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Garden of the Scorpions is complemented by another sort of anti-socialist realism playing next door. Film Forum 2's Eisenstein retro concludes with both parts of *Ivan the Terrible*—including the most vivid red-and-gold version I've seen of the 20-minute color sequence—and a brief fragment of the destroyed third section.

A majestic synthesis, elaborately scored by Sergei Prokofiev, *Ivan* seems as much a ballet or an opera (or a mutant kabuki show) as a movie. Certainly, it's a spectacle unlike any other—a historical epic played as a chamber piece, at once megalomaniacal and claustrophobic, an exaggerated silent movie reinvented for sound. Reaction shots reduced to close-up eye movements accentuate the pervasive atmosphere of intrigue, jealousy, and surveillance. Even the pageantry of battle is employed as a kind of shorthand for frozen hysteria.

Using all the resources of mise-en-scène (shadow play, museum-quality props, outlandish costumes), cutting on music or choreographed gesture, Eisenstein's method approaches animation. *Ivan* is as stylized as *Snow White*, as detailed as *Pinocchio*; Nikolai Cherkassov's stooped, skinny Ivan might have been modeled on a Disney vulture. (Indeed, while Eisenstein was preparing *Ivan*, he made notes for an essay on Disney; observing of Disney's *Peter and the Wolf*: "How interesting! He and I both have—Prokofiev.")

Set almost entirely in the twisting corridors of a windowless cavern, a set that makes paranoia tangible, *Ivan* is a masterpiece of Stalinist architecture. As James H. Billington observed in *The Icon and the Axe*, "the mammoth mosaics in the Moscow subway, the unnecessary spires and fantastic frills of civic buildings, the leaden chandeliers and dark foyers of reception chambers—all send the historical imagination back to the somber world of Ivan the Terri-

ble." By 1941, this analogy was quasi official: Not only did Ivan's terror provide means to legitimize Stalin's, the 16th-century czar's war against Livonia offered historical justification for Stalin's annexation of the Baltic states. Eisenstein's *Ivan* was paralleled by Valentin Kostylev's multipart historical novel and the reprinting of a 1922 biography, augmented with quotations from Stalin.

But *Ivan* also represents Eisenstein's experience of the Great Patriotic War. As he worked on the script, Germany invaded the Soviet Union. Most of Mosfilm was evacuated to Alma Ata, where, af-

Film

ter many delays and the Battle of Stalingrad, *Ivan* began filming in spring 1943. *Part I* had its premiere a few months before the fall of Berlin. The movie not only dramatized Ivan's pledge to make Moscow the "third Rome" and ended with a sinuous procession of the people through the snow begging their leader to return to them, it was a triumph that presaged a greater one.

Eisenstein received the Stalin prize. In February 1946, *Part II* had its premiere. If the authorities expected to see Ivan's glorious push to the Baltic, they were rudely disappointed. *Part II* presented an unmistakable, if medieval, vision of Stalin's rule, replete with political assassinations and secret police. Condemned by the Central Committee, the movie was banned until 1958, a decade after the filmmaker's death—one more weed in the scorpion's garden. ■