, Pierre, 28
 on conductorless orchestra, 233
 bourgeois culture, 56
 Boyd, Michael, 251
 Brahm, Otto, 20
 Brecht, Bertolt, 19, 204, 248–9, 255
The Bricklayer (Bessalko), 47
 Brook, Peter, 87, 167, 249–50, 258–9
 brutalism, 201
 Bruysov, Valery, 39–41
 Bulgakov, Mikhail, 68–70, 72–3, 79–82
 Burdzhakov, Georgy, 158–61. *See also* Fourth Studio
 The Burning Letters (Gnedich), 180–1
 Butusov, Yuri, 214, 266–7
 Byron, George Gordon (Lord), 60–1, 205–11
 cabbage party. *See kapustnik*
Cain (Byron), 60–1, 205–11
 throughaction in, 209–10
 Carnicke, Sharon Marie, 96–7, 240
 Castorf, Frank, 201
 Chagall, Marc, 41
 Chaliapin, Fyodor, 25, 122
 Art Theatre and, x–xi, 102–3, 163–4, 171
 Cheban, Aleksandr, 39
 Chekhov, Anton, 3, 12–14, 138, 159, 186–7
 Stanislavsky and
 musicality and, 190–201
 production scores by Stanislavsky and,
 190–201
 works directed by Stanislavsky and,
 187–201
 Chekhov, Mikhail, xi, 19, 37, 99–100,
 136–7, 154, 181, 184–5, 207, 215,
 246–7
 artistic legacy of, 246–7
 psychological gesture theory of, 39
 Chepurov, Aleksandr, 236
Cherevichki (Tchaikovsky), 28
The Cherry Orchard (Chekhov, Anton), 13–14,
 186–201
 Chesnokov, Pavel, 210
Children of the Sun (Gorky), 45, 185, 205,
 246–8
 Children's Theatre, 149, 155
 Chronogk, Ludwig, 20–1
 Civil War, in Russia, 45, 53–4
 Clark, Katerina, 73–4
 Claudel, Paul, 47
 collective creation, through ensemble theatre, 10
 collective creativity, through ensemble theatre,
 10
 Communist Party
 criticism of Meyerhold, 63–4
 MAT and, 56
 newspapers controlled by, 84
 conductorless orchestra, as metaphor, 233
 Constructivism, 19, 54–5, 61–3, 122, 155, 212
 Copeau, Jacques, 200, 241–3
 Coquelin, Constant, 241
 Cormon, Eugène, 211–12
 Craig, Edward Gordon, 134–5, 156, 226, 245,
 249–51
 creation. *See* collective creation
 creativity. *See* collective creativity
The Cricket on the Hearth (Dickens), 142–5, 147
 Crommelynck, Fernand, 55, 61

- D. E.* (Podgayetsky), 62
The Dawn (Verhaeren), 67
The Days of the Turbins (Bulgakov), 68–70, 72–3
Dead Souls (Gogol), 76–7
The Death of Ivan the Terrible (Tolstoy, Aleksey), 24
 Decroux, Étienne, 242–3
The Deluge (Berger), 142–3
 Demidov, Nikolay, xi, 38, 97–8, 119, 160, 162, 222, 235
 d'Ennery, Adolphe, 211–12
 Deutsches Theater, 20
 Deykun, Lidiya, xi, 135, 139–40
 Diaghilev, Sergey, 26–7
 Ballets Russes, x, 27
 Stanislavsky and, 28
 World of Art, x
 Dickens, Charles, 142–3, 145, 147
 directors, 180–234
 co-creativity with actors, 216, 227–9, 233
 definition of, 226–34
 development traditions for, 230–1
 at MAT, 184–97
 Meyerhold as, 61–3
 Nemirovich-Danchenko as, 182–97
 with Stanislavsky, 187–90
 result director, 233
 role in artistic process, 227–8
 root director, 233
 Stanislavsky as, 180–4. *See also* Chekhov, Anton; Gorky, Maksim; Shakespeare, William
 of *A Mad Day or The Marriage of Figaro*, 211–18
 with Nemirovich-Danchenko, 187–90
 realism for, 201–5
 of *The Sunken Bell*, 182–3
 of *Uriel Costa*, 181–2
 discipline, 124–8
 for actors, 127
 in System of acting, 124–5
 types of, 127
The Divine Image (Blake), 91
The Divine Poem (Scriabin), 41
The Doctor in Spite of Himself (Molière), 159
Doctor Stockman (Ibsen), 183–4
 Dodin, Lev, x, 140, 142, 154, 174, 203, 214–15, 230–1, 238, 240, 250–2, 265–9
Don Pasquale (Donizetti), 173–4
 Donizetti, Gaetano, 173–4
 Donnellan, Declan, 250–1
 Dostoyevsky, Fyodor, 26, 119, 150
The Drama of Life (Hamsun), 111, 133
A Dream of Passion (Strasberg), 239
 Dréville, Valérie, 261
 Dukhobors ('spirit wrestlers'), 34–6
 Dullin, Charles, 241–2
 Duma, establishment of, 44
 Duncan, Isadora, xi, 100, 115–16, 123–4, 132, 134, 139
 Duras, Marguerite, 253
 Durasova, Maria, 144–5
 Duse, Eleonora, 122
Earth Rampant (Tretyakov, Sergey), 62
 Edwards, Christine, 239–40
 Efros, Anatoly, 155–6, 229
 Efros, Nikolay, 24, 119
 Eidingen, Lars, 254
 Eisenstein, Sergey, 47–8
 Eliade, Mircea, 91
 Elizabeth I (Empress), 2–3
 emotional experiencing. *See* theatre of emotional experiencing
An Enemy of the People (Ibsen), 183–4
 ensemble theatre
 audience relationship with, 12
 collective creation through, 10
 collective creativity through, 10
 framework for, 8–9
 MAT as, 7–21
 mission of, 7–8
 permanence of ensemble as element of, 10
 Nemirovich-Danchenko on, 8
 organic processes of, 13
 Pushkino and, 22
 as repertory company, 11
 Stanislavsky as influence on, 7–21
 star system as distinct from, 7
 System of acting in, 13–14
 as 'theatre-church,' 10–11
 under USSR regime, 17–18
 as Utopian community, 21–37
 'epic theatre,' 19
 Erdman, Nikolay, 62, 77–8
Erik XIV (Strindberg), 39, 147
 ethics, 124–8
 disruptions of, 126
 in System of acting, 124–5, 162
 etudes, in System of acting, 10–11, 49, 137, 139, 150, 174, 176, 223, 225, 262, 268
 eurhythmics, 116, 151
 Evreinov, Nikolay, 57–9
The Fairground Booth (Blok), 40
 'fantastic realism,' 19
 of Vakhtangov, 60
 Fedotov, Aleksandr, 180–1
 Fedotov, Glikeria, 1, 233
The Festival of Peace (Hauptmann), 142–3

- The Fiery Angel* (Bruysov), 40–1
 Figes, Orlando, 37
 First Five Year Plan, under Stalin, 57, 73
 First Studio, xi, 113, 132–49
 actor's creativity in, 137
 Adashev School and, 136–7
 anthroposophists and, 37–8
 Bolshoy Opera Studio and, 162
 greater than national importance of, 130
 MAAT2 and, 38–9
 student training at, 141–2
 System of acting in, 113–14
 timeline for, 130
 as Utopian community, 136–7
 yoga and, 113–14
 Fitzpatrick, Sheila, 47
Flight (Bulgakov), 69, 72, 79
 Fokin, Valery, 201
 Fomenko, Pyotr, 229
The Forest (Ostrovsky), 62
 Forsythe, William, 81
 Fourth Studio, 131, 158–61
 formation of, 158–9
 political mission of, 159
 theatrical objectives of, 159–60
The Fruits of Enlightenment (Tolstoy, Lev), xi, 33,
 154, 159, 181
 Fuller, Loïe, 139
- Galendeyev, Valery, 89–90
 Gandhi, Mahatma, 34
Gas Masks (Tretyakov, Sergey), 47
 Gates, Helmar, 119
 Gémier, Firmin, 243
 Gest, Morris, 14
 Geytts, Mikhail, 76–7
 Giatsintova, Sofya, xi, 136, 138–9
 Gippius, Zinaïda, 149–51
 Gnedich, Pyotr, 180–1
 Gogol, Nikolai, 17, 62–3, 76–7
The Golden Cockerel (Rimsky-Korsakov), 173–4
 Goldoni, Carlo, 159
 Golovin, Aleksandr, xiii, 27, 70–1, 212, 215–16,
 219
 Golubkina, Anna, 29, 31
 Gorchakov, Nikolay, 79, 212
 Gorky, Maksim
 Children of the Sun, 45, 185, 205,
 246–8
 The Lower Depths, 13–14, 24, 45, 184–5,
 202–4
 The Petty Bourgeois, 202
 Stanislavsky and, works directed by
 musicality of, 190–201
 production scores by, 190–201
- The Government Inspector* (Gogol), 17, 62–3
 Granovsky, Aleksandr, 65–6
The Green Circle (Gippius), 149–51
 Griboyedov Drama Studio, 151–2
 Grotowski, Jerzy, 19, 154, 256–8
 Group Theatre, 239
 Gurevich, Lyubov, 99, 105–6
 Gutskov, Karl, 181–2
 gymnastic theatre, 64–5
- Habima theatre, 65
 habitus, 28, 32–3, 108, 199–200, 248
 Hall, Peter, 248–9
Hamlet (Shakespeare), 148, 223–6
 Hamsun, Knut, 111, 133
 Hanako, 139
 Hapgood, Elizabeth Reynolds, 88–9
 Hauptmann, Gerhart, 142–3, 182–3
 Hejermans, Herman, 142–3
 Hellerau, 116, 242
 Hesychasm, 115
 Hisa, Ota, 139
 'holy theatre,' 19
 Hosking, Geoffrey, 3
 human spirit, Stanislavsky on, 31–2, 35, 40, 71,
 85, 87–92, 97, 104–5, 116, 118, 122
- 'I am.' *See 'ya yesm'*
 Ibsen, Henrik, 110, 147, 183–4
 immediate action, 175–6
 Imperial Theatres. *See also* state theatres
 Bolshoy Theatre, 2
 censors in, 4–5
 cultural influence of, 3–4
 Maly Theatre, 2
 monopoly of, abolishment of, 3
 star system in, 7
 improvisation, 139–40
 individuality, as distinct from individualism,
 9–10
 inert actors, 127–8
The Internationale (anthem), 62
 Israfilov, Israfil, 237
 Israfilov, Rifkat, 237
 Ivanov, Vsevolod, 70, 72
- James, William, 92
 Jaques-Dalcroze, Émile, 116, 151–2
- K. S. Stanislavsky's Teachings on the Word on the
 Stage* (Galendeyev), 90
 Kachalov, Vasily, 53, 72, 79–80
 Kamerny Theatre, 65–6
 Kandinsky, Vasily, 41
 Kantor, Tadeusz, 19

- kapustnik* (cabbage party), 59
 Karbauskis, Mindaugas, 231
 Kedrov, Mikhail, 155, 173, 226, 232
 Kerzhentsev, Platon, 71, 80–1, 148–9
 Khalutina, Svetlana, 151–2
 Khlebnikov, Velimir, 41
 Khmelyov, Nikolay, 155
The King of the Dark Chamber (Tagore),
 119–20
 Knebel, Maria, xi, 84, 130, 155, 158
 at Opera-Dramatic Studio, 169, 172, 174–9
 Knipper-Chekhova, Olga, 5, 53, 79–80
 Kogan, Sam, 252
 Komisarjevsky, Theodore, 3, 180–1, 246
 Komissarzhevskaya, Vera, 40–1
 Komissarzhevsky, Fyodor, 3
kommunalka (small communal apartment), 52–3
 Komsomol (Communist Youth) theatre groups,
 73–4
 Korovin, Konstantin, 26
 Korsunovas, Oskaras, 263–4
 Krasner, David, 240
 Krechetova, Rima, 53, 84
 Kristi, Grigory, 117, 167, 171–2, 174–5, 214
 Kruchenykh, Aleksey, 41
- laboratory (laboratory-studio), 10–11, 129, 136–7,
 143, 146, 153–4, 157–9, 162, 189, 255–6
Lady Macbeth of the Mtensk District
 (Shostakovich), 83
Lake Lyul (Fayko), 62
The Lamentations of Jeremiah (The Bible),
 259–61
 Leblanc, Georgette, 134
 LeCompte, Elizabeth, 19
 Lecoq, Jacques, 242–3
LEF journal, 60
 Lenin, Vladimir. *See also* Russia, post-
 Revolutionary period
 nationalization of theatres under, 5–6
 NEP period under, 56
 Leonidov, Leonid, 71, 75–6, 79–80, 150
 Leskov, Nikolay, 150
 Levitan, Isaac, 23, 26, 204
Lieutenant Yegunov's Story (Turgenev), 150
 Lieven, Dominic, 45
The Life of Man (Andreyev, Leonid), 111, 133,
 151
 Lilina, Maria, 26, 70
 Limanowski, Mieczyslaw, 255–6
Literature and Revolution (Trotsky), 64
 Litovtseva, Nina, 70, 150
 Littlewood, Joan, 247–8
The Lower Depths (Gorky), 13–14, 24, 45,
 184–5, 202–4
- Lugné-Poe, Aurélien-Marie, 243
 Lunacharsky, Anatoly, 6, 45–7, 68–9
 Commisariat of Enlightenment, 6, 46
 nationalization of theatres and, 5–6
 Luzhsky, Vasily, 150, 158–61. *See also*
 Fourth Studio
 Lyddiard, Alan, 251
 Lynch, James, 196
 Lyubimov, Yury, 155
- MAAT2. *See* Second Moscow Art Theatre
A Mad Day or The Marriage of Figaro
 (Beaumarchais), 211–18
 throughaction in, 213
 Maeterlinck, Maurice, 37, 133–4, 156
 ‘magic realism.’ *See* ‘fantastic realism’
The Magnanimous Cuckold (Crommelynck),
 55, 61
The Maid from Pskov (Rimsky-Korsakov), 173–4
 Malaev-Babel, Andrei, 160
 Malaya Bronnaya Theatre, 229
 Malevich, Kasimir, 41, 43, 54–5, 57, 83
 Malochevskaya, Irina, 266
 Maly Drama Theatre (MDT, St. Petersburg),
 89–90, 140–1
 Maly Theatre (Moscow), 2
 Mamontov, Savva, x, 22–4. *See also* Private
 Opera Theatre
 Stanislavsky mentored by, 32–3
The Mandate (Erdman), 62
 Mardzhanov, Konstantin, 185–6
 Markov, Pavel, 133
 Massalitinov, Nikolay, 149–50
 Massenet, Jules, 166
 MAT. *See* Moscow Art Theatre
 Matyushin, Mikhail, 41
 Maudsley, Henry, 119
A May Night (Rimsky-Korsakov), 169
 Mayakovsky, Vladimir, 46, 57, 60, 64
 Mchedelov, Vakhtang, 149–56. *See also* Second
 Studio
 MDT. *See* Maly Drama Theatre
Medea-material (Müller), 261
 Meisner, Sanford, 239
The Merchants of Glory (Pagnol and Nivoix),
 211–12
 Merlin, Bella, 108
The Merry Wives of Windsor (opera) (Nicolai),
 174–5
 metaphysics, of Silver Age, 37–42
 anthroposophists, 37–40
 First Studio and, 37–8
 yoga and, 38
 literary genres during, 7–39
 Rasputinites, 37

- metaphysics, of Silver Age (cont.)
 Symbolists, 37, 40–1
 theosophists, 37
- method of physical action, immediate action,
 175–6
- Meyerhold, Vsevolod, 19, 57–67
 biomechanics, 48, 55, 61–2, 230, 257
 Blue Blouse groups and, 64–5
 Communist Party criticism of, 63–4
 Constructivism and, 61–2
 as director, 61–3
 gymnastic theatre of, 64–5
 during October Revolution, 57
 Proletkult and, 46
 public influence of, 64–5
 Stanislavsky's friendship with, xi, 65, 84–5
 theatrical theatre of, 57–9
- The Miracle of St. Anthony* (Maeterlinck), 156
- The Mistress of the Inn* (Goldoni), 159
- Mitchell, Katie, 252–3
- Mnouchkine, Ariane, 19, 201
 Théâtre du Soleil, 19, 233, 243
- Molière, 159
- Molière (A Cabal of Hypocrites)* (Bulgakov), 79–82
- A Month in the Country* (Turgenev), 111–12,
 136–7, 206–7
- monumentalism, 143
- Morozov, Savva, 29, 185
- Moscow Art Theatre (MAT), x–xi
 accessibility of, 4–5
 actors in, 9–10
 Agitprop as opponent of, xi
 as apolitical, 56
 artistic crisis within, 5
 artistic mission of, 4–5
 audience relationship with, 12
 dissatisfied audiences, 60–1
 'Bloody Sunday' and, 5
 Blue Blouse groups as opponents of, xi
 Communist Party and, 56
 directors at, 184–97
 as ensemble theatre, 7–21. *See also* ensemble
 theatre
 European tour of, 12–15
 individuality as distinct from individualism in,
 9–10
 MAAT2, 38–9
 nationalization of, 5–6
 as Academic Theatre, 6
 during October Revolution, 13–14
 in Prague, 53
 Proletkult as opponent of, xi
 promotion of, 56
 rejection of politics, xi
 restructuring of, 67
- Second Studio merger with, 155–6
 as socially inclusive, 4–5
 stage structure of, 29
 under Stalin, from 1926–1938, 67–86
 political attacks against, 73–4
 socio-political plays, 72–3
 studio affiliations with, xi–xii
 Opera-Dramatic Studio, xi–xii, 18–19
 Povarskaya Studio, xi–xii, 36, 62, 110, 129,
 228
 Tolstoy, Lev, and, 35–6
 TRAM as opponent of, xi
- Moskvin, Ivan, 45
- Müller, Heiner, 261
- Munk, Erika, 239–40
- Muratova, Yelena, 150
- My Life in Art* (Stanislavsky), 2–4, 8–9, 26, 32–3
 English translation of, 104–9
- Mystery-Bouffe* (Mayakovsky), 57, 60
- narodniki* ('advocates of the people'), 4, 52–3
- Nekrasov, Nikolay, 159
- Nekrosius, Eimuntas, 201
- Nemirovich-Danchenko, Vladimir, x–xi, 1,
 79–80. *See also* Moscow Art Theatre
 as director, 182–97
 with Stanislavsky, 187–90
 on ensemble theatre, 8. *See also* ensemble
 theatre
- Nepmen, 56–7
- New Economic Policy (NEP), 56
 eradication of, 57
- Nicholas II (Tsar), 44
- Nicolai, Otto, 174–5
- Nivoix, Paul, 211–12
- No Way Out* (Leskov), 150
- Novitskaya, Lidiya, 172, 223–4
- Nunn, Trevor, 249
- October Revolution, x
 Bolshoy Theatre after, 6
 Imperial Theatres after, 2
 Maly Theatre after, 6
 MAT during, 13–14
The Storming of the Winter Palace, 58–9, 62
- Old Believer Orthodoxy, xi, 124
- Old Believers, 30–1, 132
- Opera-Dramatic Studio, xi–xii, 169–79
 active analysis in, 171–9
 restrictions on, 177
 Bolshoy Opera Theatre transition to, 169
 creative process in, for musical composition,
 171
 growth years for, 173–4
 Knebel at, 175, 177–9

- method of physical action in, 171–9
 immediate action, 175–6
 throughaction, 177
 word action, 176–7
 System of acting and, 18–19
 timeline for, 131
 works performed at, 169–71, 174–5
- Ormerod, Nick, 250
- Orthodoxy, of Stanislavsky, 90, 93–5, 97, 113–14
- Ostermeier, Thomas, 183–4, 201–2, 253–5
- Osterwa, Juliusz, 255–6
- Ostrovsky, Aleksandr, 20, 25, 62
- Othello* (Shakespeare), 218–19
- Pagnol, Marcel, 211–12
- passive actors, 127–8
- Perceval, Luk, 262–3
- Peter the Great, 2–3
- The Petty Bourgeois* (Gorky), 202
- The Phantom Lady* (Calderon de la Barca), 155
- Philosophy of the Unconscious* (von Hartmann), 118
- The Pillars of Society* (Ibsen), 110
- Piscator, Erwin, 255
- Pletnev, Valerian, 47
- Podgorny, Nikolay, 149–52
- Poem of Ecstasy* (Scriabin), 41
- Polenov, Vasily, 22–3
- Polenova, Yelena, 22–3
- Popov, Aleksey, 237
- Popova, Lyubov, 54–5
- Povarskaya Studio, xi–xii, 36, 62, 110, 129, 228
- The Powers of Darkness* (Tolstoy, Lev), 33
- Princess Turandot* (Gozzi), 59–60
- Private Opera Theatre, x, 24–7
 Abramtsevo Circle and, 26–7
- project-based theatre, 7
- Proletkult (Proletarian Culture), xi, 46–7
 class definitions and, 47
 founding of, 46–7
 Meyerhold and, 46
 peak of, 55
 Smyslyayev and, 45–6, 54–5
- propaganda
 agitational, 57
 through newspapers, 84
 through state theatres, 6–7
- Pryazhko, Pavel, 267–8
- psychological gesture, 39
- Pushkino, 22, 36
- The Queen of Spades* (Tchaikovsky), 28
- Rabelais and His World* (Bakhtin), 217–18
- Rachmaninov, Sergey, 14
- Radishcheva, Olga, 13–14, 75
- Radlov, Sergey, 65–6
- Rasputinism, 37
raznochintny, 3
- realism. *See also* ‘fantastic realism’;
 ‘socialist realism’
 for Stanislavsky, 201–5
- Reinhardt, Max, 20, 209
- Réjane, 134
- repertory companies, ensemble theatre as, 11
- Repin, Ilya, 22–3, 204
- representation. *See* theatre of representation
- result director, 233
- Ribot, Théodule, 92
- Richards, Thomas, 258
- Rimsky-Korsakov, Nikolay, 24–5, 35, 169, 173–4
The Rite of Spring, 27
- Rodchenko, Aleksandr, 54–5
- Rodin, Auguste, 29
- Roerich, Nikolay, 120
- Roerich, Yelena, 120
- Roksanova, Maria, 184
- Romeo and Juliet* (Shakespeare), 222–6
- root directors, 233
- Rosmersholm* (Ibsen), 147
- Rossi, Ernesto, 122
- Rossini, Gioachino, 173–4, 216
- Rudnitsky, Konstantin, 57, 203–4
- Rumyantsev, Pavel, 165, 171
- Russia. *See also* Union of Soviet Socialist Republics
 Civil War in, 45, 53–4
 proletarian insurrections in, 44–6
 tsarist era
 demise of, 44
 Duma established after, 44
- Russia, post-Revolutionary period. *See also* Union of Soviet Socialist Republics
 Bolsheviks in, 44–6
 bourgeois culture during, 56
 NEP period, 56
 Nepmen, 56–7
 October Revolution
 Bolshoy Theatre after, 6
 Imperial Theatres after, 2
 Maly Theatre after, 6
 MAT during, 13–14
The Storming of the Winter Palace, 58–9, 62
 promotion of MAT during, 56
 Russian State Institute of Scenic Arts, 230
The Russian Theatre under the Revolution (Sayler), 14
- Saint-Denis, Michel, 242–3
- Sakhnovsky, Vasily, 71, 76–7

- Salvini, Tomaso, 122
 Sats, Ilya, 36, 149
 Sats, Natalya, 149
 Saxe-Meiningen Court Theatre, 20
 Saylor, Oliver, 14
 Scriabin, Aleksandr, 41, 245
The Seagull (Chekhov, Anton), 12–14, 186–7
 Stanislavsky direction of, 187–90
 Sechenov, Ivan, 92
 Second Moscow Art Theatre (MAAT2), 38–9
 Second Studio, 130, 149–56
 criticism of works at, 152–3, 155
 MAT merger with, 155–6
 Society of Art and Literature and, 180
 ‘studists’ at, 150–1
 as theatre-studio, 153–4
 theatrical focus of, 153–4
 works performed at, 150–2, 154–5
 Sellars, Peter, 264–5
 Senelick, Laurence, 134
 Serov, Valentin, 22–3
 Shakespeare, William, 148, 218–19, 222–6
 Shakhhalov, Aleksandr, 209
 Shchepkin, Mikhail, 1
 Shchukin, Sergey, 30
 Shekhtel, Fyodor, 29
 Shostakovich, Dmitry, 84
 friendship with Meyerhold, 83–5
 Silver Age. *See* metaphysics
 Simov, Viktor, 8, 23
 Sinitsyn, Vladimir, 220
 Slowacki, Juliusz, 143
 small communal apartment. *See* *kommunalka*
 Smeliansky, Anatoly, 89–90
 Smolin, Dmitri, 155
 Smyshlyayev, Valentin, 39, 48–9, 135
 as Bolshevik, 44–6
 Proletkult and, 45–6, 54–5
The Snow Maiden (Rimsky-Korsakov),
 25, 35
 Sobolevskaya, Olga, 170
 Sobolyov, Yury, 155
sobornost, 22, 218
 socialism, 48
 ‘socialist realism,’ 81–3
 Society of Art and Literature, 2–4, 180–4. *See*
 also Moscow Art Theatre
 intelligentsia and, 3–4
 raznochintsy and, 3
 Sokolova, Zinaida, 52–3, 173
 Sologub, Fyodr, 152
 Solovyova, Inna, 186
 Solovyova, Vera, 113–14
 Soviet Writers’ Union, 81
 ‘spirit wrestlers.’ *See* Dukhobors
 ‘spirit-soul,’ 106–7
 spiritual communion, 100
 stage creativity, of actors, 96
 stage design, Stanislavsky on, 29, 66–7
 Stalin, Josef
 Five-Year Plan, 57, 73
 MAT under, from 1926–1938, 67–86
 socio-political plays, 72–3
Stanislavski in America (Munk), 239–40
 Stanislavsky, Konstantin, 2–3. *See also* Moscow
 Art Theatre; Society of Art and
 Literature; *specific studios*
 at Abramtsevo commune, 23
 on agitprop theatre, 65–6
 on American audiences, 16–17
 arrest of, 45
 on art, 33–4
 artistic legacy of, 235–40
 in England, 244–9
 in France, 241–4
 generational transmission of, 238
 international context for, 236–7
 temporal factors for, 238–9
 in US, 239–40
 Chekhov, Anton, works of
 directed by Stanislavsky, 187–201
 musicality and, 190–201
 production scores for, 190–201
 in Communist Party newspapers, 84
 Diaghilev and, 28
 as director. *See* directors
 as director-pedagogue, 177–8, 180
 Duncan as influence on, xi
 early years for, 1–2
 Gorky and, works directed by
 musicality of, 190–201
 production scores for, 190–201
 individuality as distinct from individualism
 for, 9–10
 inspiration for, 109–20
 line of physical action, 221
 Mamontov as mentor to, 32–3
 method of physical action, 171–9
 immediate action, 175–6
 throughaction, 177, 209–10, 213, 222, 232–3
 word action, 176–7
 Meyerhold friendship with, xi
 Old Believer Orthodoxy as influence on, xi
 Orthodoxy of, 90, 93–5, 97, 113–14
 spiritual practices, 40, 89–90
 as stage actor, 1–2
 on stage creativity, 96
 on stage design, 29, 66–7
 on the subconscious, 101–4, 117–19
 on the superconscious, 117–18
 Tchaikovsky and, 28
 Tolstoy as influence on, xi

- Tortsov (teacher/creator) and, 89, 96, 98,
 102–3
 on the unconscious, 117–19
 on visualization, 109
 'ya yesm' for, 101–4
 yoga for, 97
- Stanislavsky, Konstantin, works of
An Actor's Work on a Role, 8–9
An Actor's Work on Himself, Part One, 8–9, 78,
 88, 99
 English translation of, 89, 104–9
An Actor's Work on Himself, Part Two, 8–9, 88,
 99, 125
 English translation of, 89, 104–9
My Life in Art, 2–4, 8–9, 26, 32–3
Stanislavsky in Focus (Carnicke), 240
 star system, in Imperial Theatres, 7
 State Jewish Theatre, 65–6
 state theatres
 nationalization of, 5–6
 propaganda through, 6–7
- Stein, Peter, 254
- Steiner, Rudolf, 37
- The Storming of the Winter Palace*, 58–9, 62
- Strasberg, Lee, 239
 Method acting theory and, 239
- Stravinsky, Igor, 120
- Strehler, Giorgio, ix–x, 197
- Strindberg, August, 39
- Student Studio, 156. *See also* Third Studio
 'studists'
 at Second Studio, 150–1
 at Third Studio, 157–8
- the subconscious, Stanislavsky on, 101–4,
 117–19
- Sudakov, Ilya, 68, 70
- Sudbinin, Serafim, 195
- The Suicide* (Erdman), 77–8
- Sulerzhitsky, Leopold, xi, 35–6, 38, 111–13,
 115, 129–30, 132–51, 153, 222, 235,
 255–6. *See also* First Studio
 on affective memory, 138–9
 on improvisation, 139–40
 Orthodoxy of, 136
- The Sunken Bell* (Hauptmann), 182–3
 the superconscious, 117–18
- Sushkevich, Boris, 113–14, 142–3, 236
- Symbolists, 37, 40–1
- 'synthetic' theatre, 65–6
- System of acting, for Stanislavsky, 100–1,
 109–10
 discipline in, 124–5
 in ensemble theatre, 13–14
 ethics in, 124–5, 162
 etudes in, 10–11, 49, 137, 139, 150, 174, 176,
 223, 225, 262, 268
- 'fantastic realism' and, 19
 in First Studio, 113–14
 foundational points of, 112–13
 four elements of, 114–15
 method of physical action and, 6–7, 83–4, 171–2
 'nature' and, 100–1
 for opera, 164
 Opera-Dramatic Studio and, 18–19
 organic creative nature and, 123
 practical purpose of, xi
 theatre of emotional experiencing and, 123–4
 yoga and, 114
- Tagore, Rabindranath, 119–20
- Taïrov, Aleksandr, 65–6
 Fourth Studio and, 131
- Talashkino community, 27
- The Tale of Ivan the Fool and his Brothers*
 (Tolstoy, Lev), 154
- Tarasova, Alla, 152
- Tatarinov, Vladimir, 39
- Taylor, Frederick Winslow, 48
- Taylorism, 48
- Tchaikovsky, Pyotr, 28, 166–7
- Tcherkasski, Sergei, 113–14, 116–17
- The Teacher Bubus* (Fayko), 62
- teachers, at Bolshoy Opera Studio, 164–5
- Telesheva, Yelena, 150
- Telyakovsky, V. A., 193
- Telyatinki community, 36–7
- Tenisheva (Princess), 27
- Théâtre du Soleil, 19, 233
- Théâtre du Vieux Colombier, 200
- Theatre for Young People, 230
- Théâtre Libre, 21
- Théâtre National Populaire, 243–4
- 'theatre of death,' 19
- theatre of emotional experiencing, 121–4
 actors in, 121–2
 spectators in, 122
 System of acting and, 123–4
- theatre of representation, 121
- Theatre of Worker Youth (TRAM), 73–4
 MAT opposed by, xi
- 'theatre-church,' ensemble theatre as, 10–11
- theatre-studio, 153–4
- theatrical theatre, 57–9
- 'theatricality,' 19
- Theory of the Development of a Stage Show*
 (Smyshlyayev), 48–9
- theosophists, 37
- Third Studio, 130, 156–8
 development of, 156
 'studists' in, 157–8
- The Three Sisters* (Chekhov, Anton), 12–13,
 186–7, 193–201

- throughaction, 177, 209–10, 213, 232–3
 Tolstoy, Aleksey, 24, 27–8
 Tolstoy, Lev, xi, 33, 154, 159, 181
 on art, 33–4
 MAT and, 35–6
 Tolstoy, Sofya, 37
 Toporkov, Vasily, 231–2
 Tortsov (teacher/creator), 89, 96, 98, 102–3
 Tovstonogov, Georgy, 237
 TRAM. *See* Theatre of Worker Youth
 Tree, Herbert Beerbohm, 244–5
 Trench, Herbert, 244–5
 Tretyakov, Pavel, 30
 Tretyakov, Sergey, 47, 62
 Trotsky, Lev, 62–4
Tsar Fyodor Ionovich (Tolstoy, Aleksey), 24, 27–8
 Turgenev, Ivan, 111–12, 136–7, 150, 206–7
Two Orphans (d'Ennery and Cormon), 211–12
- Udaltsova, Zinaïda, 38–9, 149
Uncle Vanya (Chekhov, Anton), 12–14, 186–7, 190–3
 the unconscious, 117–19
 Union of Soviet Socialist Republics (USSR), 6
 ensemble theatre in, 17–18
 First Five Year Plan in, 57
 socialism in, 48
 Taylorism in, 48
 United States (US)
 Stanislavsky legacy in, 239–40
 theatre audiences in, Stanislavsky on, 16–18
Untilovsk (Leonov), 71
Uriel Costa (Gutskow), 181–2
 US. *See* United States
 Uspenskaya, Maria, 139, 238
 USSR. *See* Union of Soviet Socialist Republics
 Utopian communities
 Abramtsevo commune
 collective goals of, 23
 cross-arts explorations in, x
 Mamontov and, 22–4
 Stanislavsky at, 23
 ensemble theatre as, 21–37
 First Studio as, 136–7
 Pushkino, 22, 36
 sobornost and, 22
 Talashkino community, 27
 Telyatinki community, 36–7
 Yasnaya Polyana community, 36–7
 Yevpatoria community, 35–6, 38
- Vakhtangov, Yevgeny, xi, 19, 59–60, 142–3, 147, 156–8. *See also* Third Studio
 ‘fantastic realism’ of, 60
- Vasilyev, Anatoly, x, 90–1, 154–5, 259–61
 Vasnetsov, Apollinary, 22–3, 26
 Vasnetsov, Viktor, 22–3, 25–6
 Verhaeren, Emile, 67
 Vershilov, Boris, 170
Victory Over the Sun (Kruchenykh), 41
 Le Vieux Colombier, 241–2
 Vilar, Jean, 243–4
The Village of Stepanchikovo (Dostoyevsky), 26, 119
 Vinogradskaya, Irina, 112, 154
 visualization, 109, 172, 179
 Volkenstein, Vladimir, 142–3
 Volkostrel, Dmitry, 267
 von Hartmann, Edouard, 118
 Vrubel, Mikhail, 22–3, 26–7, 41
 Vyakhireva, V. A., 222
- The Wayfarers* (Volkenstein), 142–3
 Weigel, Helene, 248–9
 Wells, H. G., 244–5
Werther (Massenet), 166
What is Art? (Tolstoy, Lev), 33
The White Guard (Bulgakov), 68
White Nights (Dostoyevsky), 150
 Whyman, Rose, 92–3
 Wilde, Oscar, 58
 Wilson, Robert, ix–x
 The Wooster Group, 19
 word action, 176–7
 World of Art, x
The World of Art (Diaghilev, journal), 26–7
The Wreck of the ‘Hope’ (Hejermans), 142–3
- ‘ya yesm’* (‘I am’), 98, 101–4, 118
 Yagoda, Genrikh, 77
 Yasnaya Polyana community, 36–7
 Yefremov, Oleg, 155
Yelizaveta Petrovna (Smolin), 155
 Yermilov, Vladimir, 64
Yevgeny Onegin (Tchaikovsky), 166–7
 Yevpatoria community, 35–6, 38
 yoga, 38
 First Studio and, 113–14
 for Stanislavsky, 97
 System of acting and, 114
- Zagorsky, Mikhail, 60
 Zatvornik, Feofan, 91–5
 Zavadsky, Yury, 214–17, 257
 Zhenovach, Sergey, 229–30
 Zola, Émile, 203
 Zon, Boris, 140–1, 172–4, 228–9
 Zuyeva, Anastasiya, 151–2