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Gorchakov's collection of Vakhtangov's notes on his training of actors and on his *mise-en-scène* conceptions for Chekhov's *The Wedding* and Gozzi's *Turandot* (a production which Strasberg saw) will reveal this misrepresentation without doubt. These notes are collected in the volume, *The Vakhtangov School of Stage Art*. Because his letter indicates that he is persisting in this misrepresentation, one is led to wonder about Mr. Strasberg's basic integrity as a theoretician. Vakhtangov's work was dedicated to the internal justification of wide open and vivid theatrical gestures and imagery—a phenomenon hitherto unknown to Lee Strasberg or to the method-oriented practitioner in the American theatre.

Paul Gray

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**Svendsen's Brecht**

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**The Editors:**

Juris Svendsen on Brecht's *Eduard II* [T31] did a great service in drawing the attention of the playwright's potential American audience to this often neglected early play—a play that easily measures up to *Baal* and *In the Jungle* and deserves better than being dispatched as an adaptation of Marlowe, as it happens so frequently. One might argue with Mr. S.'s concluding paragraphs. There is certainly more to the enforced composure of Brecht's characters, in general, than the "fear of castration." Aren't we ever going to abandon psychoanalytic patterns in literary criticism—the least interesting approach to the most inconsequential discoveries?

There are a few errors in Mr. S.'s English rendition of quoted lines. P. 166: a *Gerber* is a tanner, in German, and the alley in which the King puked is a "tanner's alley," rather than "Gerber Alley." On the same page, "A woman crawled across his liver" is a puzzling verbatim rendition of a German idiom the equivalent of which is "A woman got his goat." On p. 168: "Because some huts still manage to stand their ground before a dog" (?) should read "Because today some hats are doffed to the ground before a dog" (*i.e.*, some people show disgusting signs of



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unabashed reverence). On the same page: "How can a society like that exist" should read: "How can a society exist in such a manner." P. 170: "Since he's idle" should be: "Since he's vain." A *Schindanger* is not a glue factory but a carrion pit. "By all your mothers" should be corrected to "By the mother of you all," and "by the planes of the brows" to "by the constellation of all heavenly bodies." The translation of "*Friss ihn an*" as "tear him apart" (p. 172) misses the horror of the image. The implication, in the original, is that the Queen should gnaw away at Edward with her teeth, but not kill him. The first quotation on p. 174 should read: "Pulling a small load out of rotten lake slime, I . . . see human algae hanging on this load" (not: "on the Queen"). On p. 175, the first line should be, "Do not approach us with so pitiful a request" (not "with such paucity in address"). *Zuweilen* means "at times," not "in time." And in the last quotation on p. 175, one line was omitted after "You hold on. Upwards": "Then you get to a point: to the highest. From there you see that there is no ladder."

It should be added that aside from these errors Mr. S. rendered the quoted lines well. Translating the young Brecht can be an equally challenging and frustrating task.

*Hugo Schmidt  
Bryn Mawr*

**In reply:**

Many thanks to Hugo Schmidt for the corrections. . . . I am also happy to note that he recognizes the difficulty in translating the young Brecht, which makes his corrections all the more welcome. Would that more translations of Brecht were so thoroughly checked; better translations would result than we have now.

I reply to Mr. Schmidt's corrections: ad *Gerber*, right, from *gerben*; ad "a woman got his goat"—it certainly is the idiom, but is it of the same erotic value as the literal translation?; ad huts, hats, Mr. Schmidt is absolutely correct, a stupid error; ad "a society

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existing in such a manner—it is more correct, but still a society exists through its manners and that rendition is less literary; ad idle/vain, I found vanity to come from idleness, but vain is certainly the more correct; ad *Schindanger*, as carrion pit, I have no question except that glue and soap are made from *Schindanger* bones which seems to be a more appropriate fate than merely rotting away as carrion; ad mothers and planes/constellations, I opt for the poetic difference which does not amount to error; ad “tear him apart,” Mr. Schmidt is absolutely correct, would “tear into him” be better?; ad human algae hanging on to what or whom, Mr. Schmidt is correct in taking as referent of the pronoun *ihr* the small load—not to repeat the referent and assuming that the Queen is also such a load through whom Mortimer incurs the increasing load, I chose the Queen as referent; ad *Zuweilen*, I cannot make out the correction; and lastly, the omitted line: I simply contracted the image, but stand corrected.

As to whether we are ever going “to abandon psychoanalytic patterns in literary criticism—the least interesting approach to the most inconsequential discoveries,” it is a question and statement that I can’t make out. Should we take more interesting approaches to inconsequential discoveries? What discoveries: psychoanalytic criticism? Why waste any time on inconsequential discoveries? Assuming that Mr. Schmidt means to ask why take a psychoanalytic approach to Brecht when other approaches would at this time of development in drama be much more useful and consequential, I could not agree with him more. I no longer practice that approach to Brecht except in full semester courses where psychoanalytic comments are balanced, and outweighed, by Marxist views. Freud and Marx go wonderfully together in the analysis of Brecht and his work. I would add that the conclusions as they read in the printed article were much more extensive in manuscript and are intended for other, similar analyses which will be printed. I would also like to add that the conclusions (III of article) are precisely that; they proceed from the descriptive analysis of the play and do not form the presuppositions thereto.

*Juris Svendsen  
Berkeley*