

Moscow Art Theatre

The Moscow Art Theatre (MAT) was founded in 1898 by Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko. The theatre, originally named the Moscow Publicly Accessible Art Theatre, was aimed at being affordable and interesting to the working class. Eventually the financial reality of low ticket prices led to the theatre shifting slightly from its original goal and changing their name to just the Moscow Art Theatre. The theatre has a focus on training actors, established the Studio for the Preparation of Actors in 1912, and was briefly called the Moscow Academic Art Theatre. The theatre has undergone phases of government sponsorship. After the revolution, Lenin and the Commissioner of Enlightenment favored MAT, but Stalin placed it under direct supervision in 1931. In 1932, MAT changed its name again to the Gorky Moscow Art Theatre, after playwright Maxim Gorky. They struggled during the Soviet Union but managed to stay alive. In 1987, the theatre split into the Gorky Moscow Art Theatre and the Chekhov Moscow Art Theatre.

MAT was instrumental in solidifying the theatre company model and the ideals of Russian theatre. They performed in repertory and had a consistent company of actors and directors who were the unifying element between designers and the production. Their productions were known for using realistic illusions, sound effects, historically accurate costumes, and detailed set designs. They brought European stage realism to Russia and became so successful that their methods revolutionized Western theatre, becoming the ideal of Soviet realism and theatre.

MAT pioneered twentieth century acting methods, led by Stanislavsky, who believed in actors “living” their role instead of performing it, aiming to achieve more realistic performances. His teachings, told through his books *An Actor Prepares*, *Building a Character*, and *Creating a Role*, revolutionized acting in Russia. They were brought to America through artists like Stella Adler and Lee Strasberg (who adapted Stanislavsky’s system into The Method), who trained a generation of Hollywood actors and beyond.

In MAT’s early years, they worked extensively with Anton Chekhov. They produced the original productions of *The Seagull* (1898, MAT’s second ever production), *Uncle Vanya* (1899), *Three Sisters* (1901), and *The Cherry Orchard* (1904). Chekhov was commissioned by Moscow Art Theatre and wrote his later plays for them and their actors.



A scene from Moscow Art Theatre’s world premiere production of *Three Sisters* in 1901.

Moscow Art Theatre in America:

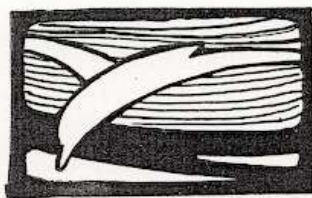
Three Sisters American 1923-1924 Tour

In 1906, the company of the Moscow Art Theatre toured Europe. To capitalize off the acclaim of the tour and rumors about it that had reached America, as well as to escape the political strife of the early Soviet Union, MAT worked with Russian-born American Morris Gest to forge an agreement between the US and the USSR to allow the company to next perform in America. The tour took much planning and negotiation to set up, as America was still weary of the Soviets in the wake of the First Red Scare. The USSR, likewise, was worried about their own people--it was agreed that MAT co-founder Vladimir Nemirovich-Danchenko would stay in the USSR as collateral to ensure that the company would behave in America and eventually return home.

THE MOSCOW ART THEATRE IS COMING TO NEW YORK

THE MOSCOW ART THEATRE

Constantin Stanislavsky,
Director



For five years, you have read in these pages about the World's Foremost Playhouse. Did you ever dream it would actually come to America? Morris Gest has invited it--Gest, the intrepid, who first introduced Bakst and the Ballet Russe, Fokine, and then Balieff. And it has accepted. See the entire first line of the company in "Tsar Fyodor Ivanovitch", "The Lower Depths", "The Cherry Orchard" and "The Three Sisters."

*For Limited Engagement of 8 Weeks in New York, Only,
Beginning with "Tsar Fyodor", January 8*

at JOLSON'S FIFTY-NINTH STREET THEATRE
Mail Orders Now, Princess Theatre

The productions were performed entirely in Russian, and English translations were available for ticketholders. The tour was successful and helped spread MAT's legacy and acting methods to America.

Theatre Arts Monthly
*advertising the upcoming
arrival of the Moscow Art
Theatre company, 1922
(above) and announcing the
production's extension, 1923
(right).*

F. Ray Comstock and Morris Gest present

THE MOSCOW ART THEATRE

Constantin Stanislavsky and
Vladimir Nemirovitch-Dantchenko,
Directors



With a success, both artistic and financial, unprecedented in the annals of our stage, the World's Foremost Playhouse has lived up to the exacting reputation which preceded it. The original New York engagement of eight weeks has been prolonged to twelve, ending Saturday, March 31.

JOLSON'S FIFTY-NINTH
STREET THEATRE

Evenings at 8, Matinees
Friday and Saturday at 2

RUSSIAN PLAYERS COMING TO AMERICA

Moscow Art Theatre Company
Leaves Soon on Tour, Reach-
ing Here in January.

BRINGS ALL PROPERTIES

Famous Russian Plays Will Be Pre-
sented Here Just as They
Are in Moscow.

By WALTER DURANTY.

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Special Cable to THE NEW YORK TIMES.

MOSCOW, Aug. 25. — The American tour of the Moscow Art Theatre will begin in January, as previous contracts call for the appearance of the company in Berlin, Dresden, Prague, Paris and London. But whereas the season will be short in the European capitals, ten days or a fortnight each, the company is to stay not less than three months in America for an engagement under the management of F. Ray Comstock and Morris Gest.

In addition to Stanislavsky, under whose direction the Art Theatre has become the foremost dramatic school of Europe, the company consists of some forty members, of whom the best known are Mmes. Knipper, widow of the dramatist Tchekov; Lilina, wife of Stanislavsky; Korenieva, Pashennaya and Uspenskaya, with the actors Stanislavsky himself, Katchaloff, Moskvín, Gribunin, Luzhsky and Leonidoff. The repertoire consists of "Czar Feodor," by Alexis Tolstoy, with which the season probably will open in New York; Gorky's "In the Depths" and Tchekov's "Cherry Orchard," "Three Sisters" and "Uncle Vanya." For special performances or soirées littéraires there will be selections from the works of Dostoevski, Pushkin and Shakespeare.

The company will bring all its own scenery, which is being specially copied from that used in Moscow by the Artist Grenslavski. For "Czar Feodor" there are seven sets, "In the Depths," three, "Cherry Orchard," "The Three Sisters," and "Uncle Vanya," four each. The costumes will be those used in Moscow. In "Czar Feodor" particularly they are most spectacular and beautiful.

As the properties must leave Moscow on Sept. 1, there will be no preliminary season here, as formerly announced. The company will follow a fortnight later in special carriages attached to the Riga train.

Although the performances will be given exclusively in Russian, Stanislavski is confident this will not detract from the success of the tour, as shown in the recent visit to Scandinavia. There the Art Theatre company played to full houses everywhere and roused greatest enthusiasm.

News of Tour Received Here.

As the climax of negotiations which have extended over the last seven months, F. Ray Comstock and Morris Gest announce the receipt of a cable message from Russia assuring New York of a visit from Europe's foremost playhouse, the Moscow Art Theatre, for a limited engagement under his direction beginning early in January. The cablegram as received reads:

Your invitation to Moscow Art Theatre to come to America is accepted and plans for trip have been ratified by agreement of entire company.

Constantin Stanislavsky and Vladimir Nemirovitch-Dantchenko, for the Moscow Art Theatre.

According to the plans referred to in the cable the Moscow Art Theatre will arrive early in January for a limited engagement of eight weeks. They will appear only in New York.

The American visit of this foremost theatre on the European Continent will mark the company's second important departure from its home stage in a quarter of a century, with the exception of the annual engagements in Petrograd at the end of each season, which were abandoned only with the outbreak of the war, and a short trip to the Crimea in 1900 to show the playwright Tchekoff his own plays in the south, where his health compelled him to remain.

The single previous major experience of the Moscow Art Theatre outside the strictly guarded borders of Russia was in 1906, following the 1905 revolution, when a tour carried it to Warsaw, Berlin and Vienna. Negotiations were under way in 1914 for an engagement in London, but they fell through with the declaration of war.

At the head of the company when it comes to this country will be the two artistic and executive directors of the theatre ever since its beginning—its sole founders, in fact—Constantin Stanislavsky and Vladimir Nemirovitch-Dantchenko. Stanislavsky, incidentally, is Russia's leading actor and is accounted the greatest trainer of actors of this generation in Russia.

The entire first line of players will accompany these two leaders, including Mme. Olga Knipper, widow of the playwright Tchekov; Maria Germanova, Maria Zhdanova, Lydia Korenieva, Olga Baklanova and Helena Suhatcheva, Vassily Katchaloff, leading actor after Stanislavsky; Ivan Moskvín, Vassily Luzhsky, Leonid Leonidoff, Vladimir Gribunin, Alexander Vishnevsky, Nikolai Massalitinoff and many others.

Four out of the six or seven plays for the New York repertory have been agreed upon; "Tsar Fyodor Ivanovitch," the spectacular historical tragedy of the days following the death of Ivan the Terrible, by Count Alexei Tolstoy, cousin of Count Lyov Tolstoy and a poet and playwright of great note; "Na Dnye," or "The Lower Depths," the masterpiece of Maxim Gorky, Russia's greatest living playwright, better known in this country by its German title, "Nachtasyl," or "Night Lodging"; and "The Three Sisters" and "The Cherry Orchard," the last two and the most important plays from the pen of Anton Tchekov, whose close association with the Moscow Art Theatre from its foundation until his death in 1904 established both theatre and dramatist in world repute.

Although, of course, all of the productions will be made in Russian, careful English translations are being prepared of all the plays to be presented here. These translations will be published in inexpensive form before the company arrives, and purchasers of tickets will be enabled to buy copies of the texts of the plays at the same time.

Russians in Drab Play of Dull People

"Three Sisters" Exact-
ing
Test of Appreciation.

"THE THREE SISTERS."

A play in four acts by Anton Tchekhoff. Presented at the Great Northern theater April 17, 1923. The cast:

Andrei Sergeievitch Prozoroff.....
..... Vassily Luzhsky
Natalia Ivanovna...Varvara Bulgakova
OlgaYera Pashennaya
MashaOlga Knipper-Tchekhova
Irina.....Alla Tarasova
Fyodor Dyitch Kullgin.....
..... Mikhail Tarshanoff
Alexander Ignatevitch Vershinin..
..... Vassily Katchaloff
Nikolai Lvovitch Tuzenbach.....
..... Nikolai Podgorny
Vassily Vassilievitch Solyony.....
..... Peter Baksheloff
Ivan Romanovitch Tehebutfskin.....
..... Vladimir Gribunin
Alexei Petrovitch Fedotk..Akim Tamiroff
Vladimir Carlavitch Rode.Lyoff Bulgakoff
FeraoutNikolai Alexandroff
AnfisaYelizaveta Skubskaya
A Singer.....Maria Uspenskaya

BY SHEPPARD BUTLER.

Appreciation is put to an exacting test when the wonder workers from the Moscow Art theater perform Anton Tchekhoff's "The Three Sisters."

The play is close to the hearts of the company, for it was the first written by Tchekhoff with Stanislavsky and his people expressly in mind, and the time of its production was that of the dramatist's marriage to Mme. Knipper, the organization's leading actress.

But, for all its extraneous interest, it is a drab document of futility and discontent—a chronicle of gray, paltry lives, beating feebly at the barriers which surround them, but with no will to break out. It proceeds in desultory fashion, beginning nowhere and getting nowhere with its characters forever talking about themselves in little petulant autobiographies which they never seem to finish and to which no one seems to listen.

Thus, in acting it, the players are hoist by the petard of their own excellence. Their performance is one of incredibly lifelike halftones, so faithful and real that illusion, one would think, could go no further. And the illusion is one of dullness.

If you find joy in "The Three Sisters," you are, I should say, a true devotee of the theater.

It is a tale of a family in a provincial town, struggling at once with poverty and with keen memories of past delights in Moscow. A brother hopes to become a great professor, but does no more than talk about it. Three sisters desire vainly that something shall happen to them—romance or adventure or prosperity—but their amours turn tasteless or flicker out, and adventure never comes.

The brother marries, and his wife, a selfish, shrill, insistent woman, takes possession of the home, crowding the sisters gradually into unhappy submission. A brigade of soldiers, which had given existence its only color, is taken away. At the end, word comes that the youngest girl's suitor has been killed in a duel. Every dream is destroyed.

In the Russians' fluid manner of casting Vassily Katchaloff came last night to the rôle of the lieutenant-colonel whose affair with the second sister runs like a thread through the play, and here, as always with Katchaloff, was a performance finely compounded of many unobtrusive details. It becomes increasingly apparent that this man is a great artist. Stanislavsky played the part the night before and, I am told, played it with equal, though differing, effect.

Another newcomer was Mme. Alla Tarasova, who brought a glowing, electric beauty to the rôle of the youngest of the family. She is an emotional actress of notable skill, and one regrets not having seen her oftener.

Origin and Progress of the Moscow Art Theatre



Vishnevsky, Gribunin, Burdzhalloff and Rakitin. Also Among the Gods of the Mountain.



The Gods of the Art Theatre on Olympus.

Constantin Stanislavsky, Co-Founder of the Art Theatre, as Jove. Maria Linina, His Wife, as Juno.



Nikita Baliuff as Bacchus, Flanked on the Left by Nikolai Rumizstseff as Mercury, and on the Right by Tarassoff.

From Caricatures by Nikolai Andrievitch Andreieff.

By OLIVER M. SAYLER

ADMIRATION and respect are not withheld from the father of stalwart and virile sons who is able in his prime and beyond to take a whole-hearted part in the pastimes of his offspring. The same genuine, if sometimes slightly envious, regard is bestowed on the mother who can without trick or subterfuge rouse the curiosity of a stranger as to which is parent and which is daughter. The spectacle of maturity fit and trim enough to vie with youth in its own games and often to outstrip it is unusual enough to command attention, and the rule holds true not only with individuals but with institutions.

Perhaps that is one of the chief reasons why national and artistic partnerships have been waived in order to give worldwide acclaim and respect to the Moscow Art Theatre— which, after a quarter of a century of almost unbroken tenancy of its own home stage, has been induced at last by Morris Gest to come to New York for a brief engagement under his direction beginning early in January.

At any rate, whether it is a reason for anything or not, the fact is that the Moscow Art Theatre is the fountain-head of the entire modern Russian theatre. From it stems every important development of the contemporary stages of Moscow and Petrograd, either by imitation of its precepts and practices or by opposition to them. And yet, despite the virility, variety and multiplicity of its dramatic progeny, it is more alive today than any one of them, more formidable artistically than all of them put together.

As conjecture runs high as to how a man preserves supple muscles and a woman the bloom of youth beyond forty-five, so it is natural to inquire how the Moscow Art Theatre is able to compete successfully with its fresh and pugnacious descendants, to outplay and outplan them at every point.

That it still outplays them all in the vigor and spontaneity of its performances has been admitted by every traveler, whether a casual or a professional playgoer, who has seen the entire company on its own stage in the Kremlin City or the exile group which, until it rejoined the main body in Moscow last Spring, has been touring in Central Europe and Scandinavia for the last three years.

It is still able, too, to outplan its rival offspring, both inside Russia

and beyond her borders. Witness, for instance, the way it has won State support from the Soviet and funds for the expansion of its Studio Theatres while clinging doggedly to its pre-war repertory and in the face of communist charges that this repertory was bourgeois and counter-revolutionary. True, each of the so-called proletarian theatres also has its studio, but the Moscow Art Theatre has four to their one. More important than its internal sagacity has been its external diplomacy whereby, in spite of all the complications of a Sovietized régime, it has been enabled to arrange a tour abroad into the world which refuses to acknowledge the Soviet.

There must be substantial causes, of course, for this vitality. And there are. In the first place, the original impulse which led to the founding of the Moscow Art Theatre back in 1898 had a definiteness and

determination of aim which gave it an impetus which has been gathering momentum with the passing of the years. The preservation and acceleration of this impetus, in turn, may be traced to tireless experiment in the perfecting of its methods and to the recruiting of young blood to take the place of those who had fallen by the way. Not only have new productions had to pass the test of three hundred and more rehearsals, but each new play was examined closely to detect the best fundamental esthetic means of interpreting it. And the Studio Theatres, with their scores of eager youngsters under the eye of Stanislavsky, have assured the periodic accession of new vitality and fresh imagination.

There are many ways to tell the story of the Moscow Art Theatre, but I know of none which brings out more vividly the salient features

of this fountain head of the modern Russian stage than the record of its influence on that stage. Several of its lustiest offspring, I realize, will not be willing, in their emphatic opposition to its methods and theories, to admit any filial debt, but the fact remains that they would not have come into existence if it had not been there to stimulate rivalry and opposition.

Let us glance, first of all, at the conditions of the Russian stage at the end of the last century, against which the founding of this theatre was a protest. Flapping canvas walls, with furniture and fireplaces painted on them, still served to represent sumptuous interiors, while exteriors were even less convincing. Acting, too, had descended from its mid-century heyday under Motchalooff and Shchepkin to a mongrel rhetoric which possessed neither the illusion of reality nor the conscious

and deliberate artificiality of symbolism.

Into these conditions the famous Meiningen company from Germany, with Cronegg at its head, brought its thoroughgoing methods and planted the seed of dissatisfaction. And then, at a café table in Moscow in June, 1897, Constantin Stanislavsky, amateur actor from the Literary and Artistic Circle, met for the first time Vladimir Nemirovitch-Dantchenko, playwright, business man and head of a school of acting. The project of a new theatre had occurred to both of these young men independently. Before they had finished their discussion eighteen hours had passed. And the new theatre had been founded—on paper.

Fifteen months were devoted to rehearsals of the first season's repertory before the doors were opened, in September, 1908, on Count Alexei Tolstoy's spectacular Russian historical tragedy, "Tsar Fyodor Ivanovitch." The artistic gospel of the new theatre was dramatic naturalism—the copy of life on the stage so minutely and so faithfully that the spectator would forget that he was in a theatre.

After several productions had failed to duplicate the success of "Tsar Fyodor," Stanislavsky and Nemirovitch-Dantchenko put forward, with firm personal confidence but with fear for its public fate, the work of an unknown playwright, Anton Tchekhoff, "The Sea Gull." A fiasco in Petersburg two years previously, it disclosed new and undreamed values under the treatment which the Moscow Art Theatre gave it. And thenceforward it was a question whether Tchekhoff was more of a stimulus to the theatre or the theatre to Tchekhoff. Certain it is, however, that his later plays would have been lost to the stage if it had not been for this encouraging revival of "The Sea Gull."

Here, then, was the first rivulet proceeding from the fountain, a stream which assumed broad and deep and memorable proportions with Tchekhoff's masterpieces, "The Three Sisters" and "The Cherry Orchard," written just prior to his death in 1904.

The next outlet from the fountain consisted of revolt—the overflow of a rebellious temperament. Vsevolod Meyerhold, trained in Nemirovitch-Dantchenko's school and an ardent follower of Stanislavsky for six years, changed his mind about some of the fundamentals of his profession, and the Moscow Art Theatre

Leading Actors in the Moscow Art Theatre.



Massalitinoff,
Lavrentieff,
Moskvin,
Katchaloff,
Luzhsky,
Leonidoff.

Moscow Art Theatre

(Continued from Page 8)

was not large enough to hold both pupil and masters. After experimenting within the group on theories opposed to realism, he left, therefore, to pursue an independent career, a career which has been meteoric in its ups and downs, never continuous or cumulative, but always provocative and stimulating to others in turn. For years he was the leading régisseur of the Alexandrinsky Theatre in Petrograd and now he is associated with some of the Soviet's playhouses in Moscow.

Stanislavsky's success, expanding with the growth of the early theory of external naturalism into a fruitful attempt to probe deeper and present inner psychological and spiritual realities, aroused numerous attempts to imitate and emulate the Moscow Art Theatre. The less important dramatic stages of the two capitals, presenting notable plays at popular prices, for which we have no direct counterparts, as well as the provincial repertory companies in such cities as Kieff and Odessa, which are similar to—but vastly superior to—our own stock companies, were all revolutionized in time by the example of the fountain-head.

The most decisive result of this widespread effort to profit by the precepts and experiences of the Moscow Art Theatre was visible in Moscow at the Small State Theatre, the Government endowed home of the classic drama. After deteriorating since the days of its greatness in the middle of the nineteenth century, it passed under the guiding hand of Prince Alexander Sumbatoff in 1907. Sumbatoff, or Youzhin, as he calls himself on the stage, is an actor and a playwright of very great talent, and as soon as the reins fell to him he set in motion sweeping reforms which brought the Small State Theatre back to vigorous life and even enabled it in certain classic dramas long in its repertory to equal and surpass Stanislavsky's own interpretations of those plays. Latterly, however, this theatre under the revolution has felt the lack of new and vigorous blood and has failed to keep pace with its preceptor.

Revolt again characterized the influence of the Moscow Art Theatre in 1913, when, under the persuasion of Alexander Talroff, a lawyer who had taken up the stage as a career, Alice Koonen, a young player who had created the rôle of Mytyl under Stanislavsky in the world première of Maeterlinck's "The Blue Bird" in 1908, departed to head the company which first was known as the Svobodny, or Free Theatre, and later as the Kamerny Theatre. Miss Koonen and her director have sought and to a considerable degree have found an effective opponent to realism in the theatre—a curious, deliberately theatrical method of scenic and musical and histrionic expressionism, not unlike that which is resounding from Germany today and of which we have had variants in the work of Robert Edmund Jones in this country. Their cubist "Salome" in 1917 and their "Phèdre," treated in like manner last Spring, are probably their most notable achievements to date.

I have purposely left to the last the most surprising issue of this fecund parent, the most eccentric and at the same time the most refreshing stream that has burst from the fountain-head of the Russian stage, partly because in its care-free course through the world it has reached our soil, and its fascinations, therefore, are more familiar to us, and partly just because it is the most exhilarating scion of its illustrious forebear. This droll descendant, of course, is Balleff's "Chauve-Souris," most of whose secrets, except its earliest connection with the Moscow Art Theatre, have already been disclosed in these columns. Told in Balleff's torrential Russian—in literal translation, of course—or in his spluttering English, this chapter in the life history of the two theatres would make an article all in itself. It must, unfortunately, be summarized here.

Returning from the Russo-Japanese war—imagine the bulbous Nikita Balleff a flesh and blood, not a "phooden," soldier!—he tarried only briefly in the troubled Moscow of the 1905 revolution and proceeded to Berlin. He and a wealthy friend were still there the following year, when the Moscow Art Theatre company arrived on its single for-

eign excursion in full force, prior to its forthcoming engagement in New York. Knowing that the company needed funds and that his friend was willing to provide them, anonymously, he went to the business manager, Nemirovitch-Dantchenko, and told his story. Every one laughed at him, but the ridicule turned into something else next day, when he turned up with the cash in hand, a sum in excess of \$16,000.

What could they do to reward the youngster? Manifestly, he couldn't join the company as an actor, although that was his life's ambition. So he was retained as under secretary to Nemirovitch-Dantchenko for the rest of the tour through Germany, Austria and Poland, and even after the return to Moscow.

Immediately began on Balleff's part a long siege to obtain an acting part, and with each refusal the suppressed desire for this form of expression stored up wrath to come. Finally he received a single line in the casting of Griboyedoff's "Gore ot Uma." But at the 167th rehearsal this was taken away and a walk-on rôle was substituted. At dress rehearsal he lost even this crumb, for his make-up was so grotesque that it stopped the performance. He did obtain a small rôle in Ibsen's "Brand" and made a hit as Bread in "The Blue Bird." But the last straw was his choice by the directors for the part of Cousin Theodore in Knut Hamsun's "In the Claws of Life," another rôle without a spoken word, though an important one in the play, being that of an extremely talkative gentleman whom every one silences just as he starts to open his mouth.

It was too much! Holding the lid on the volatile Balleff all these years was bound to start something startling. Who knows? If the Moscow Art Theatre had given him an opportunity to play-act to his heart's content, there might be no "Chauve-Souris" today. But he didn't have the opportunity, and in 1908 he founded the super-cabaret, Letutchaya Mulsh, or "Chauve-Souris," just to let off steam unhindered on his own stage! And he has been letting it off ever since, to the delight of a public that has at last reached half way round the world.

Whether they will admit it or not, the directors and his former fellow-players at the Moscow Art Theatre have had just a little keener delight in the unleashed Balleff than any one else. They probably even take credit for goading him to secession. All of us are prone to capitalize our faults of judgment in this way.

An excellent proof of mutual high regard between the rebel and his old associates is the spirit of good-humored give-and-take which has always characterized their relationships. Balleff travesties the Moscow Art Theatre. The Moscow Art Theatre invites Balleff on one of its gala, or "cabbage," nights to transfer the travesty to the stage travestied. It was on one of these nights that the artist, Nikolai Andreieff, drew in caricature a Parthenon frieze of "The Gods of the Moscow Art Theatre on Olympus," from which the illustrations on page 8 are taken. The frieze decorated the lobby of the lampooned theatre for a night, and then found permanent repose to this day in the cozy lobby of Balleff's own cellar theatre in Moscow.

The best proof of mutual high regard, however, has been displayed during the last few months, while negotiations were proceeding for the New York engagement of the Moscow Art Theatre. Morris Gest took Balleff's word for the Art Theatre. The Art Theatre took Balleff's word for Morris Gest. Here was a case of the child becoming—for the moment, at least—father to the man. But only for the moment. For Nikitza Balleff of "Chauve-Souris" is proud of his distinguished artistic parent—prouder than he is of his "phooden" soldiers and all the beguiling trinkets of his own engaging stage. And when the Moscow Art Theatre arrives in January, he will surrender to it the post at the head of the Russian dramatic feast.

Professor Edward Grant Conkling's popular "Heredity and Environment in the Development of Men" is in its fifth edition. The Princeton University Press announces that this is its ninth printing and that it has been revised with every new printing.