



# Anton Chekhov at the Moscow Art Theatre

Illustrations of the Original Productions

Edited and translated by  
Vera Gottlieb

**Also available as a printed book  
see title verso for ISBN details**



# ANTON CHEKHOV AT THE MOSCOW ART THEATRE

The Moscow Art Theatre is still recognised as having more impact on modern theatre than any company in the world. This lavishly illustrated book is a beautifully crafted reproduction of a Russian journal from 1914 and documents, photographically, the premieres of Anton Chekhov's full-length plays produced by the Moscow Art Theatre, including:

- *Seagull*
- *Three Sisters*
- *Uncle Vanya*
- *Cherry Orchard*, and
- *Ivanov*.

Edited by renowned theatre historian Vera Gottlieb, the volume also reproduces – for the first time in an English translation – introductions by Stanislavsky's collaborator Nemirovich-Danchenko and a fascinating introduction by Nikolai Efros, the first literary manager of the MAT, and the first author of monographs on Chekhov's plays at the MAT. With 198 illustrations, many of which are unfamiliar, this is a significant contribution to our own understanding of the origins of today's theatre.

**Vera Gottlieb** is Research Professor in Drama at Goldsmiths College, University of London, and Director of the Pinter Centre for Research in Performance. She has previously translated *A Chekhov Quartet* (1996) and is the co-editor of *The Cambridge Companion to Chekhov* (2000).



# ANTON CHEKHOV AT THE MOSCOW ART THEATRE

Archive Illustrations of the Original Productions

*Translated and edited by  
Vera Gottlieb*

From the original journal edited by Nikolai Efros, 1914

First published 2005 by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Simultaneously published in the USA and Canada  
by Routledge  
270 Madison Ave, New York, NY 10016

*Routledge is an imprint of the Taylor & Francis Group*

This edition published in the Taylor & Francis e-Library, 2005.

“To purchase your own copy of this or any of Taylor & Francis or Routledge’s collection of thousands of eBooks please go to [www.eBookstore.tandf.co.uk](http://www.eBookstore.tandf.co.uk).”

© Translation and introduction, Vera Gottlieb 2005

All rights reserved. No part of this book may be reprinted or reproduced or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

*British Library Cataloguing in Publication Data*

A catalogue record for this book is available from the British Library

*Library of Congress Cataloging in Publication Data*

Anton Chekhov at the Moscow Art Theatre : archive illustrations  
of the original productions / [edited by] Vera Gottlieb.

p. cm.

‘This lavishly illustrated book is a beautifully crafted reproduction of a Russian journal [i.e. photographs collected by Nikolai Efros] from 1914 and documents, photographically, the premieres of all of Anton Chekhov’s plays produced by the Moscow Art Theatre. . . also reproduces – for the first time in an English translation – introductions by Stanislavsky’s collaborators Nemirovich-Danchenko and Efros’  
Includes bibliographical references.

1. Chekhov, Anton Pavlovich, 1860–1904—Stage history—Pictorial works. 2. Chekhov, Anton Pavlovich, 1860–1904—Dramatic production—Pictorial works. 3. Moskovskii khudozhestvennyi akademicheskii teatr—Pictorial works. I. Gottlieb, Vera, 1945– II. Efros, N. E. (Nikolai Efimovich), 1867–1923. III. Moskovskii khudozhestvennyi akademicheskii teatr.

PG3458.Z9S823 2004

891.72'3—dc22

2004015535

ISBN 0-203-49552-7 Master e-book ISBN

ISBN 0-203-68185-1 (Adobe eReader Format)

ISBN 0-415-34440-9 (Print Edition)

# CONTENTS

<i>List of illustrations</i>	vii
Preface and introduction to the collection <i>Vera Gottlieb</i>	xi
<i>Original title page</i>	1
Introduction by Vladimir Nemirovich-Danchenko	3
Chekhov and the Art Theatre <i>Nikolai Efros</i>	5
‘SEAGULL’	19
‘UNCLE VANYA’	27
‘THREE SISTERS’	40
‘CHERRY ORCHARD’	54
‘IVANOV’ AND THE MINIATURES	72
<i>Endnotes</i>	lxxvii
<i>Biographical notes by Vera Gottlieb and Nick Worrall</i>	lxxxi



# LIST OF ILLUSTRATIONS

1	A.P. Chekhov (Yalta, 1897).	2	35	Arkadina (Knipper): ‘Ten or fifteen years ago there was music and singing by this lake, almost every day . . .’ ( <i>Seagull</i> , Act I.)	22
2	V. I. Nemirovich-Danchenko. Pencil drawing by the artist A.A. Koiranski.	4	36	Nina Zarechnaya (Roksanova) ‘This seagull is a symbol too, I suppose . . .’ ( <i>Seagull</i> , Act II.) (Photos 34–6 by Scherer and Nabholtz.)	22
3	A.P. Chekhov (1902).	5	37	Arkadina (Knipper): ‘Tell me, what is wrong with my son? Why is he so bored and depressed . . .?’ ( <i>Seagull</i> , Act II.)	23
4	A.P. Chekhov (Yalta, 1901).	6	38	Sorin (Luzhski): ‘Everything seems nasty to me . . .’ ( <i>Seagull</i> , Act III.)	23
5	A.P. Chekhov (Yalta, 1902).	6	39	Arkadina (Knipper): ‘You won’t do anything like this again . . .’ ( <i>Seagull</i> , Act III.)	23
6	A.P. Chekhov (Yalta, 1897).	6	40	Trigorin (Stanislavski): ‘We’re leaving, are we? More railway carriages, stations, buffets, chops and talk . . .’ ( <i>Seagull</i> , Act III.)	23
7	A.P. Chekhov outside his dacha in Yalta (1903). With him are his beloved dogs.	7	41	Arkadina (Knipper): ‘Here, a rouble for you all . . .’ ( <i>Seagull</i> , Act III.) (Photos 37–41 by Scherer and Nabholtz.)	23
8	A.P. Chekhov at his dacha in Yalta (1904).	7	42	Dorn (Vishnevski): ‘Tell me, where is Zarechnaya [Nina] these days? Where is she and how is she?’ ( <i>Seagull</i> , Act IV.)	24
9	A.P. Chekhov (Yalta, 1902).	8	43	Trigorin (Stanislavski): ‘Irina Nikolaievna [Arkadina] said that you have forgotten the past and are no longer angry . . .’ ( <i>Seagull</i> , Act IV.)	24
10	A.P. Chekhov taking a kumys cure in Samara province, in 1900. [Kumys is fermented horse milk.] (From the photograph by Sredin.)	9	44	Trigorin (Stanislavski): ‘If I lived in a house by a lake like this, would I be writing [all the time] . . .?’ ( <i>Seagull</i> , Act IV.) (Photos 42–4 by Scherer and Nabholtz.)	24
11	A.P. Chekhov (Yalta, 1897). (Photo by Sredin.)	9	45	Dorn (Vishnevski): ‘Get Irina Nikolaievna out of here, somehow. The fact is, Konstantin Gavrilovich has shot himself . . .’ ( <i>Seagull</i> , Act IV.) (Photo by Scherer and Nabholtz.)	25
12	A.P. Chekhov and the Moscow Art Theatre artist [actor] A.R. Artem in a schoolteacher’s uniform. (Photo by Vasilevski.)	9	46	A.R. Artem (last portrait). (Photo by Fisher.)	26
13	A.P. Chekhov (Yalta, 1904) [sepia]. (Photo by Sredin.)	10	47	Sketch of setting for Act I. V. Simov. ( <i>Uncle Vanya</i> )	28
14	A.P. Chekhov in his study in Yalta (1903). The mantelpiece has an inset panel painted by Levitan. [See Biographical Notes.] (Photo by Sredin.)	10	48	[Left to right] Uncle Vanya (Vishnevski), Sonia (Lilina), Serebriakov (Luzhski), Waffles [Telegin] (Artem), Astrov (Stanislavski) [Seated], Elena Andreievna (Knipper), Marina (Samarova). ( <i>Uncle Vanya</i> , Act I.)	29
15	The armchair in which Chekhov read the newspaper every morning. Reading them one after the other, he usually put them down in a big heap to his right. Once, when he glanced at them, he said: ‘When in heaven God asks me why I wrote so little, I will say I used to read newspapers!’ On the round table by the door are photographs of actors and actresses. Often noticing that guests would examine these photographs, A.P. [Chekhov] would say: ‘What a fine actress V.F. Kommissarzhevskaya is.’ Her portrait, in various poses, was on display there. (Photo by Sredin.)	11	49	Telegin [Waffles] (Artem): ‘Anyone who betrays a wife or a husband, could easily be untrustworthy enough to betray his country as well.’ ( <i>Uncle Vanya</i> , Act I.)	30
16	Artists of the Moscow Art Theatre, visiting Chekhov in Yalta (1900), with the production of his <i>Seagull</i> . Standing (from right to left): M. Gorki (staying with Chekhov at this time), A. Vishnevski, A.P. Chekhov, K.S. Stanislavski, V.I. Nemirovich-Danchenko, Artem; seated in the front row (from right to left) Knipper, Lilina, Raevskaia, Luzhski; front row (on the ground) Meyerhold, Alexandrov, Sanin, Moskvin, Tikhomirov. (Photo by Vasilevski.)	11	50	Maria Vasilievna [Mrs Voinitski] (Raevskaia): ‘I had a letter from Pavel Alekseyevich . . . He sent his new pamphlet . . .’ ( <i>Uncle Vanya</i> , Act I.)	30
17	Actresses of the Moscow Art Theatre in the year of the first production of <i>Seagull</i> . Seated: Petrova, Lilina, Knipper, Raevskaia. (Photo by Vasilevski.)	12	51	Uncle Vanya (Vishnevski): ‘Let me speak of my love. Just don’t push me away . . .’ ( <i>Uncle Vanya</i> , Act I.)	30
18	Group of Moscow Art Theatre actors (1899). From left to right: Luzhski, Nemirovich-Danchenko, Alexandrov, Sanin, Stanislavski. (Photo by Vasilevski.)	12	52	Uncle Vanya (Vishnevski) and Telegin (Artem). ( <i>Uncle Vanya</i> , Act I.)	31
19	Model for Act I of <i>Ivanov</i> , designed by V. Simov.	12	53	Labourer (N. Rumiantsev). ( <i>Uncle Vanya</i> , Act I.)	31
20	A.P. Chekhov in Yalta at his dacha (May 1904). [This was two months before his death.] [Sepia.] (Photo by Sredin.)	13	54	Marina (Samarova). ( <i>Uncle Vanya</i> , Act I.)	31
21	Programme of the first production of <i>Seagull</i> .	13	55	Telegin (Artem), Maria Vasilievna [Mrs Voinitski] (Raevskaia), Uncle Vanya (Vishnevski). ( <i>Uncle Vanya</i> , Act I.)	31
22	Model for Act I of <i>Uncle Vanya</i> , designed by V. Simov.	13	56	Telegin (Artem). ( <i>Uncle Vanya</i> .)	32
23	Programme of the first performance of <i>Uncle Vanya</i> . [Age and print overlay have damaged the image.] (Photo by Vasilevski.)	14	57	<i>Uncle Vanya</i> – Sonia (Lilina).	32
24	Stage in the Pushkin Theatre (outside Moscow), where rehearsals were held for the first Moscow Art Theatre Chekhov productions. (Photo by Vasilevski.)	14	58	<i>Uncle Vanya</i> – Professor Serebriakov (Luzhski).	32
25	Model for Act III of <i>Three Sisters</i> , designed by V. Simov. [Sepia.]	14	59	Astrov (K.S. Stanislavski), Waffles (A.R. Artem). ( <i>Uncle Vanya</i> , Act I.) (Photo by Scherer and Nabholtz.)	33
26	Model for Act III of <i>Uncle Vanya</i> , designed by V. Simov.	15	60	Marina (A. Pomialova) [to Serebriakov]: ‘What is it, old chap? In pain? My own legs hurt, hurt so much . . .’ ( <i>Uncle Vanya</i> , Act II.)	34
27	Programmes for the Moscow Art Theatre touring productions (Berlin, Vienna, Prague). (Photo by Vasilevski.)	15	61	Uncle Vanya (Vishnevski). ( <i>Uncle Vanya</i> , Act II.)	34
28	Model for Act III of <i>Seagull</i> , designed by V. Simov.	16	62	Marina (A. Pomialova). ( <i>Uncle Vanya</i> , Act II.)	34
29	Lunch at F.K. Tatarinova’s in Yalta: Moscow Art Theatre Company visiting A.P. Chekhov (1900) with the production of <i>Seagull</i> . (Photo by Gusev.)	16	63	Telegin (Artem): ‘My dear chap, I’m only too glad to oblige, but you know – people in the house are trying to sleep!’ ( <i>Uncle Vanya</i> , Act II.)	34
30	K.S. Stanislavski. Pencil drawing by the artist A.A. Koiranski.	18	64	Sonia (Lilina) and Marina (Samarova) [change of casting of Marina here.] ( <i>Uncle Vanya</i> , Act II.)	34
31	Sketch of the setting for Act I. V. Simov.	20	65	Uncle Vanya (Vishnevski). ( <i>Uncle Vanya</i> , Act III.)	35
32	First read-through of <i>Seagull</i> . Standing (from left to right): Nemirovich-Danchenko, Luzhski, Andreev, Grigorieva. (Seated): Raevskaia, Vishnevski, Artem, Knipper, Stanislavski, Chekhov, Lilina, Roksanova, Meyerhold and Tikhomirov.	21	66	Uncle Vanya: ‘Where is he? Ah, there he is!’ (Fires at Serebriakov.) ‘Bang!’ [This action follows the action illustrated on page 37.] ( <i>Uncle Vanya</i> , Act III.)	35
33	Exchanging impressions after the reading of <i>Seagull</i> .	21	67	A.R. Artem (Ilya Ilyich Telegin . . . <i>Uncle Vanya</i> ).	36
34	Trepliov (Meyerhold): ‘We shall open the curtain at exactly half past eight when the moon rises . . .’ ( <i>Seagull</i> , Act I.)	22	68	Elena Andreievna (Knipper): ‘Let me go! Leave me alone . . .’ ( <i>Uncle Vanya</i> , Act III.)	37
			69	Professor [Serebriakov] (Luzhski): ‘We aren’t made for living in the country . . .’ ( <i>Uncle Vanya</i> , Act III.)	37
			70	Uncle Vanya (Vishnevski): ‘You write about art, but you understand	



nothing about art . . .’ ( <i>Uncle Vanya</i> , Act III.) (Photos 60–70 by Scherer and Nabholtz.)	37	113	Tuzenbakh – <i>Three Sisters</i> – Kachalov.	51
71 Professor (Luzhski): ‘I gladly accept your apologies and beg you to accept mine.’ ( <i>Uncle Vanya</i> , Act IV.)	38	114	Solioni (Massalitinov): ‘He hardly had time to sigh when a bearskin fell on him . . .’ [Quoting, before the duel.] ( <i>Three Sisters</i> , Act IV.)	52
72 Astrov (Stanislavski): ‘How quiet. Pens scratching, crickets chirping. How warm, cosy. I don’t want to leave now . . .’ ( <i>Uncle Vanya</i> , Act IV.)	38	115	Natasha (Lilina) [Through the window.]: ‘Who’s talking so loudly . . .?’ ( <i>Three Sisters</i> , Act IV.)	52
73 Sonia (Lilina): ‘We shall rest! We will hear angels, we will see the sky sparkle with diamonds . . .’ ( <i>Uncle Vanya</i> , Act IV.) (Photos 71–73 by Scherer and Nabholtz.)	38	116	Olga (Butova): Nanny, give those musicians something! . . .’ ( <i>Three Sisters</i> , Act IV.)	52
74 Astrov (K.S. Stanislavski). ( <i>Uncle Vanya</i> ) (Photo by Scherer and Nabholtz.)	39	117	Vershinin (Stanislavski): ‘I came to say goodbye . . .’ ( <i>Three Sisters</i> , Act IV.)	52
75 <i>Three Sisters</i> [colour]. Sketch of the setting for Act IV. V. Simov.	41	118	Kulygin (Vishnevski): ‘Do I look like a [the] German teacher?’ [At his school.] ( <i>Three Sisters</i> , Act IV.)	52
76 Irina (Baranovskaia): ‘I don’t know why, but for some reason I feel so light-hearted . . .’ [Olga – next to Irina at the window, on the left of the illustration. Masha – reading a book, dressed in black.] ( <i>Three Sisters</i> , Act I.)	42	119	Olga (Butova). ‘The music is so cheerful, so happy. And it seems that before long we too shall find out why we are living, why we are suffering. If only we knew! If only we knew! . . .’ [Curtain.] ( <i>Three Sisters</i> , Act IV.) (Photos 114–19 by Fisher.)	52
77 Olga (Butova). ( <i>Three Sisters</i> , Act I.)	43	120	Vershinin (Stanislavski). ( <i>Three Sisters</i> .)	53
78 Anfisa (Raevskaia) ‘This is from the town council, from Mikhail Ivanych Protopopov . . . A cake . . .’ ( <i>Three Sisters</i> , Act I.)	43	121	Anfisa (Samarova). ( <i>Three Sisters</i> .)	53
79 Tuzenbakh (V.I. Kachalov): ‘Lieutenant-Colonel Vershinin . . .’ [Introducing him.] ( <i>Three Sisters</i> , Act I.)	43	122	Ferapont (Gribunin). ( <i>Three Sisters</i> .)	53
80 Olga (Butova): ‘This is my brother, Andrei Sergeevich . . .’ ( <i>Three Sisters</i> , Act I.)	43	123	Solioni (Leonidov). ( <i>Three Sisters</i> .)	53
81 Vershinin (Stanislavski): ‘I often wonder what would happen if we could start our lives again, knowing what we know now . . .’ ( <i>Three Sisters</i> , Act I.)	43	124	Kulygin (Vishnevski), Irina (Baranovskaia). ( <i>Three Sisters</i> .)	53
82 Solioni (Massalitinov): ‘Tut, tut, tut! . . .’ ( <i>Three Sisters</i> , Act I.)	43	125	Rodé (Moskvin). ( <i>Three Sisters</i> .)	53
83 Kulygin (A.L. Vishnevski): ‘In this book, you will find the history of our school over the last fifty years . . .’ ( <i>Three Sisters</i> , Act I.) (Photos 76–83 by Fisher.)	43	126	Irina (Baranovskaia). ( <i>Three Sisters</i> .)	53
84 Masha ( <i>Three Sisters</i> ) O.L. Knipper. (Photo by Fisher.)	44	127	Chebutykin (Artem). ( <i>Three Sisters</i> .)	53
85 Irina (Baranovskaia): ‘Nikolai Lvovich, please don’t talk to me of love’. [To Tuzenbakh.] ( <i>Three Sisters</i> , Act I.)	45	128	Andrei (Luzhski), Ferapont (Gribunin). ( <i>Three Sisters</i> .) (Photos 120–8 by Fisher.)	53
86 Natasha (Lilina): ‘I’m late . . .’ ( <i>Three Sisters</i> , Act I.)	45	129	A.R. Artem (Firs). ( <i>Cherry Orchard</i> .)	54
87 Natasha (Lilina): ‘Good day, Baron . . .’ ( <i>Three Sisters</i> , Act I.)	45	130	Yepikhodov (Moskvin). ( <i>Cherry Orchard</i> , Act I.)	56
88 Anfisa (Raevskaia). ( <i>Three Sisters</i> , Act I.)	45	131	Lopakhin (Massalitinov). ( <i>Cherry Orchard</i> , Act I.)	56
89 Fedotik (Podgorni): ‘Just a minute! . . .’ [Taking photographs.] ‘One! . . .’ ( <i>Three Sisters</i> , Act I.)	45	132	Liubov Andreievna [Ranevskaya] (Knipper): ‘The nursery, my dear, is a lovely room . . .’ ( <i>Cherry Orchard</i> , Act I.)	56
90 Andrei (Luzhski): ‘My dear, innocent darling, be my wife . . .’ [To Natasha outside window.] ( <i>Three Sisters</i> , Act I.) (Photos 85 to 90 by Fisher.)	45	133	Liubov Andreievna [Ranevskaya] (Knipper): ‘If there is one thing that’s interesting in the whole province, it’s our cherry orchard . . .’ [To Lopakhin.] ( <i>Cherry Orchard</i> , Act I.)	56
91 Fedotik (Podgorni), Rodé (Berensev), Irina (Baranovskaia) are singing ‘Those mad nights’. Vershinin (Stanislavski): ‘Still, it’s a shame that we’re not young any more . . .’ ( <i>Three Sisters</i> , Act II.)	46	134	Lopakhin (Massalitinov): ‘Your brother, Leonid Andreevich [Gayev], calls me a lout and a money-grubbing peasant . . .’ ( <i>Cherry Orchard</i> , Act I.)	56
92 Vershinin (Stanislavski): ‘We aren’t happy, we never are. We only desire it . . .’ ( <i>Three Sisters</i> , Act II.)	46	135	Gayev (Stanislavski): ‘Dear, much respected bookcase! I salute your existence . . .’ ( <i>Cherry Orchard</i> , Act I.) (Photos 129–35 by Fisher.)	56
93 Masha (Knipper): ‘The Baron’s drunk, the Baron’s drunk!’ [In the script, Masha is waltzing on her own.] ( <i>Three Sisters</i> , Act II.)	46	136	Lopakhin (Massalitinov). ( <i>Cherry Orchard</i> , Act II.)	57
94 Andrei (Luzhski): ‘There’s a new entrance-hall, made of maple . . .’ ( <i>Three Sisters</i> , Act II.)	46	137	Gayev (Stanislavski): ‘That’s our famous Jewish band . . .’ ( <i>Cherry Orchard</i> , Act II.)	57
95 Kulygin (Vishnevski): ‘Yes, I also got tired at the meeting . . .’ ( <i>Three Sisters</i> , Act II.)	46	138	Gayev (Stanislavski) [To Yasha.]: ‘What is it? Why are you always hovering around in front of me? . . .’ ( <i>Cherry Orchard</i> , Act II.)	57
96 Natasha (Lilina). ( <i>Three Sisters</i> , Act II.)	46	139	Gayev (Stanislavski): ‘You can take this road . . .’ [To the passer-by.] ( <i>Cherry Orchard</i> , Act II.)	57
97 Natasha (Lilina): ‘I’ll be home in half an hour . . .’ ( <i>Three Sisters</i> , Act II.) (Photos 91–7 by Fisher.)	46	140	Trofimov (Podgorni): ‘The vast majority of the intelligentsia that I know, seek after nothing, do nothing, and are as yet incapable of hard work . . .’ ( <i>Cherry Orchard</i> , Act II.)	57
98 Olga ( <i>Three Sisters</i> ) N.S. Butova.	47	141	[Boris] Simeonov-Pishchik ( <i>Cherry Orchard</i> ) – Gribunin.	58
99 Vershinin ( <i>Three Sisters</i> ) K.S. Stanislavski (Photo by Fisher).	47	142	Lopakhin (Massalitinov): ‘Let me ask you, how can [I make] you understand me? . . .’ [Referring to the forthcoming auction.] ( <i>Cherry Orchard</i> , Act II.)	59
100 Kulygin ( <i>Three Sisters</i> ) A.L. Vishnevski.	47	143	Trofimov (Podgorni): ‘Happiness is coming, Anya, I feel it. I already see it . . .’ ( <i>Cherry Orchard</i> , Act II.) (Photo by Fisher.)	59
101 Olga (Butova): ‘You were so rude to Nanny just now . . .’ [To Natasha.] ( <i>Three Sisters</i> , Act III.)	48	144	Liubov Andreievna [Ranevskaya] (Knipper): ‘You look so funny . . .!’ ( <i>Cherry Orchard</i> , Act III.)	61
102 Vershinin (Stanislavski), Kulygin (Vishnevski), Irina (Babanovskaia), Tuzenbakh (Kachalov), Masha (Knipper). ( <i>Three Sisters</i> , Act III.)	48	145	Guests: ‘Bravo, Charlotta Ivanovna! . . .’ ( <i>Cherry Orchard</i> , Act III.)	61
103 Fedotik (Podgorni): ‘The fire took everything from me, everything! Everything I had . . .’ ( <i>Three Sisters</i> , Act III.)	48	146	Charlotta (Muratova): ‘Ein, zwei, drei . . .’ ( <i>Cherry Orchard</i> , Act III.)	61
104 Masha (Knipper). ( <i>Three Sisters</i> , Act III.)	48	147	Simeonov-Pishchik (Gribunin): ‘Imagine, most charming Charlotta Ivanovna, I’m simply in love with you!’ ( <i>Cherry Orchard</i> , Act III.) (Photos 144–7 by Fisher.)	61
105 Olga (Butova): ‘Don’t cry, my child, don’t cry . . . I’m suffering . . .’ ( <i>Three Sisters</i> , Act III.)	48	148	Lopakhin ( <i>Cherry Orchard</i> ) L.M. Leonidov.	62
106 Vershinin (Stanislavski) [Singing.]: ‘As everyone has always found, / It’s love that makes the world go round’. Masha (Knipper) [Singing.]: ‘Ti tum ti tum . . .’ ( <i>Three Sisters</i> , Act III.)	48	149	Cotillion. [This dance is rarely performed, usually only waltz music is used, as specified in the original.] ( <i>Cherry Orchard</i> , Act III.)	63
107 Fedotik (Podgorni): ‘Stand still . . . One last time . . .’ ( <i>Three Sisters</i> , Act IV.)	49	150	Yasha (Alexandrov): ‘Yepikhodov’s broken a billiard cue . . .’. [Trying to restrain his laughter.] ( <i>Cherry Orchard</i> , Act III.)	64
108 Masha (Knipper): ‘There he sits, as usual . . .’ ( <i>Three Sisters</i> , Act IV.)	49	151	Lopakhin (Massalitinov): ‘I bought it! . . .’ [The cherry orchard at the auction.] ( <i>Cherry Orchard</i> , Act III.)	64
109 Kulygin (Vishnevski): ‘You’re incorrigible, Ivan Romanich. Incorrigible.’ [To Chebutykin.] ( <i>Three Sisters</i> , Act IV.)	49	152	The Post Office Clerk (Tezavrovski). ( <i>Cherry Orchard</i> , Act III.)	64
110 Irina (Baranovskaia): ‘What happened outside the theatre yesterday?’ Tuzenbakh (Kachalov): ‘I shall be back with you again in an hour . . .’ ( <i>Three Sisters</i> , Act IV.) (Photos 101–10 by Fisher.)	49	153	Lopakhin (Massalitinov): ‘Oh, why, oh why didn’t you listen to me? . . .’ [To Ranevskaya.] ( <i>Cherry Orchard</i> , Act III.)	64
111 Irina (V.V. Baranovskaia). ( <i>Three Sisters</i> .)	50	154	Anya (Zhdanova): ‘We’ll plant a new orchard, more glorious than this one . . .’. [To Ranevskaya.] ( <i>Cherry Orchard</i> , Act III.) (Photos 148–54 by Fisher.)	64
112 Ferapont (V.F. Gribunin), Andrei (V.V. Luzhski). ( <i>Three Sisters</i> .) (Photos by 111–12 by Fisher.)	50	155	Gayev ( <i>Cherry Orchard</i> ). K.S. Stanislavski.	65
		156	Artist of the Moscow Art Theatre, V.I. Kachalov. Pencil drawing by the artist A.A. Koiranski.	66
		157	Lopakhin (Massalitinov): ‘Ladies and gentlemen, don’t forget the train leaves in only 46 minutes . . .’ [In the original script it is 47 minutes.] ( <i>Cherry Orchard</i> , Act IV.)	67

158	Lopakhin (Massalitinov): ‘Drink it up, Yasha, anyway . . .’ [Referring to the champagne he had bought.] ( <i>Cherry Orchard</i> , Act IV.)	67	180	Varya (Lilina), Anya (Zhdanova), Gayev (Stanislavski). ( <i>Cherry Orchard</i> .) [Casting changes of Varya and Anya.]	70
159	Varya (Lilina): ‘Yes, life has gone from this house. And it will never come back . . .’ [To Lopakhin.] ( <i>Cherry Orchard</i> , Act IV.)	67	181	Stationmaster (Gorich). ( <i>Cherry Orchard</i> .) (Photos 175–81 by Fisher).	70
160	Lopakhin (Massalitinov). ( <i>Cherry Orchard</i> , Act IV.)	67	182	Artist of the Moscow Art Theatre, L.M. Leonidov. Pencil drawing by the artist A.A. Koiranski.	71
161	Charlotta (Muratova): ‘I haven’t anywhere to live in town . . .’ ( <i>Cherry Orchard</i> , Act IV.) (Photos 157–61 by Fisher).	67	183	Sketch of setting for Act I. V. Simov. ( <i>Ivanov</i> .) [In the original, this preceded <i>Seagull</i> on p.41.]	73
162	Simeonov-Pishchik (Gribunin): ‘Everything in this world comes to an end . . .’ ( <i>Cherry Orchard</i> , Act IV.)	68	184	Anna Petrovna Ivanova (Knipper), Shabelski (Stanislavski). ( <i>Ivanov</i> , Act I.)	74
163	Their things are carried out. ( <i>Cherry Orchard</i> , Act IV.)	68	185	Babakina (Butova): ‘Lottery tickets, my dear Zinaida Savishna, are rising fast . . .’ ( <i>Ivanov</i> , Act II.)	74
164	Liubov Andreievna [Ranevskaya] (Knipper): ‘I’m leaving with two things still on my mind . . .’ [To Lopakhin.] ( <i>Cherry Orchard</i> , Act IV.)	68	186	Borkin (Leonidov): ‘Noble Signorina, I make bold to congratulate the universe on the birth of such a wondrous blossom as you . . .’ [To Sasha.] ( <i>Ivanov</i> , Act II.)	74
165	Anya (Lilina): ‘Goodbye, house! Goodbye, old life! . . .’ ( <i>Cherry Orchard</i> , Act IV.)	68	187	Shabelski (Stanislavski): ‘I’m walking around in a velvet jacket and a valet dresses me: I’m a wretch and a serf-owner . . .’ ( <i>Ivanov</i> , Act II.)	75
166	Liubov Andreievna [Ranevskaya] (Knipper): ‘My life, my youth, my happiness, goodbye! . . .’ Gayev (Stanislavski) ‘My sister! My sister! . . .’ ( <i>Cherry Orchard</i> , Act IV.)	68	188	Ivanov (Kachalov): ‘I used to work hard and think hard, but never got tired . . .’ ( <i>Ivanov</i> , Act II.)	75
167	Firs (Pavlov): ‘They’ve gone. . . . They forgot me . . .’ ( <i>Cherry Orchard</i> , Act IV.) (Photos 162–7 by Fisher).	68	189	Shabelski (Stanislavski): ‘Yesterday, at [Martha] Babakina’s, there was a delicious snack. Boletus [white] mushrooms . . .’ ( <i>Ivanov</i> , Act III.)	75
168	Dunyasha (Khaliutina), Post Office Clerk (Tezavrovski). ( <i>Cherry Orchard</i> .)	69	190	Kosykh (Gribunin): ‘I’ve been cleaned out! That Barabanov gambles like a professional . . .’ [This is a literal translation of Efros’ caption. In the original script, the implication is: ‘That Barabanov’s no good at cards . . .’] ( <i>Ivanov</i> , Act III.)	75
169	Charlotta (Muratova). ( <i>Cherry Orchard</i> .)	69	191	Lebedev (Luzhski): ‘For you, a period of mourning and grief is at hand . . .’ ( <i>Ivanov</i> , Act III.)	75
170	Yepikhodov (Moskvín). ( <i>Cherry Orchard</i> .)	69	192	Ivanov (Kachalov): ‘I believed in different things from other people, married a different kind of woman, lost my head, took risks . . .’ ( <i>Ivanov</i> , Act III.)	75
171	Anya (Zhdanova), Trofimov (Podgorni). ( <i>Cherry Orchard</i> .)	69	193	Ivanov (Kachalov): ‘A naïve man’s a fool . . .’ [To Sasha.] ( <i>Ivanov</i> , Act III.)	75
172	Firs (Artem). [See p.68 for different casting.] ( <i>Cherry Orchard</i> .)	69	194	Ivanov (Kachalov): ‘Then you may as well know – you’ll soon be dead . . .’ [To Anna.] ( <i>Ivanov</i> , Act III.)	75
173	Charlotta (Muratova), Lopakhin (Leonidov).	69	195	Lebedev (Luzhski): ‘Well, now they’re all howling . . .’ ( <i>Ivanov</i> , Act IV.)	75
174	Passer-by (Baliev). ( <i>Cherry Orchard</i> .) (Photos 168–74 by Fisher).	69	196	Ivanov (Kachalov): ‘Leave me alone!’ (Shoots himself.) ( <i>Ivanov</i> , Act IV.)	75
175	Liubov Andreievna Ranevskaya (O.L. Knipper). ( <i>Cherry Orchard</i> .)	70			
176	Charlotta (Muratova), Dunyasha (Khaliutina), Yasha (Alexandrov), Yepikhodov (Moskvín). ( <i>Cherry Orchard</i> .)	70			
177	Gayev (Stanislavski), Anya (Lilina). ( <i>Cherry Orchard</i> .)	70			
178	Trofimov (Kachalov), Anya (Lilina). ( <i>Cherry Orchard</i> .)	70			
179	Yasha (Alexandrov). ( <i>Cherry Orchard</i> .)	70			

