

comparison of them with the traditional versions. The book concludes with an interesting and perceptive discussion of the external and internal forces which conditioned the singer's personality and influenced her art.

Although the book as it stands is a welcome addition to the literature in the field, its scope and purpose could have been broadened, and the author's quest for the "rhapsodical personality" (*die rhapsodische Persönlichkeit*) might have been much more successful, if he had been better acquainted with the work of two other eminent folklorists. Conspicuously absent from the bibliography is M. K. Azadovsky, who in his numerous essays on Siberian *skaziteli* did more than anyone else to elaborate on the personality of the singer. A. B. Lord's classic, *The Singer of Tales*, seems also to have eluded the author's attention. Notwithstanding these two glaring omissions, Hartmann's book can be recommended both to the folklore specialist and the student of Russian literature.

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THEMATISCHES VERZEICHNIS DER JUGENDWERKE BÉLA BARTÓK, 1890–1904. Edited by *Denis Dille*. Kassel, Basel, London: Bärenreiter Verlag, 1974. 295 pp. Illus. DM 75.

Although Bartók began to compose as early as 1890, when he was only nine years old, few of his compositions of the next dozen years have been made public. Most of his juvenilia are held in the Bartók Archive in Budapest, where Denis Dille was for some years the curator. A few early compositions have been edited by Dille and published in *Documenta Bartókiana*, vols. 1 and 2, and *Az ifjú Bartók*, vols. 1 and 2.

Bartók left several chronological lists of his compositions, indicating a progressively selective viewpoint. List A contains thirty compositions written between 1890 and 1894, with opus numbers from 1 to 29; one piece, "Tavaszi dal," has no opus number. List B covers the same period, but includes two more compositions and corrects the first numbering. List B ends with a piano sonata in G minor, written in 1894; list C begins with this sonata, now numbered Opus 1, and continues through Opus 21, *Fantasiën* for piano, written in 1898. The composer began still another series of opus numbers with the Rhapsody, Opus 1 (1904), and carried it through the Improvisations, Opus 20 (1920). Thereafter he abandoned numbering in favor of simple dating.

The editor has made an exhaustive study of the manuscript works, providing for each, so far as is possible, the dates and places of composition, the sources of information, performance and publication data, and generous incipits, most of them on two staves. A substantial appendix tabulates school exercises, fragments and unfinished works, arrangements of works by other composers, musical jokes, and short *Einfälle*. A second appendix lists the compositions studied by or known to the young Bartók.

In conjunction with the many published letters of Bartók, written between 1899 (when he left Pozsony to study in Budapest) and 1904, and the first segment of János Demény's day-by-day documentation ("Bartók Béla tanulói és romantikus korszaka," in *Zenetudományi tanulmányok ii*, 1954), this volume will provide the most detailed evidence of his student years we are likely to have. A

portfolio of photographs and facsimiles, many of which do not appear in Ferenc Bónis's *Béla Bartók: His Life in Pictures and Documents* (1972), greatly enhances the work.

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MEYERHOLD: THE ART OF CONSCIOUS THEATER. By *Marjorie L. Hoover*. Amherst: University of Massachusetts Press, 1974. xvii, 349 pp. Illus. \$22.50.

With this book, the third on Vsevolod Meyerhold published in English, the wraps have finally been taken off the mystery that has surrounded the controversial Russian stage director. But let me say at the outset that more work is still needed, for Marjorie Hoover's book, though by far the most complete on Meyerhold's work, is in no way a biography and almost disregards personal and political events. Of course this was the author's intention, and we may be grateful for her fine contribution—the first factual well-documented account.

Meyerhold is known to the theater world as one of the great innovators in nonrealistic productions, as a precursor of the grotesque and mime theater and of the theater of the absurd; and he was an opponent of Stanislavsky and his Method as well. But because Meyerhold's own writings were banned for some twenty years, beginning with his arrest in 1939, these evaluations have been based on slight information and only a few eyewitness accounts of his performances in the 1930s. With Marjorie Hoover's scholarly account and Peter Brook's stagings à la Meyerhold, we have an almost complete resuscitation of this fascinating chameleon-director who died in 1940 "in custody in a manner still unknown," a victim of the Stalin purges.

Whereas Edward Braun (*Meyerhold on Theatre*, 1969) has provided translations of many Meyerhold articles, and James M. Symons has written about Meyerhold's productions from 1920 to 1932 (*Meyerhold's Theatre of the Grotesque*, 1971), Hoover comes to grips with the full range of his artistic achievement expressed in his writings, teaching methods, and performances, and as experienced by contemporaries. In five chapters (some chronological, some thematic) she presents Meyerhold's "art of conscious theater." "The New Theater" (chapter 1) deals with Stanislavsky's and Meyerhold's attempts to perform the innovative plays of Chekhov and the Symbolists. Chapter 2 covers the period from 1908 to 1918. Some of the best material is in the next section entitled "The Meyerhold Method," in which his concepts of acting are thoroughly investigated, the puzzling term biomechanics is clarified, and his teaching system is explained. The longest chapter deals with Soviet productions. Play by play we are given Meyerhold's own ideas as found in his pertinent writings, as well as detailed descriptions of his work from the viewpoint of playwrights, actors, designers, composers, audience, and press. In the last chapter, "Meyerhold and Other Arts and Artists," the author's investigations of the Meyerhold-Brecht relationship are especially revealing. She is to be congratulated on the clarity of her presentation and thinking and for the richness of her supporting material—the list of productions, teaching curricula, biographical table, bibliography, and so forth. In addition, the more than 140 illustrations are superbly chosen and as well reproduced as is possible, given the Soviet originals. One can object to the two-column format, which was probably dictated by the designer.