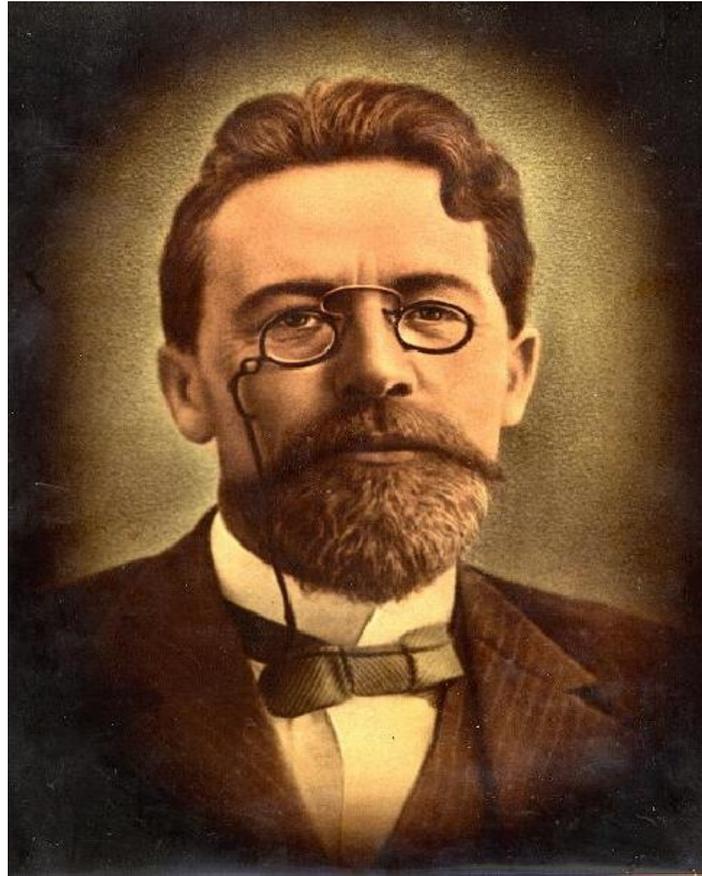


Anton Pavlovich Chekhov

1860-1904

Life and Works



INTRODUCTION

Chekhov is one of the most important playwrights in all of Western drama. His name has been linked with those of Molière, Schiller, and Shakespeare for the impact his work has had on the history of theater. With a small handful of plays he overthrew the long-standing tradition of works that emphasize action and plot, in favor of dramas that treat situation, mood, and internal psychological states. The content and dramatic technique of Chekhov's four masterpieces, *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard* inaugurated fundamental changes not only in the way plays are composed but in the way they are acted, a revolution that persists to this day in works written for film and television, as well as those composed for the stage.

PRIMARY SOURCE: Letter from CHEKHOV to G. I. ROSSOLIMO

YALTA, October 11, 1899.

... Autobiography? I have a disease—Auto-biographophobia. To read any sort of details about myself, and still more to write them for print, is a veritable torture to me. On a separate sheet I send a few facts, very bald, but I can do no more....

I, A. P. Chekhov, was born on the 17th of January, 1860, at Taganrog. I was educated first in the Greek School near the church of Tsar Constantine; then in the Taganrog high school. In 1879 I entered the Moscow University in the Faculty of Medicine. I had at the time only a slight idea of the Faculties in general, and chose the Faculty of Medicine I don't remember on what grounds, but did not regret my choice afterwards. I began in my first year to publish stories in the weekly journals and newspapers, and these literary pursuits had, early in the eighties, acquired a permanent professional character. In 1888 I took the Pushkin prize. In 1890 I travelled to the Island of Sahalin, to write afterwards a book upon our penal colony and prisons there. Not counting reviews, feuilletons, paragraphs, and all that I have written from day to day for the newspapers, which it would be difficult now to seek out and collect, I have, during my twenty years of literary work, published more than three hundred signatures of print, of tales, and novels. I have also written plays for the stage.

I have no doubt that the study of medicine has had an important influence on my literary work; it has considerably enlarged the sphere of my observation, has enriched me with knowledge the true value of which for me as a writer can only be understood by one who is himself a doctor. It has also had a guiding influence, and it is probably due to my close association with medicine that I have succeeded in avoiding many mistakes.

Familiarity with the natural sciences and with scientific method has always kept me on my guard, and I have always tried where it was possible to be consistent with the facts of science, and where it was impossible I have preferred not to write at all. I may observe in passing that the conditions of artistic creation do not always admit of complete harmony with the facts of science. It is impossible to represent upon the stage a death from poisoning exactly as it takes place in reality. But harmony with the facts of science must be felt even under those conditions—i.e., it must be clear to the reader or spectator that this is only due to the conditions of art, and that he has to do with a writer who understands.

I do not belong to the class of literary men who take up a sceptical attitude towards science; and to the class of those who rush into everything with only their own imagination to go upon, I should not like to belong....

BIOGRAPHICAL INFORMATION

Chekhov's grandfather was a serf who bought his freedom, and his father was the owner of a small grocery business in Taganrog, the village where Chekhov was born. When the family business went bankrupt in 1876, the Chekhovs, without Anton, moved to Moscow to escape creditors; Anton remained in Taganrog until 1879 in order to complete his education and earn a scholarship to Moscow University. There, he studied medicine and, after graduating in 1884, went into practice. By this time he was publishing sketches, mostly humorous, in popular magazines. Chekhov did this to support his

family, and, although he wrote literally hundreds of these pieces, he did not take them very seriously. In 1885, however, he moved to St. Petersburg and became friends with A. S. Suvorin, editor of the journal *Novoe vremja*, who encouraged the young writer to develop his obvious gifts.

At this time, and for several years afterward, Chekhov's writings were profoundly influenced by Leo Tolstoy's ideas on ascetic morality and nonresistance to evil. But after Chekhov visited the penal settlement on the island of Sakhalin, which he would make the subject of a humanitarian study, he rejected Tolstoy's moral code as an insufficient answer to human suffering. In the late 1880s Chekhov began to produce what are regarded as his mature works in the short story form. At the same time he began experimenting with the writing of plays. In the 1880s he composed a number of comic one-act plays, or "vaudevilles," often adapted from his short stories. *Ivanov*, his first full-length work (aside from the early untitled and never-performed drama commonly referred to as *Platonov*), was staged in 1887, and *The Wood Demon* appeared two years later. Both *Ivanov* and *The Wood Demon* were unsuccessful when they were produced. His first major work as a dramatist, *The Seagull*, was also a failure when **Anton Pavlovich Chekhov 1860-1904**

it was staged in a disastrous 1896 production at the Alexandrinsky Theater in St. Petersburg. A discouraged Chekhov vowed never to write for the stage again. However, two years later, in their debut season, the Moscow Art Theater mounted an acclaimed revival of *The Seagull* which established both Chekhov as an accomplished playwright and the Moscow Art Theater company as an important new acting troupe.

Around this time Chekhov rewrote *The Wood Demon*, transforming it into *Uncle Vanya*. The new play was performed several times in the Russian provinces before it received its first professional staging by the Moscow Art Theater in 1899. The same company also presented the first performances of *Three Sisters* (1901) and *The Cherry Orchard* (1904). In 1901 Chekhov married Olga Knipper, an actress with the Moscow Art Theater. Because of his worsening tuberculosis, from which he had suffered since 1884, Chekhov was forced to spend most of his time in the Crimea, where, it was believed, the warm southern climate was better for his condition, and in European health resorts; consequently, he was often separated from his wife, who typically performed in Moscow. He died in a Black Forest spa in 1904.

Sakhalin

In 1890, Chekhov undertook an arduous journey by train, horse-drawn carriage, and river steamer to the far east of Russia and the katorga, or penal colony, on Sakhalin Island, north of Japan, where he spent three months interviewing thousands of convicts and settlers for a census. The letters Chekhov wrote during the two-and-a-half month journey to Sakhalin are considered among his best. In a letter to his sister Masha, he wrote:

"Tomsk is a very dull town. To judge from the drunkards whose acquaintance I have made, and from the intellectual people who have come to the hotel to pay their respects to me, the inhabitants are very dull too."

The inhabitants of Tomsk later retaliated by erecting a mocking statue of Chekhov.

What Chekhov witnessed on Sakhalin shocked and angered him, including floggings, embezzlement of

supplies, and forced prostitution of women: "There were times", he wrote, when "I felt that I saw before me the extreme limits of man's degradation."[\[51\]\[52\]](#) He was particularly moved by the plight of the children living in the penal colony with their parents. For example:

On the [Amur](#) steamer going to Sakhalin, there was a convict with fetters on his legs who had murdered his wife. His daughter, a little girl of six, was with him. I noticed wherever the convict moved the little girl scrambled after him, holding on to his fetters. At night the child slept with the convicts and soldiers all in a heap together.[\[53\]](#)

Chekhov later concluded that charity and subscription were not the answer, but that the government had a duty to finance humane treatment of the convicts. His findings were published in 1893 and 1894 as *Ostrov Sakhalin (The Island of Sakhalin)*, a work of social science - not literature - worthy and informative rather than brilliant. Chekhov found literary expression for the hell of Sakhalin in his long short story "The Murderer" the last section of which is set on Sakhalin, where the murderer Yakov loads coal in the night, longing for home.

Melikhovo

In 1892, Chekhov bought the small country estate of Melikhovo, about forty miles south of Moscow, where he lived until 1899 with his family. "It's nice to be a lord", he joked to Shcheglov;[\[17\]](#) but he took his responsibilities as a landlord seriously and soon made himself useful to the local peasants. As well as organizing relief for victims of the famine and cholera outbreaks of 1892, he went on to build three schools, a fire station, and a clinic, and to donate his medical services to peasants for miles around, despite frequent recurrences of his tuberculosis.

Mikhail Chekhov, a member of the household at Melikhovo, described the extent of his brother's medical commitments:

From the first day that Chekhov moved to Melikhovo the sick began flocking to him from twenty miles around. They came on foot or were brought in carts, and often he was fetched to patients at a distance. Sometimes from early in the morning peasant women and children were standing before his door waiting.

Chekhov's expenditure on drugs was considerable; but the greatest cost was making journeys of several hours to visit the sick, which reduced his time for writing. Chekhov's work as a doctor, however, enriched his writing by bringing him into intimate contact with all sections of Russian society: for example, he witnessed at first hand the peasants' unhealthy and cramped living conditions, which he recalled in his short story *Peasants*. Chekhov visited the upper classes as well, recording in his notebook: "Aristocrats? The same ugly bodies and physical uncleanness, the same toothless old age and disgusting death, as with market-women."

Chekhov began writing his play *The Seagull* in 1894, in a lodge he had built in the orchard at Melikhovo. In the two years since moving to the estate, he had refurbished the house, taken up agriculture, tended orchard and pond, and planted many trees, which, according to Mikhail, he "looked after... as though they were his children. Like Colonel Vershinin in his *Three Sisters* as he looked at them he dreamed of what they would be like in three or four hundred years."

YALTA

In March 1897 Chekhov suffered a major hemorrhage of the lungs while on a visit to Moscow and, with great difficulty, was persuaded to enter a clinic, where the doctors diagnosed tuberculosis on the upper part of his lungs and ordered a change in his manner of life.

After his father's death in 1898, Chekhov bought a plot of land on the outskirts of Yalta and built a villa there, into which he moved with his mother and sister the following year. Though he planted trees and flowers in Yalta, kept dogs and tame cranes, and received guests such as Tolstoy and Maxim Gorky. Chekhov was always relieved to leave his "hot Siberia" for Moscow or travels abroad. He vowed to move to Taganrog as soon as a water supply was installed there. In Yalta he completed two more plays for the M.A. T. composing with greater difficulty than in the days when he "wrote serenely, the way I eat pancakes now."

OLGA KNIPPER

On 25 May 1901 Chekhov married Olga Knipper quietly, owing to his horror of weddings—a former protégée and sometime lover of Nemirovich-Danchenko whom he had first met at rehearsals for *The Seagull*. Up to that point, Chekhov, called "Russia's most elusive literary bachelor", had preferred passing liaisons and visits to brothels over commitment; he had once written to Souvorin:

By all means I will be married if you wish it. But on these conditions: everything must be as it has been hitherto—that is, she must live in Moscow while I live in the country, and I will come and see her... give me a wife who, like the moon, won't appear in my sky every day.

The letter proved prophetic of Chekhov's marital arrangements with Olga: he lived largely at Yalta, she in Moscow, pursuing her acting career. In 1902, Olga suffered miscarriage. The literary legacy of this long-distance marriage is a correspondence which preserves gems of theatre history, including shared complaints about Stanislavski's directing methods and Chekhov's advice to Olga about performing in his plays.

In Yalta, Chekhov wrote one of his most famous stories "The Lady with the Dog" (also called *Lady with Lapdog*), which depicts what at first seems a casual liaison between a married man and a married woman in Yalta. Neither expects anything lasting from the encounter, but they find themselves drawn back to each other, risking the security of their family lives.

DEATH

By May 1904, Chekhov was terminally ill with tuberculosis. "Everyone who saw him secretly thought the end was not far off", Mikhail Chekhov recalled, "but the nearer Chekhov was to the end, the less he seemed to realize it." On 3 June he set off with Olga for the German spa town of Badenweiler in the Black Forest from where he wrote outwardly jovial letters to his sister Masha describing the food and surroundings and assuring her and his mother that he was getting better. In his last letter, he complained about the way the German women dressed.

Chekhov's grave, [Novodevichy Cemetery](#), next to his father in Moscow.

MAJOR WORKS

Chekhov's interest and participation in the theater had its origins in his schooldays at Taganrog, when he acted and wrote for the local playhouse. His first serious effort in drama was written in 1881, during his residence in Moscow. This work, *Platonov*, initiated the first of two major periods of the author's dramatic writings. The works of this first period are conventional melodramas characterized by the standard theatrical techniques and subjects of the times. *Platonov*, a long and somewhat declamatory social drama, features a leading character whose reformist ideals are negated by the indifference of others and by his own ineffectuality. Chekhov's next drama, *Ivanov*, is less bulky and more realistic than its predecessor, though critics still view it as a theatrically exaggerated and traditional piece. Written during the Tolstoyan phase of Chekhov's works, *The Wood Demon* was his first attempt at the artistic realism fully achieved only in his later dramas. This didactic morality play on the theme of vice and virtue is criticized for the same dramatic faults as the other works of this period.

The dramas of Chekhov's second period constitute his major work in the theater. These plays are primarily noted for their technique of "indirect action," a method whereby violent or intensely dramatic events are not shown on stage but occur (if at all) during the intervals of the action as seen by the audience. Chekhov's major plays, then, contain little of what is traditionally regarded as "plot," and consist primarily of quotidian activities performed by the characters and conversations in which allusions to the unseen events are intermingled with discussions of daily affairs and seemingly random observations. Though not portrayed on stage, momentous events are thus shown by the characters' words and actions to be pervasive in their effects. By focusing more closely on the characters' reactions to events than on the events themselves, Chekhov's plays are able to study and convey more precisely the effects of crucial events on characters' lives. Although Chekhov utilized elements of this method in *Ivanov* and *The Wood Demon*, these works remain in essence traditional melodramas. The first drama in which the technique of indirect action is extensively employed is *The Seagull*. In this play, the highly charged, traditionally "dramatic" events—the affair between Trigorin and Nina, Treplev's suicide attempts—occur off stage. No "crises" in the usual sense are shown. What are presented are the precipitating events and consequent effects on the characters—Treplev's and Nina's idealism and the subsequent despair of the one and the resignation of the other. Even though Treplev's suicide attempts and Trigorin's seduction of Nina are resolutely kept off stage, their presence points to the fact that Chekhov was thus far unable to completely eradicate melodramatic elements from his work. Likewise, Vanya's attempt to shoot Serebriakov in *Uncle Vanya* and Tuzenbach's death in a duel in *Three Sisters* are remnants of the older tradition which Chekhov was unable to do without. Only *The Cherry Orchard* appears free of such theatrical "high points." In this play no-one dies. No shots are even fired—either on or off stage.

The static quality of Chekhov's plays, in which nothing much seems to happen, is evoked by their content as well as their apparent "plotlessness." A common theme throughout Chekhov's four major plays is dissatisfaction with present conditions accompanied by a perceived inability to change oneself or one's situation. Treplev tries and fails to revolutionize the nature of drama. Uncle Vanya feels he has wasted his life supporting the fraud Serebriakov and believes he has no alternative but to continue on as he has. The three sisters feel smothered in the stultifying atmosphere of a provincial town and appear incapable of taking action to realize their dream of returning to Moscow. Ranevskaya and Gaev are faced with the loss of their beloved childhood home but cannot act decisively to prevent its sale. Chekhov escapes pessimism in these works by including characters who express optimism—or at least

some degree of hopefulness—regarding the future. Sonya in *Uncle Vanya*, Vershinin in *Three Sisters*, and Trofimov in *The Cherry Orchard* all anticipate some future state in which all present ills and discontents will be remedied.

The past, too, as well as the future, exerts significant influence on the behavior of Chekhov's characters. To Treplev in *The Seagull*, Arkadina and Trigorin represent the artistic past that he is attempting to overthrow. Vanya feels the burden of the past in the form of the years wasted supporting Serebriakov. Masha, Irina, and Olga long for the Moscow of their childhood. Ranevskaya in *The Cherry Orchard* is tormented by the memory of her drowned son and her subsequent flight to Paris. But it is the present that concerns Chekhov most in these plays. Affected by the past, leading to some unseen future, the present with all its complexities and uncertainties is the stuff of which Chekhov's plays are made. Life as it is really lived, rather than highly melodramatic and theatrical incidents, Chekhov insisted, is the proper subject for plays. "After all, in real life," he observed, "people don't spend every minute shooting at each other, hanging themselves, and making confessions of love. They don't spend all the time saying clever things. They're more occupied with eating, drinking, flirting, and talking stupidities—and these are the things which ought to be shown on the stage. A play should be written in which people arrive, go away, have dinner, talk about the weather, and play cards. Life must be exactly as it is, and people as they are.... Let everything on the stage be just as complicated, and at the same time just as simple as it is in life. People eat their dinner, just eat their dinner, and all the time their happiness is being established or their lives are being broken up."

CRITICAL RECEPTION

Although the Moscow Art Theater production of *The Seagull* was a great success for both the company and the playwright, Chekhov was infuriated by the staging, contending that director Konstantin Stanislavsky had ruined the play. The sets, the lighting, the sound effects—which, famously, included the croaking of frogs and the chirruping of crickets—and the acting all emphasized elements of tragedy in a play that its author vehemently insisted was a comedy. A similarly heated disagreement arose between author and director over *The Cherry Orchard*, which Chekhov subtitled "A Comedy," but which, in the Moscow Art Theater staging, was presented as a nostalgic parable on the passing of an older order in Russian history. Stanislavsky and his actors stressed, to Chekhov's dismay, the pathos of the characters' situation.

Chekhov never applied the term "tragedy" to his works: aside from labelling *The Seagull* and *The Cherry Orchard* "comedies," he called *Uncle Vanya* "Scenes from Country Life" and *Three Sisters* simply "A Drama." Nevertheless, the plays have routinely been interpreted as tragedies in countless performances and critical studies. Until recently, actors, directors, and scholars alike perceived a mood of sadness and despair blanketing all of Chekhov's major plays. Among such interpreters, Chekhov has earned a reputation as a portrayer of futile existences and as a forerunner of the modernist tradition of the absurd. The view of Chekhov as a pessimist, however, has always met with opposition, especially from Russian critics, who have seen him as a chronicler of the degenerating landowner classes during an era of imminent revolution.

A common response of early reviewers of performances of Chekhov's works throughout Europe and North America was to dismiss the plays as meaningless assemblages of random events. Early critics censured their seeming plotlessness and lack of "significant" action. However, much critical attention

has subsequently been paid to the organizational and structural principles of Chekhovian drama. Scholars have shown that by the meticulous arrangement of sets, sound effects (including verbal effects: witness, for example, the "Tram-tam-tam" exchange between Masha and Vershinin in Act III of *Three Sisters*), and action, as well as the characters' speeches, Chekhov creates scenes and situations which appear static and uneventful on the surface but which are charged with significance and meaning. (It was the care with which he had arranged the various elements of his plays that led to Chekhov's exasperation with Stanislavsky: the director's myriad stage effects obscured or obliterated the delicate balance of parts that the writer sought.)

The subtlety and indirection of Chekhov's method of presentation required a new style of acting, free of the big gestures and declamation characteristic of traditional acting. A restrained, allusive style was essential, and here Chekhov was well served by the Moscow Art Theater, with its new emphasis on internalizing character and conveying elusive psychological states. Scholars and theater historians have repeatedly stressed that Chekhov, together with Stanislavsky and the Moscow Art Theater, forever transformed the ways in which plays are conceived, written, and performed.

COMPLETE WORKS:

1904

The Cherry Orchard - Sbornik tovarishch estva "Znanie".

1903

"Betrothed" - Zhurnal dlia vseekh.

1902

"The Bishop" - Zhurnal dlia vsekh.

1901

The Three Sisters - Russkaia mysl'.

1900

"At Christmas" - Peterburgaskaia gazeta.

"In the Ravine" - Zhizn.

1899

"On Official Duty" - Knizhki nedeli.

"The Darling" - Sem'ia.

"The New Dacha" - Russkie vedomosti.

"A Lady with the Little Dog" - Russkaia mysl'.

1898

"A Visit to Friends" - Cosmopolis. Mezhdunarodnyi zhurnal.

"Ionych" - Ezhemesiachnye literaturnye "Niva".

"The Man in a Case" - Russkaia mysl'.

"Goosberries" - Russkaia mysl'.

"About Love" - Russkaia mysl'.

"A Case History" - Russkaia mysl'.

1897

"Peasants" - Ruskaia mysl'.
"The Savage" - Russkie vedomosti.
"At Home" - Russkie vedomosti.
"In The Cart" - Russkie vedomosti.
Uncle Vanya - P'esy.

1896

"The Artist's Story" - Ruskaia mysl'.
"My Life" - Ezhemesiachnye literaturnye "Niva".
The Seagull - Ruskaia mysl'.

1895

"Three Years" - Ruskaia mysl'.
"His Wife" - Pochin.
"Whitebrow" - Detskoe chtenie.
"Murder" - Ruskaia mysl'.
"Anna Round The Neck" - Russkie vedomosti.
The Island of Sakhalin; From Travel Notes - Moscow.
"Airadne" - Ruskia mysl'.

1894

"The Black Monk" - Artist.
"A Woman's Kingdom" - Ruskaia mysl'.
"Rothschild's Fiddle" - Russkie vedomosti.
"The Student" - Russkie vedomosti.
"The Russian Master" - Novoe vremia.
"At a Country House" - Russkie vedomosti.
"The Head Gardener's Story" - Russkie vedomosti.

1893

"An Anonymous Story" - Ruskaia mysl'.
"The Two Volodias" - Russkie Vedomosti.
The Island of Sakhalin - Ruskaia mysl'.

1892

"My Wife" - Severnyi vestnik.
"The Grasshopper" - Sever.
The Anniversary - Moscow.
"After the Theatre" - Peterburgaskaia gazeta.
"A Fragment" - Oskolki.
"The History of a Business Enterprise" - Oskolki.
"In Exile" - Vsemirnaia Nedeli.
"A Fishy Affair" - Oskolki.
"Neighbours" - Knizhki Nedeli.
"Ward Six" - Ruskaia mysl'.
"Terror" - Novoe vremia.

1891

"Peasant Women" - Novoe vremia.
"The Duel" - Novoe vremia.
"In Moscow" - Novoe vremia.

1890

"Horse Thieves" - Novoe vremia.
The Wedding - Moscow.
The Wood Demon - Moscow.
"From Siberia" - Novoe vremia.
"Gusev" - Novoe vremia.

1889

"The Bet" - Novoe vremia.
"A Fit of Nerves" - Pamiati Garshina: Khudozh literaturnyi.
Ivanov - Severyi vestnik. (second edition)
"The Princess" - Novoe vremia.
"A Forced Declaration" - Novoe vremia.
A Tradgedian in Spite of Himself - St. Petersburg.
"A Dreary Story" - Severnyi vestnik.
Tatyana Repina - St. Petersburg.

1888

Ivanov - Moscow. (first edition)
"Sleepy" - Peterburgaskaia gazeta.
"The Steppe" - Severnyi vestnik.
"An Unpleasantness" - Novoe vremia.
"The Bear" - Novoe vremia.
"Beauties" - Novoe vremia.
"The Name-Day Party" - Severnyi vestnik.
"The Cobbler and the Devil" - Peterburgaskaia gazeta.
The Proposal - Moscow.

1887

"Champagne" - Peterburgaskaia gazeta.
"The Swan Song" - Sezon.
"The Beggar" - Peterburgaskaia gazeta.
"Enemies" - Novoe vremia.
"Polinka" - Peterburgaskaia gazeta.
"An Inadvertance" - Oskolki.
"Verochka" - Novoe vremia.
"Typhus" - Peterburgaskaia gazeta.
"In Holy Week" - Peterburgaskaia gazeta.
"The Letter" - Novoe vremia.
"The Investigator" - Peterburgaskaia gazeta.
"Volodia" - Peterburgaskaia gazeta.
"Happiness" - Novoe vremia.
"A Rolling Stone" - Novoe vremia.
"The Siren" - Peterburgaskaia gazeta.
"The Shepherd's Pipe" - Novoe vremia.

"The Kiss" - Novoe vremia.
"Boys" - Peterburgaskaia gazeta.
"Kashtanka" - Novoe vremia.

1886

"Heartache" - Peterburgaskaia gazeta.
"An Upheaval" - Peterburgaskaia gazeta.
"Smoking is Bad for You" - Peterburgaskaia gazeta.
"Anyuta" - Oskolki.
"The Night Before the Trial" - Oskolki.
"The Sevice for the Dead" - Novoe vremia.
"The Witch" - Novoe vremia.
"A Little Joke" - Sverchok.
"A Nightmare" - Novoe vremia.
"Grisha" - Oskolki.
"On Holy Night" - Novoe vremia.
"A Gentlemen Friend" - Oskolki.
"The Privy Councillor" - Novoe vremia.
"Mire" - Novoe vremia.
"Dreams" - Novoe vremia.
"On The Road" - Novoe vremia.
"Vanka" - Peterburgaskaia gazeta.

1885

"The Captain's Tunic" - Oskolki.
"The Burbot" - Peterburgaskaia gazeta.
"A Horsey Name" - Peterburgaskaia gazeta.
"The Huntsman" - Peterburgaskaia gazeta.
"The Malefactor" - Peterburgaskaia gazeta.
"The Cook's Wedding" - Peterburgaskaia gazeta.
"Sergeant Prishbeev" - Peterburgaskaia gazeta.
"Grief" - Peterburgaskaia gazeta.

1884

"The Sweedish Match" - Al'manakh "Strekozy".
"The Complaint Book" - Oskolki.
"Minds in Ferment" - Oskolki.
"Surgery" - Oskolki.
"The Chameleon" - Oskolki.
"Vint" - Oskolki.
"Oysters" - Budil'nik.
The Shooting Party - Novosti dnia.
"On the Highway" - Slovo.

1883

"Two in One" - Zritel.
"The Death of a Civil Servant" - Oskolki.
"A Daughter of Albion" - Oskolki.
"In Autumn" - Budil'nik.
"The Fat Man and the Thin Man" - Oskolki.

"At Sea" - Mirskoi tolk.

1882

"The Green Scythe (A Little Novel)" - Literaturnoe "Moskva".

"An Unnecessary Victory" - Budl'nik.

"A Lady" - Moskva.

"Late Blooming Flowers" - Mirskoi tolk.

1881

"St. Peter's Day" - Budl'nik.

"The Sinner from Toledoll" - Zritel.

*Platnov - Neizdannaia p'esa A.P. Chekhov.

1880

"A Letter to a Learned Neighbour" - Strekoza.

"For Apples" - Strekoza.

COLLECTED WORKS

Chekhov: Polnoe sobranie sochinenii 1900-1904

Polnoe sobranie sochinenii i pisem A. P. Chekhova 1944-51

The Oxford Chekhov 1964-1980

*The date of this early, untitled play of Chekhov's is conjectural. Commonly referred to as *Platonov*, after its central character, it has also been called *That Worthless Fellow Platonov* and *Play without a Title*.

†The date of *Uncle Vanya* is uncertain. A reworking of the earlier *Wood Demon*, the play was probably composed by Chekhov in 1896; a letter of Chekhov's dated in December of that year seems to refer to *Uncle Vanya* as a completed work. Provincial productions of the play were mounted soon afterward, but it did not receive its first professional staging—in a Moscow Art Theater production—until 1899.

The reception, then, of *The Seagull*, *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard* extends far beyond theater reviews and critical studies, and the influence of these plays continues to be felt by writers, actors, directors throughout the world.



RESOURCES

INTERNET:

Links:

1. Letters of Chekhov to family and friends
-<http://ebooks.adelaide.edu.au/c/chekhov/anton/c511t/>
2. enotes
-<http://www.enotes.com/drama-criticism/pavlovich-anton-chekhov>
3. Chekhov world
-<http://www.chekhovworld.com/biblio.shtml>

BOOKS:

1. Bain, Carle. The Norton Introduction to Literature: Drama. Toronto: Norton & Company, Inc, 1973.
2. Benedetti, Jean. Dear Writer, Dear Actress: The Love Letters of Anton Chekhov and Olga Knipper. London: Methuen Publishing Ltd, 2007.
3. Corrigan, Robert W. Masterpieces of the Modern: Russian Theatre. New York: Macmillan Company, 1967.
4. Stanislavski, Constantin. Stanislavski's Legacy. New York: Routledge, 1958.