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In Loving Memory of Prof. Sushil K. Saxena (1921-2013) on his Birth Centenary

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clear change in the approach to the (re)presentation of Schiller's Jungfrau, when Zhukovsky handles the theme. "Arguably, in a play about a girl who believes herself to be heaven's emissary, such connotations should be appropriate, but the themes from ancient Greek tragedy, especially Euripides's *Iphigeneia* plays, with which Schiller imbued his play, become almost indiscernible in Zhukovsky's version". Further, the chapter also gives details of the policies of censorship followed in Russia. The Second part in the same chapter, 'The Genesis of Tchaikovsky's *Orleanskaya Deva* ("Maid of Orleans"), Pendergast refers to Tchaikovsky's notion of approaching the act of composing "in two distinct modes, which he referred to as compositional types (*vidy*) or categories (*razryady*)". A lot of details about his life, his failed marriage, his orientation toward homosexuality earn a mention in the chapter. *The*

*Maid of Orleans*, in 4 acts and 6 scenes (TH 6 ; ÈW 6), is Tchaikovsky's sixth completed opera, and it was composed between December 1878 and March 1879, and orchestrated between April and August 1879, with revisions in December 1880, and September-October 1882. Regarding the study of the music employed and the divergences from the original theme, Pendergast has made use of the incisive analysis made by David Brown, though the originality of the argument is very much visible. In the analysis of the musical composition from pages 202 to 215, Pendergast gives insightful comments on the sublime levels that Tchaikovsky attained with consummate ease.

The concluding section, 'The Skeptic Doth Protest Too Much, Methinks: Shaw's Saint Joan—Concluding Thoughts on Joan in the Twentieth and Twenty-First Centuries', Pendergast takes on Shaw and his observations on the previous versions of Joan of Arc's story. To quote from the book, Shaw says "The pseudo-Shakespearean Joan ends in mere scurrility. Voltaire's mock-Homeric epic is an uproarious joke. Schiller's play is romantic flapdoodle. All the modern attempts known to me are second-rate opera books. I felt personally called on by Joan to do her dramatic justice; and I don't think I have botched the job" (237). Shaw had his own justifications about the way the play was to be staged and how people need to read the situation, be it the miracles presented, the idea of Life Force, the execution of Joan or the final part of revival of her stature. But Pendergast's insightful analysis of Shaw and his play tell us how the dramatist may not have achieved the sublime heights that the other versions had achieved in terms of their profundity and density. Just as the book has started with the biographical note, the culminating line also rings something wonderful and interesting about the writer's life: "Until that happens, readers who yearn for the memory of Jeanne may delight in her semblance and take pleasure in contemplating whether or not Iphigeneia, Johanna, Giovanna, Ioanna, and Joan are all her sisters in sublime sanctity" (265). This critical study has successfully delivered what it promised to offer at the beginning. This book surely deserves a place in the critical scholarship based on Joan of Arc.