

# LIVES OF SOME GREAT DRAMATISTS

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# INTRODUCTION<sup>1</sup>

## Human history as cultural history

We need to reform our teaching of history so that the emphasis will be placed on the gradual growth of human culture and knowledge, a growth to which all nations and ethnic groups have contributed.

This book is part of a series on cultural history. Here is a list of the other books in the series that have, until now, been completed:

- Lives in the Ancient World
- Lives in the Middle Ages
- Lives in the Renaissance
- Lives in the 17th Century
- Lives in the 18th Century
- Lives in the 19th Century
- Lives in the 20th century
- Lives in Biology
- Lives of Some Great Novelists
- Lives in Mathematics
- Lives in Exploration
- Lives in Education
- Lives in Poetry
- Lives in Painting
- Lives in Engineering
- Lives in Astronomy
- Lives in Chemistry
- Lives in Medicine
- Lives in Ecology
- Lives in Physics
- Lives in Economics
- Lives in the Peace Movement

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<sup>1</sup>This book makes very slight use of my previously-published book chapters, but most of the material is new. Topics such as Asian or African drama are omitted. The dramatists whose lives and work are discussed here are those best known to the western world.

The pdf files of these books may be downloaded and circulated free of charge from the following web addresses:

<https://www.johnavery.info/>

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# Chapter 1

## DRAMATISTS OF ANCIENT GREECE

### 1.1 The ethical message of Greek drama

In ancient Greece, drama was an essential part of ethical culture. Performances of the plays of great dramatists, such as Sophocles, Aeschylus and Euripides, allowed the public to debate questions of morality. A recurring theme was the punishment of *hubris* (excessive pride) by *nemesis* (the revenge of the gods). Hubris is arrogance in word, deed and thought. For example, hubris is having or maintaining stubbornly an attitude which goes against or ignores, say, the prophecies, counsel or pronouncements of the Delphic Oracle. The central meaning of hubris is doing deeds and thinking thoughts more than a mere mortal human should do and think, thereby showing impiety towards the gods.

Starting in approximately 500 B.C., drama flourished in the Greek city-states, especially in Athens, which was an important cultural center. The presentation of dramas was part of a festival dedicated to the god Dionysus. Masks were used by the actors, and by members of the chorus. The chorus commented on the action, and often pointed to the moral that could be drawn from it.

### 1.2 Sophocles, 497 BC - 406 BC

#### Power of Love

*O LOVE, thou art victor in fight: thou mak'st all things afraid;  
Thou coucest thee softly at night on the cheeks of a maid;  
Thou passest the bounds of the sea, and the folds of the fields;  
To thee the immortal, to thee the ephemeral yields;  
Thou maddenest them that possess thee; thou turnest astray  
The souls of the just, to oppress them, out of the way;  
Thou hast kindled amongst us pride, and the quarrel of kin;*

*Thou art lord, by the eyes of a bride, and the love-light therein;  
Thou sittest assessor with Right; her kingdom is thine,  
Who sports with invincible might, Aphrodite divine.*

**Chorus from *Antigone***

*[Strophe 1]*

*Numberless are the world's wonders, but none  
More wonderful than man; the stormgray sea  
Yields to his prow, the huge crests bear him high;  
Earth, holy and inexhaustible, is graven  
With shining furrows where his plows have gone  
Year after year, the timeless labor of stallions.*

*[Antistrophe 1]*

*The lightboned birds and beasts that cling to cover,  
The lithe fish lighting their reaches of dim water,  
All are taken, tamed in the net of his mind;  
The lion on the hill, the wild horse windy-maned,  
Resign to him; and his blunt yoke has broken  
The sultry shoulders of the mountain bull.*

*[Strophe 2]*

*Words also, and thought as rapid as air,  
He fashions to his good use; statecraft is his,  
And his the skill that deflect the arrows of snow,  
The spears of winter rain: from every wind  
He has made himself secure - from all but one:  
In the late wind of death he cannot stand.*

*[Antistrophe 2]*

*O clear intelligence, force beyond all measure!  
O fate of man, working both good and evil!  
When the laws are kept, how proudly his city stands!  
When the laws are broken, what of his city then?  
Never may the anarchic man find rest at my hearth,  
Never be it said that my thoughts are his thoughts.*



## 1.3 Euripides, c.480 BC - c.406 BC

### Speech of the nurse from Media

*Would that the Argo had never winged its way to the land of Colchis through the dark-blue Symplegades! Would that the pine trees had never been felled in the glens of Mount Pelion and furnished oars for the hands of the heroes who at Pelias' command set forth in quest of the Golden Fleece! For then my lady Medea would not have sailed to the towers of Iolcus, her heart smitten with love for Jason, or persuaded the daughters of Pelias to kill their father and hence now be inhabiting this land of Corinth, jseparated from her loved ones and country. At first, to be sure, she had, even in Corinth, a good life with her husband and children, an exile loved by the citizens to whose land she had come, and lending to Jason himself all her support. This it is that most rescues life from trouble, when a woman is not at variance with her husband.*

*But now all is enmity, and love's bonds are diseased. For Jason, abandoning his own children and my mistress, is bedding down in a royal match, having married the daughter of Creon, ruler of this land. Poor Medea, finding herself thus cast aside, calls loudly on his oaths, invokes the mighty assurance of his sworn right hand, and calls the gods to witness the unjust return she is getting from Jason. She lies fasting, giving her body up to pain, wasting away in tears all the time ever since she learned that she was wronged by her husband, neither lifting her face nor taking her eyes from the ground. She is as deaf to the advice of her friends as a stone or a wave of the sea: she is silent unless perchance to turn her snow-white neck and weep to herself for her dear father and her country and her ancestral house. All these she abandoned when she came here with a man who has now cast her aside. The poor woman has learned at misfortune's hand what a good thing it is not to be cut off from one's native land.*

*She loathes the children and takes no joy in looking at them. And I am afraid that she will hatch some sinister plan. For she has a terrible temper and will not put up with bad treatment (I know her, and I fear she may thrust a whetted sword through her vitals, slipping quietly into the house where the bed is spread, or kill the royal family and the bride-groom and then win some greater calamity. For she is dangerous. I tell you, no man who clashes with her will find it easy to crow in victory.*

### ***The Trojan Women*, by Euripides**

An example of a Greek tragedy with ethical implications, *The Trojan Women* follows the fate of the women of Troy after all their husbands and sons had been slaughtered by the

conquering Greeks. The play makes it clear to the audience that the conquering Greeks were guilty of *hubris*.

## 1.4 Aristophanes, c.446 BC - c.386 BC

### ***Lysistrata*, by Aristophanes**

Although *The Trojan Women* protested against the atrocities and horrors of war, the play did not attack the institution of war itself. However, in *Lysistrata*, an comedy by Aristophanes first performed in Athens in 411 B.C., war as an institution is attacked. In the play, the women of all parts of Greece are persuaded to withhold sex from their husbands and lovers until the painfully long Peloponesian Wars are ended. After much comic struggle, the men, of course, give in and agree to peace, since their overpowering desire for sex is greater than their addiction to fighting.

#### **The opening scene from *Lysistrata***

*LYSISTRATA stands alone with the Propylaea at her back.*

*LYSISTRATA If they were trysting for a Bacchanal, A feast of Pan or Colias or Genetyllis, The tambourines would block the rowdy streets, But now there's not a woman to be seen Except - ah, yes - this neighbour of mine yonder.*

*Enter CALONICE.*

*Good day Calonice.*

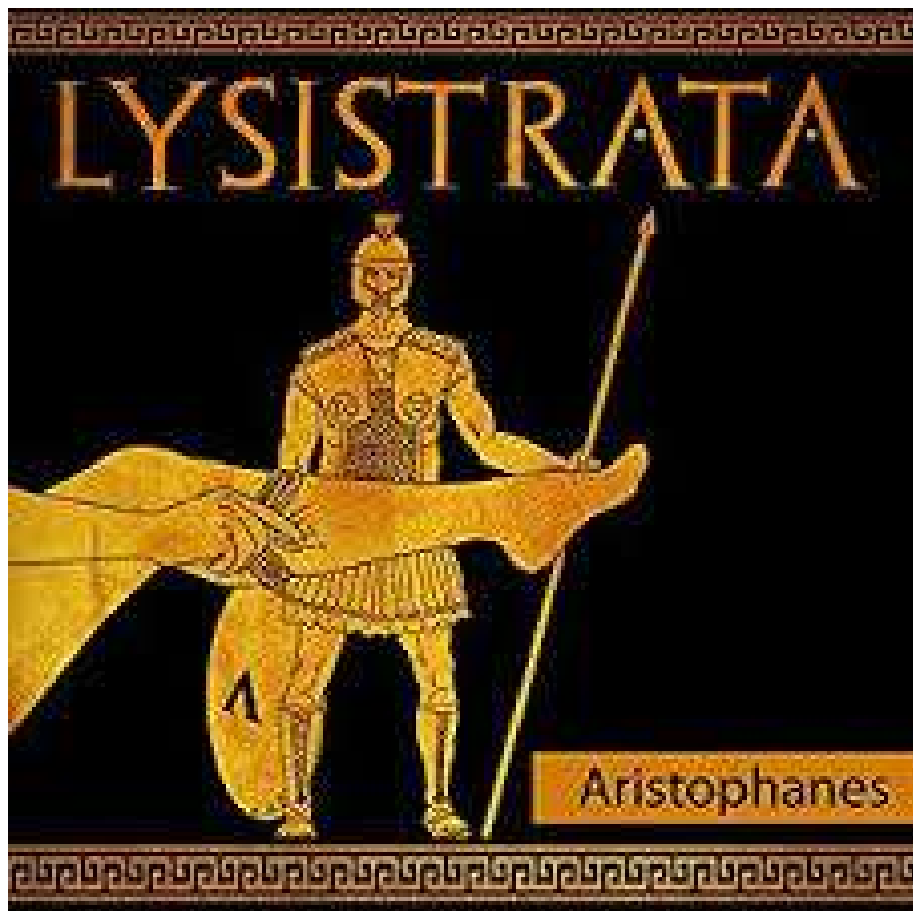
*CALONICE Good day Lysistrata. But what has vexed you so? Tell me, child. What are these black looks for? It doesn't suit you To knit your eyebrows up glumly like that.*

*LYSISTRATA Calonice, it's more than I can bear, I am hot all over with blushes for our sex. Men say we're slippery rogues -*

*CALONICE And aren't they right?*

*LYSISTRATA Yet summoned on the most tremendous business For deliberation, still they snuggle in bed.*

*CALONICE My dear, they'll come. It's hard for women, you know, To get away. There's so much to do; Husbands to be patted and put in good tempers: Servants to be poked out: children washed Or soothed with lullays or fed with mouthfuls of pap.*



*LYSISTRATA* But I tell you, here's a far more weighty object.

*CALONICE* What is it all about, dear *Lysistrata*, That you've called the women hither in a troop? What kind of an object is it?

*LYSISTRATA* A tremendous thing!

*CALONICE* And long?

*LYSISTRATA* Indeed, it may be very lengthy.

*CALONICE* Then why aren't they here?

*LYSISTRATA* No man's connected with it; If that was the case, they'd soon come fluttering along. No, no. It concerns an object I've felt over And turned this way and that for sleepless nights.

*CALONICE* It must be fine to stand such long attention.

*LYSISTRATA* So fine it comes to this - Greece saved by Woman!

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## Chapter 2

# GREAT ENGLISH DRAMATISTS

### 2.1 William Shakespeare

#### William Shakespeare's family and early life

William Shakespeare (1564-1616) was born in Stratford-upon-Avon, England. His father, John Shakespeare was a prosperous glove manufacturer, while his mother, Mary, was descended from the Anglo-Saxon noble family Arden.

#### Marriage to Anne Hathaway, and children

When he was 18 years old, Shakespeare married 26-year-old Anne Hathaway, who was already expecting their first child. Six months later, Anne gave birth to a daughter, Judith. Two years later, they had twins, a son named Hamnet, and a daughter, Judith.

#### An actor in London with the Lord Chamberlain's Men

After a period in which little is known about Shakespeare's movements, he went to London to work as an actor, playwright and part-owner of a theatrical company called The Lord Chamberlain's Men, later renamed The King's Men. By 1592, several of Shakespeare's plays were on the London stage.

#### Shakespeare writes his great plays

Wikipedia states that "Shakespeare produced most of his known works between 1589 and 1613. His early plays were primarily comedies and histories and are regarded as some of the best works produced in these genres. He then wrote mainly tragedies until 1608, among them *Hamlet*, *Romeo and Juliet*, *Othello*, *King Lear*, and *Macbeth*, all considered to be among the finest works in the English language."

## **The “Mirror of Mankind”**

William Shakespeare has been called “the Mirror of Mankind”. His deep psychological insights allow us to see ourselves as we really are. His plays are also filled with poetry and striking metaphors, which make the ideas that the plays contain strike home.

## **Shakespeare’s early death**

A few years before Shakespeare’s death in 1616, London suffered an outbreak of bubonic plague, and all theatres were closed. Perhaps for this reason, Shakespeare retired to Stratford-upon-Avon. He died there at the early age of 52. It is not completely clear why he died. However, much later, the Vicar of Stratford wrote in his notebook, “Shakespeare, Drayton, and Ben Jonson had a merry meeting and, it seems, drank too hard, for Shakespeare died of a fever there contracted.” This explanation is not an impossible one, since Shakespeare was a friend of both Ben Johnson and Drayton,



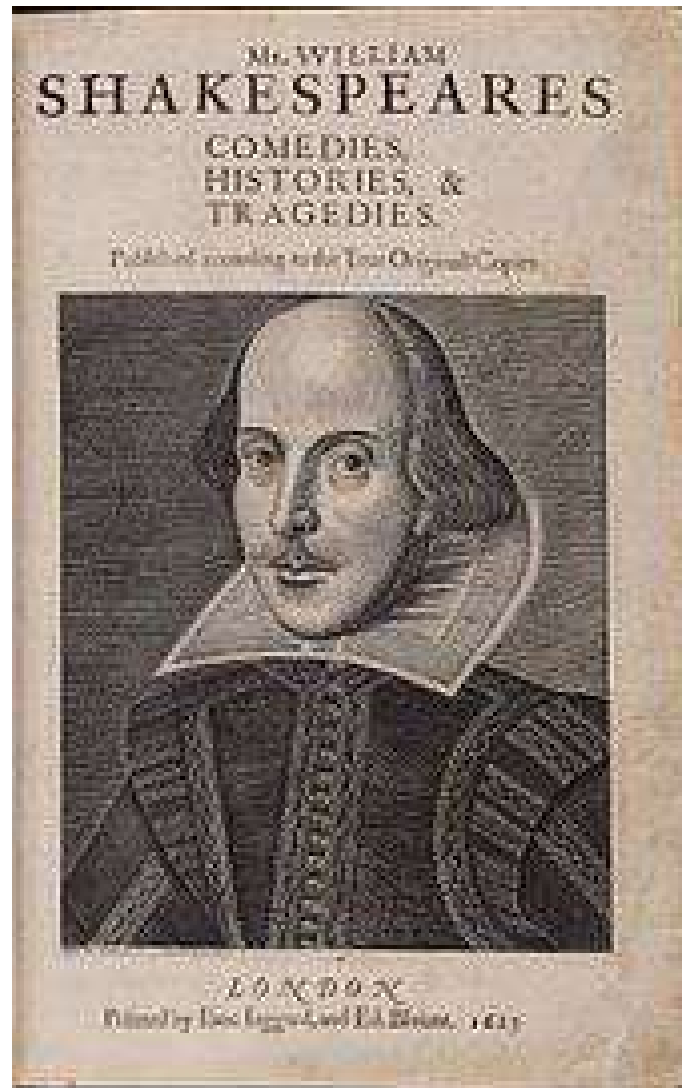


Figure 2.1: The title page of the First Folio, 1623, with an engraved portrait of Shakespeare. He was undoubtedly the greatest writer in the English language, and the greatest dramatist of all time in any language. Shakespeare's plays have been translated into every important modern language, and they are the most performed plays by any playwright. His works could have been lost to future generations if his friends had not collected them after his death and published them in the First Folio.

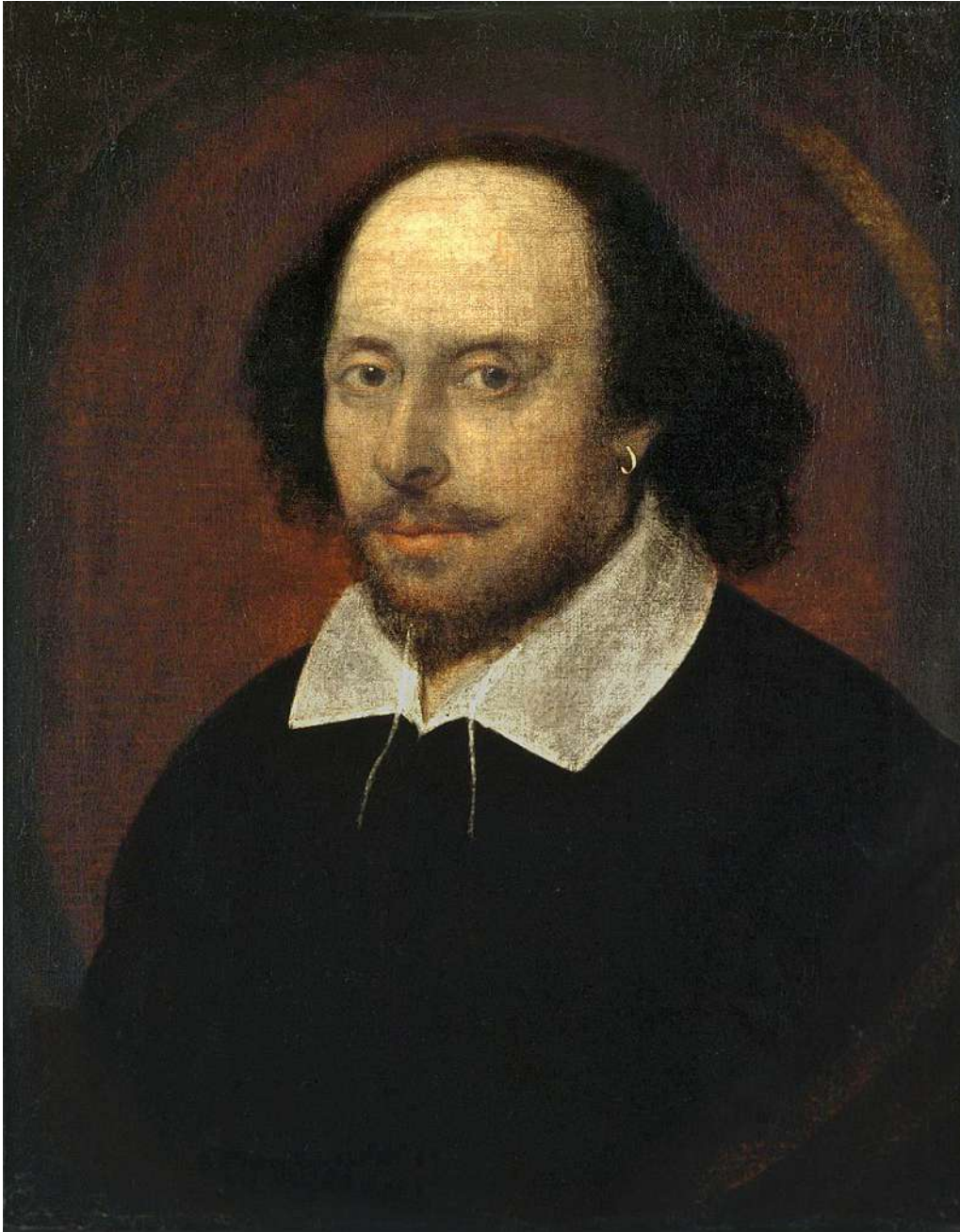


Figure 2.2: This was long thought to be the only portrait of William Shakespeare that had any claim to have been painted from life, until another possible life portrait, the Cobbe portrait, was revealed in 2009. The portrait is known as the 'Chandos portrait' after a previous owner, James Brydges, 1st Duke of Chandos. It was the first portrait to be acquired by the National Portrait Gallery in 1856. The artist may be by a painter called John Taylor who was an important member of the Painter-Stainers' Company.





Figure 2.3: John Shakespeare's house, believed to be Shakespeare's birthplace, in Stratford-upon-Avon.



Figure 2.4: The reconstructed Globe Theatre on the south bank of the River Thames in London.

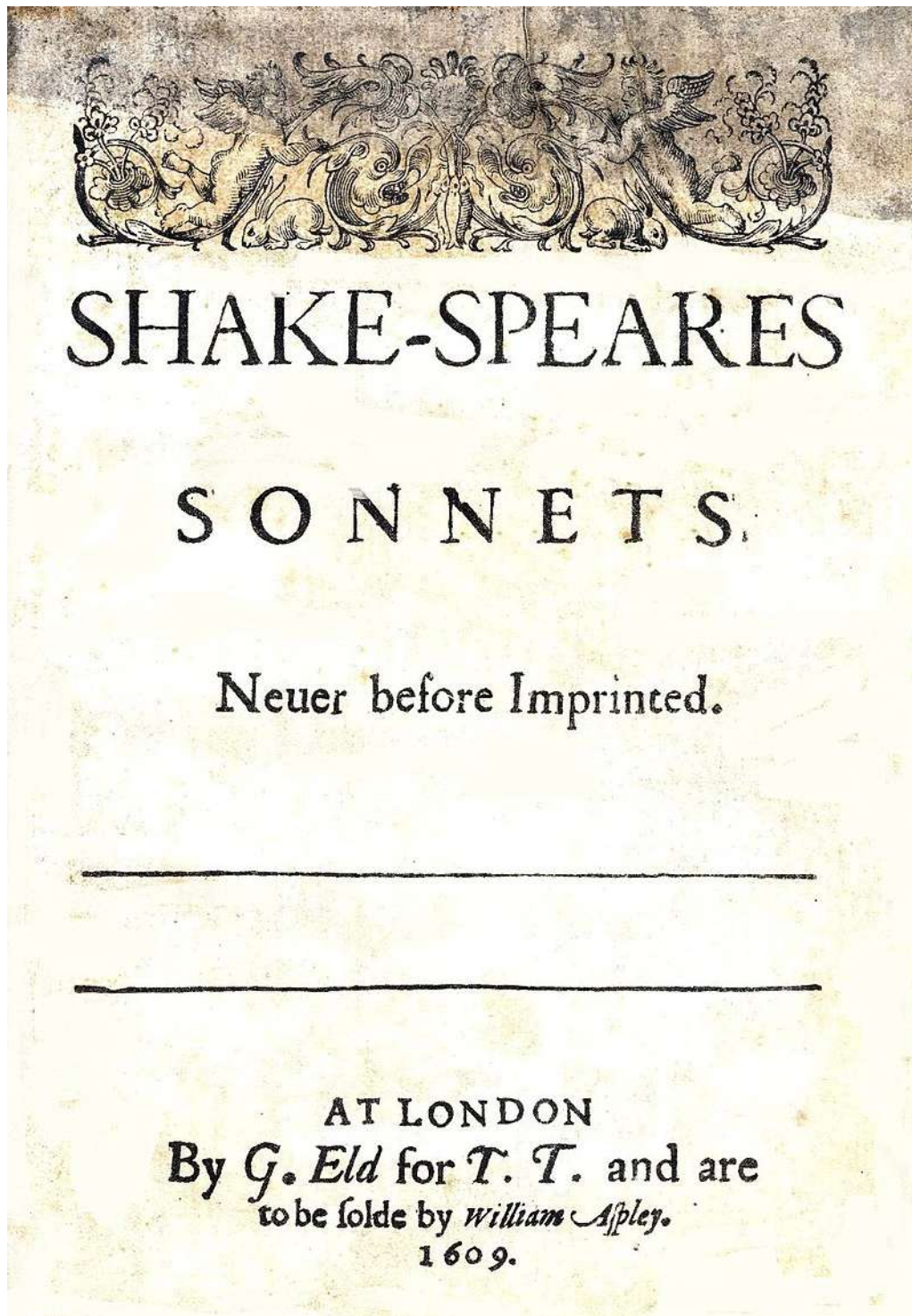


Figure 2.5: Title page from 1609 edition of Shake-Speares Sonnets.





Figure 2.6: Sir Lawrence Olivier and Clare Bloom as Hamlet and Ophelia at Kronborg Castle in Denmark.

### Shakespearian phrases

- “All that glitters is not gold”
- “All the world’s a stage”
- “All’s Well That Ends Well”
- “Band of brothers”
- “Beast with two backs”
- “Between you and me”
- “Brave new world”
- “By the pricking of my thumbs”
- “The dogs of war”
- “Et tu, Brute?”
- “Even a worm will turn”
- “Friends, Romans, countrymen, lend me your ears”
- “Hoist with his own petard”
- “Ides of March”
- “The lady doth protest too much, methinks”
- “Let’s kill all the lawyers”
- “Mortal coil”
- “Much Ado About Nothing”
- “Once more unto the breach”
- “The quality of mercy”



Figure 2.7: Kronborg Castle, Helsingør, Denmark as it looks today. There was a smaller castle on this site in Shakespeare's lifetime. Shakespeare knew of this smaller castle, and he used it as the setting for *Hamlet*, the longest and most performed of his plays. More than 50 film versions of *Hamlet* have been made.

- “A rose by any other name would smell as sweet”
- “Salad days”
- “Star-crossed”
- “There’s the rub”
- “Thy name is”
- ”To be, or not to be”
- “Tomorrow and tomorrow and tomorrow”
- “What a piece of work is a man”
- “What’s past is prologue”
- “Winter of Discontent”
- “Frailty, thy name is woman!”
- “The primrose path”
- “Neither a borrower nor a lender be”
- “For the apparel oft proclaims the man”
- “This above all: to thine ownself be true”
- “Murder most foul”
- “The time is out of joint”
- “There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy.”
- “Brevity is the soul of wit”
- “Though this be madness, yet there is method in ’t”
- “What a piece of work is a man!”
- “To be, or not to be: that is the question”
- “When we have shuffled off this mortal coil”
- “O, woe is me”
- “How all occasions do inform against me”
- “Alas, poor Yorick! I knew him, Horatio”
- “There’s a divinity that shapes our ends, Rough-hew them how we will”
- “The rest is silence”

## Some examples of Shakespeare’s poetry, embedded in his plays

### Aubade

*Hark! hark! the lark at heaven’s gate sings,  
 And Phoebus ’gins arise,  
 His steeds to water at those springs  
 On chaliced flowers that lies;  
 And winking Mary-buds begin  
 To ope their golden eyes:  
 With everything that pretty bin,  
 My lady sweet, arise!*

*Arise, arise!*

### **Blow, Blow, Thou Winter Wind**

*Blow, blow, thou winter wind  
Thou art not so unkind  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude.*

*Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship if feigning, most loving mere folly:  
Then heigh-ho, the holly!  
This life is most jolly.*

*Freeze, freeze thou bitter sky,  
That does not bite so nigh  
As benefits forgot:  
Though thou the waters warp,  
Thy sting is not so sharp  
As a friend remembered not.  
Heigh-ho! sing, heigh-ho! unto the green holly:  
Most friendship if feigning, most loving mere folly:  
Then heigh-ho, the holly!  
This life is most jolly.*

### **All the World's a Stage**

*All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages. At first, the infant,  
Mewling and puking in the nurse's arms.  
Then the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths and bearded like the pard,  
Jealous in honor, sudden and quick in quarrel,  
Seeking the bubble reputation*



*Even in the cannon's mouth. And then the justice,  
 In fair round belly with good capon lined,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances;  
 And so he plays his part. The sixth age shifts  
 Into the lean and slippered pantaloon,  
 With spectacles on nose and pouch on side;  
 His youthful hose, well saved, a world too wide  
 For his shrunk shank, and his big manly voice,  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans everything.*

### Silvia

*Who is Silvia? What is she?  
 That all our swains commend her?  
 Holy, fair, and wise is she;  
 The heaven such grace did lend her,  
 That she might admired be.*

*Is she kind as she is fair?  
 For beauty lives with kindness:  
 Love doth to her eyes repair,  
 To help him of his blindness;  
 And, being help'd, inhabits there.*

*Then to Silvia let us sing,  
 That Silvia is excelling;  
 She excels each mortal thing  
 Upon the dull earth dwelling:  
 To her let us garlands bring.*

### Sonnet 73: That time of year thou mayst in me behold

*That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang  
 Upon those boughs which shake against the cold,  
 Bare ruin'd choirs, where late the sweet birds sang.  
 In me thou see'st the twilight of such day*

*As after sunset fadeth in the west,  
Which by and by black night doth take away,  
Death's second self, that seals up all in rest.  
In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie,  
As the death-bed whereon it must expire,  
Consum'd with that which it was nourish'd by.  
This thou perceiv'st, which makes thy love more strong,  
To love that well which thou must leave ere long.*

### Shakespeare's tragedies

- Antony and Cleopatra
- Coriolanus
- Hamlet
- Julius Caesar
- King Lear
- Macbeth
- Othello
- Romeo and Juliet
- Timon of Athens
- Titus Andronicus
- Troilus and Cressida

### Shakespeare's comedies

- All's Well That Ends Well
- As You Like It
- The Comedy of Errors
- Cymbeline
- Love's Labour's Lost
- Measure for Measure
- The Merchant of Venice
- The Merry Wives of Windsor
- A Midsummer Night's Dream
- Much Ado About Nothing
- Pericles, Prince of Tyre
- The Taming of the Shrew
- The Tempest
- Twelfth Night
- The Two Gentlemen of Verona
- The Two Noble Kinsmen
- The Winter's Tale

## Shakespeare's histories

- The Life and Death of King John
- Edward III (play)
- Richard II (play)
- Henry IV, Part 1
- Henry IV, Part 2
- Henry V (play)
- Henry VI, Part 1
- Henry VI, Part 2
- Henry VI, Part 3
- Richard III (play)
- Henry VIII (play)

## Shakespeare's poetry

- 154 sonnets
- A Lover's Complaint
- Venus and Adonis
- The Rape of Lucrece
- The Phoenix and the Turtle
- The Passionate Pilgrim

## Works about Shakespeare

- Asimov's Guide to Shakespeare
- Complete Works
- Timeline of Shakespeare criticism
- The Herbal Bed
- Lear, Tolstoy and the Fool
- Nothing Like the Sun: A Story of Shakespeare's Love Life
- The Quest for Shakespeare
- Shakespeare
- Shakespeare's Kings
- Shakespeare's Politics
- Shakespeare: The World as Stage
- William Shakespeare

## Fictional works about Shakespeare

- Shakespeare in Love (a film that won seven Academy Awards, and was also a popular success)
- Upstart Crow (a humorous BBC television series about Shakespeare)

## 2.2 George Bernard Shaw

### Shaw's family and childhood

George Bernard Shaw (1856-1950) was born in a middle-class neighborhood of Dublin. His father, George Carr Shaw, ineffectual and often drunken, and his mother, Lucinda Elizabeth (Bessie) were of English Protestant descent. George Bernard Shaw always believed that his biological father was George John Lee, a conductor and teacher of singing, with whom his family later shared the same house and cottage, and with whom his mother was very close. Lee's students often gave young George Bernard Shaw books, and thus as a boy he was familiar with a wide range of literature.

### From Ireland to London

In 1876, Shaw moved to London, where his mother and Lee were living. He went there initially to attend the funeral of his sister, who had died of tuberculosis, but he never returned to Ireland. His mother allowed him to live in her London house free of charge, and Lee found work for him, ghost-writing a musical newspaper column published in Lee's name, and working as a rehearsal pianist and an occasional singer.

### Shaw's self-education

Shaw obtained a pass to the British Museum Reading Room, and he began to spend most weekdays there, reading and writing. His earliest attempts at writing novels and drama began at this time.

### The Fabian Society

The Fabian Society was founded in London in 1884. It was an important influence for reform. The group advocated gradual rather than revolutionary reform (and took its name from Quintus Fabius Maximus, the Roman general who defeated Hannibal's Carthaginian army by using harassment and attrition rather than head-on battles). The Fabian Society came to include a number of famous people, including Sydney and Beatrice Webb, George Bernard Shaw, H.G. Wells, Annie Besant, Leonard Woolf, Emaline Pankhurst, Bertrand Russell, John Maynard Keynes, Harold Laski, Ramsay MacDonald, Clement Attlee, Tony Benn and Harold Wilson. Jawaharlal Nehru, India's first Prime Minister, was greatly influenced by Fabian economic ideas.

The group was instrumental in founding the British Labour Party (1900), the London School of Economics and the New Statesman. In 1906, Fabians lobbied for a minimum wage law, and in 1911 they lobbied for the establishment of a National Health Service.

George Bernard Shaw wrote many tracts for the Fabian Society:

- 1884 "A Manifesto" (Fabian tract 2)

- 1885 To provident landlords and capitalists (Fabian tract 3)
- 1887 The true radical programme (Fabian tract 6: Shaw a contributor)
- 1889 Fabian Essays in Socialism (ed. Shaw with 2 Shaw essays)
- 1890 What socialism is (Fabian tract 13)
- 1892 Fabian election manifesto (Fabian tract 40)
- 1892 The Fabian Society: what it has done, and how it has done it (Fabian tract 42)
- item 1892 “Vote! Vote!! Vote!!!” (Fabian Tract 43)
- 1893 The Impossibilities of Anarchism (Fabian tract 45)
- 1894 A Plan of Campaign for Labor (incorporating “To Your Tents, O Israel”) (Fabian tract 49)
- 1896 Fabian report and resolutions to the IS and TU Congress (Fabian tract 70)
- 1900 Fabianism and The Empire: A Manifesto (ed. Shaw)
- 1900 Women as councillors (Fabian tract 93)
- 1901 Socialism for millionaires (Fabian tract 107)
- 1904 Fabianism and the fiscal question (Fabian tract 116)
- 1910 Socialism and superior brains: a reply to Mr. Mallock (Fabian tract 146)
- 1930 Socialism: Principles and Outlook, and Fabianism (Fabian tract 233)
- 1932 Essays in Fabian Socialism (reprinted tracts with 2 new essays)

## **Book, music and art critic**

Shaw’s friends in London were able to obtain work for him as a book, music and art critic for newspapers. In art, he admired William Morris and John Ruskin. Shaw also believed that art should carry a social message, rather than being “art for art’s sake”.

According to Robert Anderson, “Shaw’s collected writings on music stand alone in their mastery of English and compulsive readability.”

## **Shaw’s romances with two women**

Until his 29th year, Shaw had lived as a celibate, but at that age he became the lover of Jenny Patterson, a widow several years older than himself. Between 1890 and 1894 he also had a romantic relationship with Florence Farr, an actress who starred in one of Shaw’s plays. Jenny Patterson greatly resented Shaw’s love affair with Farr.

## **Shaw’s marriage**

Charlotte Payne-Townshend was a wealthy Irish political activist. Shaw met her through the Fabian Society, and they liked each other very much. In July, 1897, Charlotte proposed marriage to Shaw, but he rejected the proposal for fear of being thought a fortune hunter. However, Shaw soon had an accident and seriously injured his foot. Charlotte came to nurse him, and since they were now both living in the same house, Shaw thought that they should marry to avoid a scandal. They were both in their 40’s. Their marriage was an extremely happy one. Charlotte learned to read Shaw’s shorthand, and she became a great help to him in preparing manuscripts.

## Success as a playwright

Shaw finally achieved success as a playwright, and eventually recognition as a great playwright. His first commercial success was *Arms and the Man*, which he wrote in 1894. Shaw had been influenced by Ibsen's introduction of realism into drama, and Ibsen's use of drama to force the public to think about social and ethical questions. This success was followed by many others, for example, *The Devil's Disciple*, *Caesar and Cleopatra*, *Man and Superman*, *John Bull's Other Island*, *Major Barbara*, *Saint Joan*, and *Pygmalion*.

## The Nobel Prize in Literature, and an Oscar

In 1925, Shaw was awarded the Nobel Prize in Literature. The Nobel Committee said that his work was "marked by both idealism and humanity, its stimulating satire often being infused with a singular poetic beauty". He also won an Academy Award for writing the screenplay for a 1938 film version of *Pigmalion*. A later film version of *Pigmalion*, *My Fair Lady*, won numerous Academy Awards.

## Shaw's plays

- 1878 Passion Play (fragment)
- 1884 Un Petit Drame (playlet)
- 1884-92 Widowers' Houses
- 1893 The Philanderer
- 1893 Mrs Warren's Profession
- 1893-94 Arms and The Man
- 1895 The Man of Destiny
- 1895-96 You Never Can Tell
- 1896 The Devil's Disciple
- 1898 Caesar and Cleopatra
- 1899 Captain Brassbound's Conversion
- 1901 The Admirable Bashville
- 1901-02 Man and Superman incorporating Don Juan in Hell
- 1904 John Bull's Other Island
- 1904 How He Lied to Her Husband
- 1905 Major Barbara (play)
- 1905 Passion, Poison, and Petrification



Figure 2.8: George Bernard Shaw (1856-1950) in 1905.



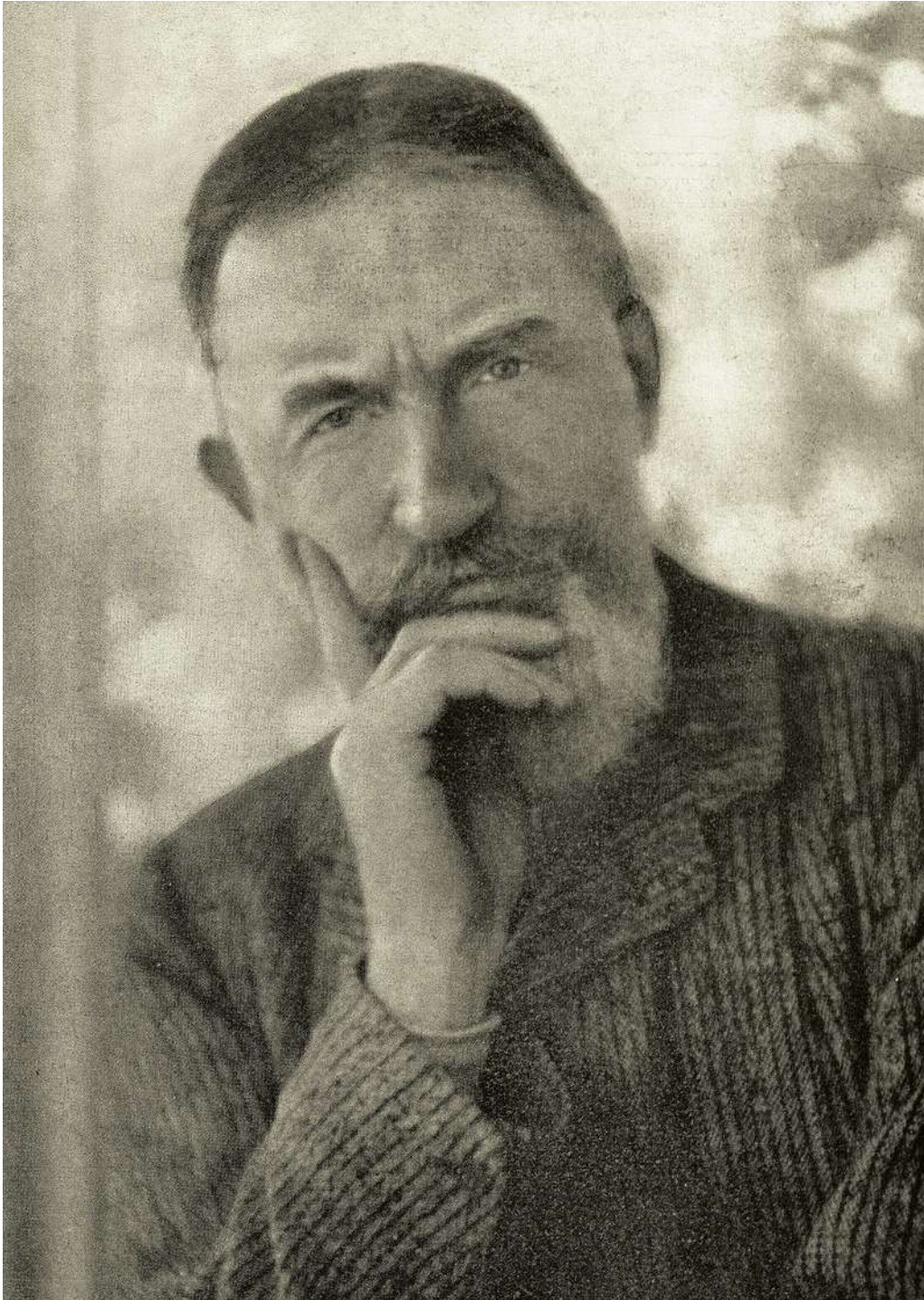


Figure 2.9: Shaw in 1911, by Alvin Langdon Coburn.



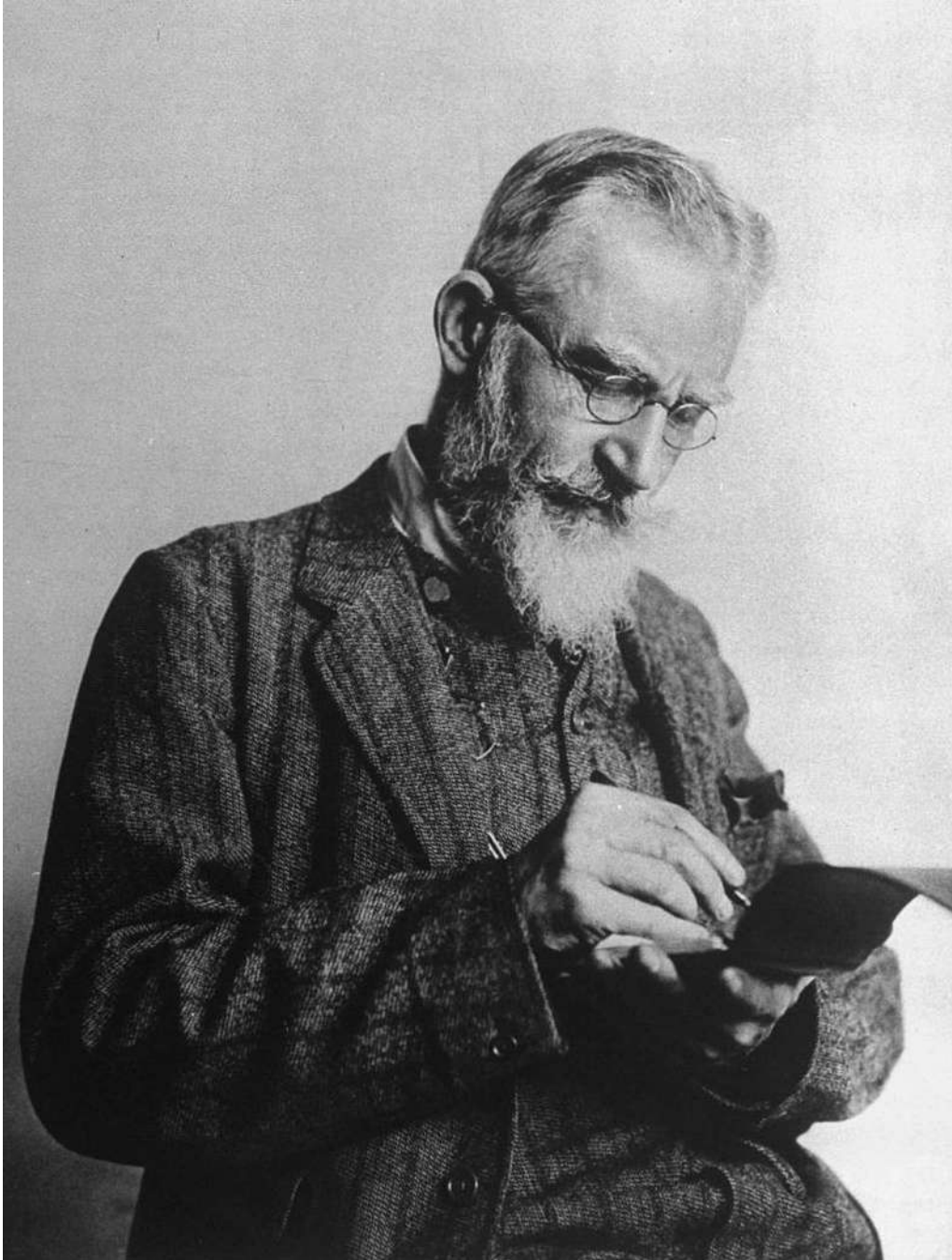


Figure 2.10: Shaw in 1914, aged 57.

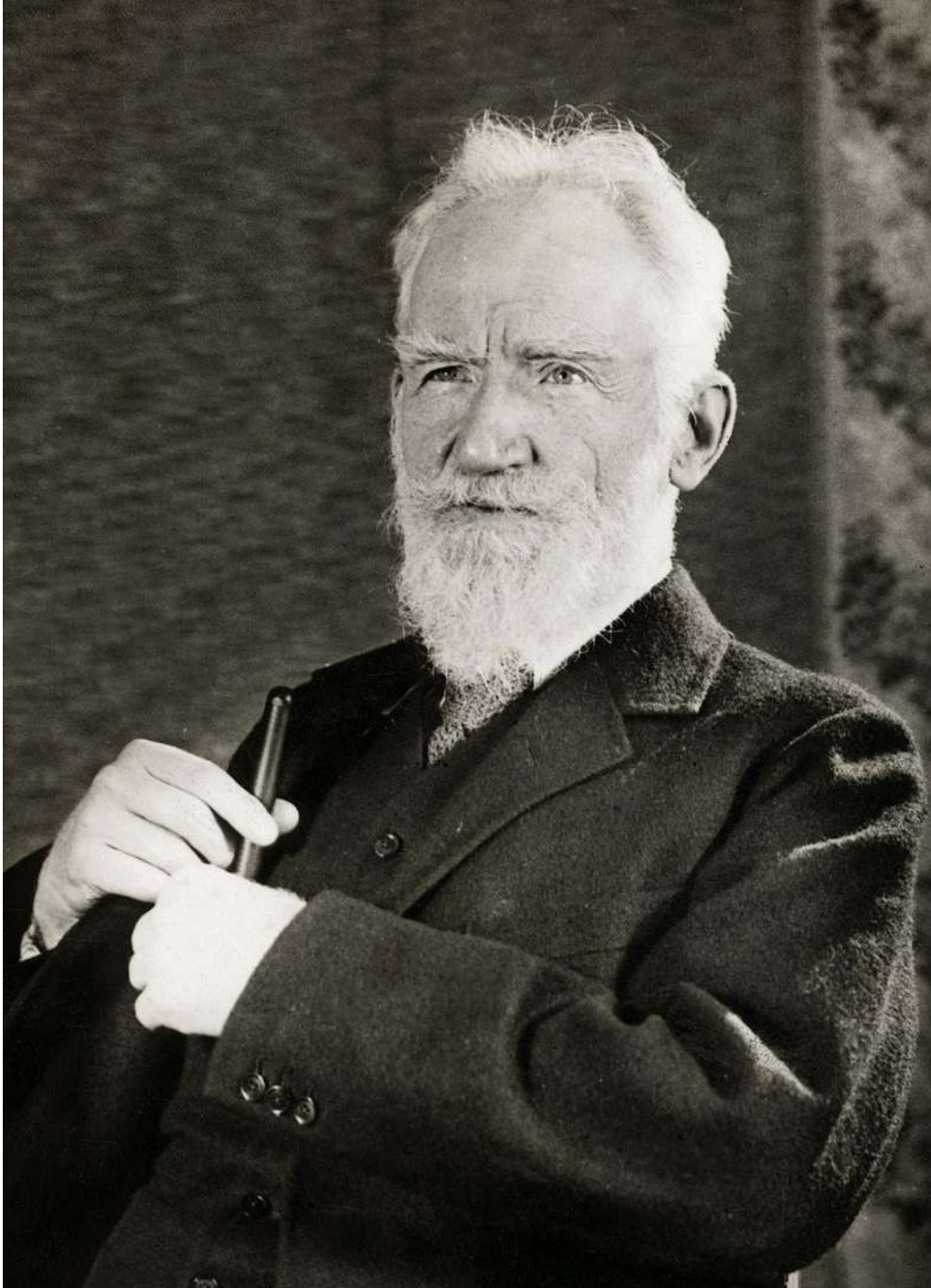


Figure 2.11: Shaw in 1936, aged 80.



Figure 2.12: The rotating hut in the garden of Shaw's Corner, Ayot St. Lawrence, where Shaw wrote most of his works after 1906.

- 1906 The Doctor's Dilemma
- 1907 The Interlude at the Playhouse (playlet)
- 1907-08 Getting Married
- 1909 The Shewing-Up of Blanco Posnet
- 1909 Press Cuttings
- 1909 The Glimpse of Reality
- 1909 The Fascinating Foundling
- 1909 Misalliance
- 1910 The Dark Lady of the Sonnets
- 1910-11 Fanny's First Play
- 1912 Androcles and the Lion
- 1912 Overruled
- 1912 Pygmalion
- 1913 Beauty's Duty (playlet)
- 1913 Great Catherine: Whom Glory Still Adores
- 1913-14 The Music-Cure
- 1915 The Inca of Perusalem
- 1915 O'Flaherty V.C.
- 1916 Augustus Does His Bit
- 1916-17 Heartbreak House
- 1917 Annajanska, the Bolshevik Empress
- 1918-20 Back to Methuselah
- 1920-21 Jitta's Atonement (adapted from the German) 1923
- 1923 Saint Joan
- 1928 The Apple Cart
- 1931-34 The Millionairess
- 1933 Village Wooing
- 1933 On The Rocks
- 1934 The Simpleton of the Unexpected Isles
- 1934 The Six of Calais
- 1936 Arthur and the Acetone (playlet)
- 1936 Geneva
- 1936-47 Buoyant Billions
- 1936 Cymbeline Refinished
- 1937-38 Pygmalion (film screenplay, with co-writers)
- 1938-39 In Good King Charles's Golden Days
- 1949 Shakes versus Shav (puppet play)
- 1950 Why She Would Not

## Political writings

- 1884 “A Manifesto” (Fabian tract 2)
- 1885 To provident landlords and capitalists (Fabian tract 3)
- 1887 The true radical programme (Fabian tract 6: Shaw a contributor)
- 1889 Fabian Essays in Socialism (ed. Shaw with 2 Shaw essays)
- 1890 What socialism is (Fabian tract 13)
- 1892 Fabian election manifesto (Fabian tract 40)
- 1892 The Fabian Society: what it has done, and how it has done it (Fabian tract 42)
- 1892 “Vote! Vote!! Vote!!!” (Fabian Tract 43)
- 1893 The Impossibilities of Anarchism (Fabian tract 45)
- 1894 A Plan of Campaign for Labor (incorporating “To Your Tents, O Israel”) (Fabian tract 49)
- 1896 Fabian report and resolutions to the IS and TU Congress (Fabian tract 70)
- 1900 Fabianism and The Empire: A Manifesto (ed. Shaw)
- 1900 Women as councillors (Fabian tract 93)
- 1901 Socialism for millionaires (Fabian tract 107)
- 1904 Fabianism and the fiscal question (Fabian tract 116)
- 1904 The Common Sense of Municipal Trading (social commentary)
- 1910 Socialism and superior brains: a reply to Mr. Mallock (Fabian tract 146)
- 1914 Common Sense about The War (political commentary)
- 1914 The Case for Belgium (pamphlet)
- 1915 More Common Sense about The War (political commentary)
- 1917 How To Settle The Irish Question (political commentary)
- 1917 What I Really Wrote about The War (political commentary)
- 1919 Peace Conference Hints (political commentary)
- 1919 Ruskin’s Politics (lecture of 21 November 1919)
- 1925 Imprisonment (social commentary)
- 1928 The Intelligent Woman’s Guide to Socialism and Capitalism
- 1929 The League of Nations (political commentary)
- 1930 Socialism: Principles and Outlook, and Fabianism (Fabian tract 233)
- 1932 Essays in Fabian Socialism (reprinted tracts with 2 new essays)
- 1932 The Rationalization of Russia (political commentary)
- 1933 The Future of Political Science in America (political commentary)
- 1933 The Political Madhouse in America and Nearer Home (lecture)
- 1944 Everybody’s Political What’s What (political commentary)

## Fiction

- 1878 The Legg Papers (abandoned draft of novel)
- 1879 Immaturity (novel)
- 1880 The Irrational Knot (novel)
- 1881 Love Among the Artists (novel)
- 1882 Cashel Byron's Profession (novel)
- 1883 An Unsocial Socialist (novel)
- 1885 "The Miraculous Revenge" (short story)
- 1887-88 An Unfinished Novel (novel fragment)
- 1932 The Adventures of the Black Girl In Her Search for God (story) 1
- 1934 Short Stories, Scraps, and Shavings (stories & playlets)

## Criticism

- 1895 The Sanity of Art (art criticism)
- 1898 The Perfect Wagnerite (analysis, Wagner's Ring cycle)
- 1890 "Ibsen" (Lecture before the Fabian Society)
- 1891 The Quintessence of Ibsenism (criticism)
- 1907-08 Brieux: A Preface (criticism)
- 1931 Pen Portraits and Reviews (criticism)

## Miscellaneous writings

- 1878 "My Dear Dorothea..."
- 1939 Shaw Gives Himself Away: An Autobiographical Miscellany
- 1948 The RADA Graduates' Keepsake and Counsellor (RADA handbook)
- 1949 Sixteen Self Sketches (revision of Shaw Gives Himself Away)
- 1950 Rhyming Picture Guide to Ayot Saint Lawrence

## 2.3 Oscar Wilde

### Oscar Wilde's family and childhood

Oscar Wilde (1854-1900) was born in Dublin, Ireland. Both his parents were Anglo-Irish intellectuals. His father, Sir William Wilde, was a surgeon and author, who had been knighted for his services to medicine. His mother, Lady Jane Wilde, was a poet.

As a child, Oscar Wilde had both a French nursemaid and a German governess. He thus became very fluent in both French and German.



## Wilde's brilliance at Trinity College Dublin and Oxford

Wikipedia states that “At Trinity, Wilde established himself as an outstanding student: he came first in his class in his first year, won a scholarship by competitive examination in his second and, in his finals, won the Berkeley Gold Medal in Greek, the University's highest academic award. He was encouraged to compete for a demyship (a half-scholarship worth 95 pounds (9,000 pounds today) per year) to Magdalene College, Oxford - which he won easily.”

At Oxford, Wilde won the Newdigate Prize, and he graduated with a double first.

## Wilde in London

After graduating from Oxford, Wilde moved to London, where he soon became accepted in fashionable social circles. He wrote very numerous articles for newspapers, and became known for his wit, his flamboyant clothes and his exceptional conversational skills. On a trip to the United States and Canada, Wilde lectured on the “English Renaissance in Art”. Wilde also wrote many essays on aesthetics, which contributed to his growing fame.

## Success as a playwright

In the late 1880's Wilde became England's most popular playwright, especially through his plays, *Lady Windermere's Fan*, *An Ideal Husband* and *The Importance of Being Earnest*.

## Wilde's marriage and children

In 1884, Oscar Wilde married the Irish author Constance Lloyd (1858-1898). They had two sons, Cyril and Vyvyan. By all accounts, Oscar Wilde was a kind and affectionate father. After Wilde's arrest and imprisonment, Constance changed her surname and that of the boys to Holland, and moved to Switzerland to avoid scandal.

## Homosexuality, imprisonment and death

After a few years of marriage, Wilde became sexually estranged from Constance, and he began to have homosexual relationships, notably with Lord Alfred Douglas, the son of the Marquis of Queensbury. He also had relationships with numerous young male prostitutes (rent boys).

The Marquis of Queensbury, aware of his son's love affair with Wilde, left his calling card at Wilde's club, on which he had left a message accusing Wilde of sodomy. Against his friends' advice Wilde sued Queensbury for libel. However in the trial that followed, facts came out that led to Wilde's arrest and imprisonment for gross indecency.

Wilde was imprisoned from 1895 to 1897. His health was broken by the harsh conditions of the prison. When released, he fled to France, and never returned. He died soon afterwards, in 1900, at the age of 46, from meningitis.



Figure 2.13: Photograph by Napoleon Sarony, 1882.





Figure 2.14: Wilde reclining with Poems, by Napoleon Sarony in New York in 1882. Wilde often liked to appear idle, though in fact he worked hard; by the late 1880s he was a father, an editor, and a writer.



Figure 2.15: Wilde and Lord Alfred Douglas in 1893.

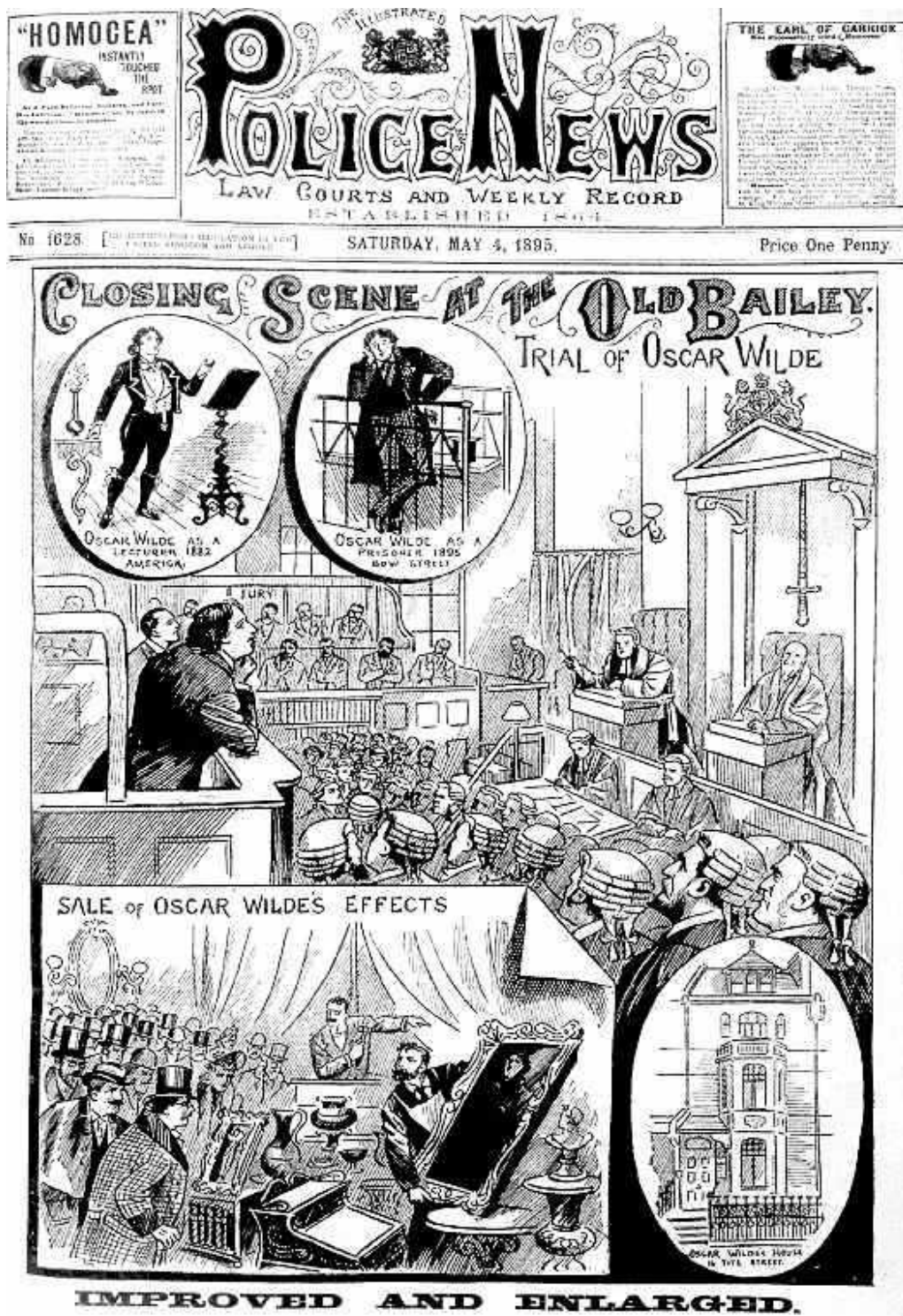


Figure 2.16: Wilde in the dock, from The Illustrated Police News, 4 May 1895.

## Plays

- Vera; or, The Nihilists (1880)
- The Duchess of Padua (1883)
- Lady Windermere's Fan (1892)
- A Woman of No Importance (1893)
- An Ideal Husband (1895)
- The Importance of Being Earnest (1895)
- Salomé (1896) Translated from French by Lord Alfred Douglas
- La Sainte Courtisane (Incomplete)
- A Florentine Tragedy (Incomplete)

## Essays

- "The Philosophy of Dress" First published in The New-York Tribune (1885), published for the first time in book form in Oscar Wilde On Dress (2013).
- "The Decay of Lying" First published in Nineteenth Century (1889), republished in Intentions (1891).
- "Pen, Pencil and Poison" First published in the Fortnightly Review (1889), republished in Intentions (1891).
- "The Soul of Man under Socialism" First published in the Fortnightly Review (1891), republished in The Soul of Man (1895), privately printed. ("The Soul of Man Under Socialism" on Wikisource)
- "The Critic as Artist"
- "The Decay of Lying"
- "Pen, Pencil and Poison"
- "The Truth of Masks"
- "Phrases and Philosophies for the Use of the Young" first published in the Oxford student magazine The Chameleon, December 1894) ("Phrases and Philosophies for the Use of the Young" on Wikisource)
- "A Few Maxims For The Instruction Of The Over-Educated" First published, anonymously, in the 1894 November 17 issue of Saturday Review.

## Novel

- The Picture of Dorian Gray (1890/1891) was Wilde's only complete novel. The first version of "The Picture of Dorian Gray" was published, in a form highly edited by the magazine, as the lead story in the July 1890 edition of Lippincott's Monthly Magazine.[3] Wilde published the longer and revised version in book form in 1891, with an added preface.[3] The Uncensored Picture of Dorian Gray was published by the Belknap Press of Harvard University Press in 2012.



## Short Fiction

- “The Happy Prince”
- “The Selfish Giant”
- “The Nightingale and the Rose”
- “The Devoted Friend”
- “The Remarkable Rocket”
- “The Young King”
- “The Birthday of the Infanta”
- “The Fisherman and His Soul”
- “The Star-Child”
- “Lord Arthur Savile’s Crime”
- “The Canterville Ghost”
- “The Sphinx Without a Secret”
- “The Model Millionaire”
- “The Portrait of Mr. W. H.”

## Poems

- A Fragment
- A Lament
- A Vision
- Amor Intellectualis
- Apologia
- At Verona
- Athenasia
- Ave Imperatrix
- Ave Maria Gratia Plena
- Ballad of Reading Gaol - I
- Ballad of Reading Gaol II
- Ballade De Marguerite (Normande)
- By The Arno
- Camma
- Canzonet
- Chanson
- Charmides
- Desespoir
- E Tenebris
- Endymion
- Fabien Dei Franchi
- Flower of Love
- From Spring Days to Winter (For Music)
- Greece

- Hellas
- Her Voice
- Holy Week at Genoa
- Humanitad
- Impression - Le Reveillon
- Impression de Voyage
- Impression Du Matin
- Impressions II. La Fuite De La Lune
- In The Forest
- In the Gold Room - a Harmony
- Italia
- La Bella Donna Della Mia Mente
- La Fuite De La Lune
- La Mer
- Le Jardin
- Le Jardin Des Tuileries
- Le Panneau
- Le Reveillon
- Les Ballons
- Les Silhouettes
- Libertatis Sacra Fames
- Lotus Leaves
- Louis Napoleon
- Madonna Mia
- Magdalen Walks
- My Voice
- On Easter Day
- On The Massacre Of The Christians In Bulgaria
- On the Sale by Auction of Keat's Love-Letters
- Pan
- Panthea
- Phedre
- Portia
- Quantum Mutata
- Queen Henrietta Maria
- Quia Multum Amavi
- Ravenna
- Requiescat
- Rome Unvisited
- Roses and Rue
- Salve Saturnia Tellus
- San Miniato
- Santa Decca

- Serenade
- Silentium Amoris
- Sonnet On Approaching Italy
- Sonnet To Liberty
- Sonnet Written In Holy Week At Genoa
- Symphony In Yellow
- Taedium Vitae
- The Burden Of Itys
- The Dole Of The King's Daughter (Breton)
- The Garden Of Eros
- The Grave Of Keats
- The Grave Of Shelley
- The Harlot's House
- The New Helen
- The New Remorse
- The Sphinx
- The True Knowledge
- Theocritus - A Villanelle
- Theoretikos
- To Milton
- To My Wife
- Tristitiae
- Under The Balcony
- Urbs Sacra Æterna
- Vita Nuova
- Wasted Days

## 2.4 Harold Pinter

### Harold Pinter's family and childhood

Harold Pinter (1930-2008) was born in Hackney, London. His parents were of Ashkenazi Jewish descent, three of his grandparents having come from Poland, and the fourth from Odessa. His father, Hymen Pinter, was a ladies tailor. The family home was (in the words of his biographer) "a solid, red-brick, three-storey villa just off the noisy, bustling, traffic-ridden thoroughfare of the Lower Clapton Road."

As a child, Harold Pinter had the experience of being evacuated from the Blitz to Cornwall. The loneliness and bewilderment of this experience is reflected in the plays that he wrote later in life.

As a schoolboy, Harold Pinter was fond sports, especially running and cricket. He broke his school's records for sprinting. He also acted in school plays, and wrote poetry.

## **Pinter's education as a dramatist and actor**

At the age of 18, Harold Pinter started to attend the Royal Academy of Dramatic Arts. However, he disliked the Academy and missed many of his classes, dropping out after a year. Three years later, he attended the Central School of Speech and Drama for half a year. He then began working as an actor, both in Ireland and in England.

## **Success as a playwright**

Harold Pinter's second play, *The Birthday Party*, written in 1956, closed after eight performances, but it was enthusiastically reviewed by the critic, Harold Hobson. This led to the play's revival, and the play is now among Pinter's best-known works. This was followed by a string of successes.

## **Pinter's devotion to political causes**

In 1948, when he was 18 years old, Harold Pinter's opposition to the Cold War led him to become a conscientious objector. His refusal to take the medical examination required for military service led to prosecution and fines.

Pinter was also an early member of the Campaign for Nuclear Disarmament (CND). He also supported the Anti-Apartheid Movement. He was also a member of the PEN delegation which travelled to Turkey to investigate allegations of torture and imprisonment of writers. Pinter was an active member of the Cuba Solidarity Campaign, an organization that campaigned against the US blockade of Cuba,

Pinter strongly opposed America's wars of aggression, for example the 1991 Gulf War, the 2003 invasion of Iraq, and the 2001 war in Afghanistan.

## **Harold Pinter's two marriages**

In 1956, Pinter married the actress Vivian Merchant, whom he had met on tour. They had a son together, named Daniel. However, in 1975, Pinter began a secret extramarital affair with Lady Antonia Fraiser. In 1980, when Pinter finally told Vivian Merchant about his affair with Lady Antonia, their marriage ended. She became severely depressed, and she died two years later from alcoholism.

Pinter's second wife was the noted author, Lady Antonia Fraiser, the daughter of the 7th Earl of Langford, whom he married in 1980. Their marriage was a very happy one, and it lasted until his death in 2008.



## Some excerpts from Harold Pinter's Nobel Lecture

### *Art, Truth and Politics*

"...Political language, as used by politicians, does not venture into any of this territory since the majority of politicians, on the evidence available to us, are interested not in truth but in power and in the maintenance of that power. To maintain that power it is essential that people remain in ignorance, that they live in ignorance of the truth, even the truth of their own lives. What surrounds us therefore is a vast tapestry of lies, upon which we feed.

"As every single person here knows, the justification for the invasion of Iraq was that Saddam Hussein possessed a highly dangerous body of weapons of mass destruction, some of which could be fired in 45 minutes, bringing about appalling devastation. We were assured that was true. It was not true. We were told that Iraq had a relationship with Al Qaeda and shared responsibility for the atrocity in New York of September 11th 2001. We were assured that this was true. It was not true. We were told that Iraq threatened the security of the world. We were assured it was true. It was not true.

"The truth is something entirely different. The truth is to do with how the United States understands its role in the world and how it chooses to embody it.

"But before I come back to the present I would like to look at the recent past, by which I mean United States foreign policy since the end of the Second World War. I believe it is obligatory upon us to subject this period to at least some kind of even limited scrutiny, which is all that time will allow here.

"Everyone knows what happened in the Soviet Union and throughout Eastern Europe during the post-war period: the systematic brutality, the widespread atrocities, the ruthless suppression of independent thought. All this has been fully documented and verified.

"But my contention here is that the US crimes in the same period have only been superficially recorded, let alone documented, let alone acknowledged, let alone recognised as crimes at all. I believe this must be addressed and that the truth has considerable bearing on where the world stands now. Although constrained, to a certain extent, by the existence of the Soviet Union, the United States' actions throughout the world made it clear that it had concluded it had carte blanche to do what it liked.

"Direct invasion of a sovereign state has never in fact been America's favoured method. In the main, it has preferred what it has described as 'low intensity conflict'. Low intensity conflict means that thousands of people die but slower than if you dropped a bomb on them in one fell swoop. It means that you infect

the heart of the country, that you establish a malignant growth and watch the gangrene bloom. When the populace has been subdued - or beaten to death - the same thing - and your own friends, the military and the great corporations, sit comfortably in power, you go before the camera and say that democracy has prevailed. This was a commonplace in US foreign policy in the years to which I refer.

"The tragedy of Nicaragua was a highly significant case. I choose to offer it here as a potent example of America's view of its role in the world, both then and now.

"I was present at a meeting at the US embassy in London in the late 1980s.

"The United States Congress was about to decide whether to give more money to the Contras in their campaign against the state of Nicaragua. I was a member of a delegation speaking on behalf of Nicaragua but the most important member of this delegation was a Father John Metcalf. The leader of the US body was Raymond Seitz (then number two to the ambassador, later ambassador himself). Father Metcalf said: 'Sir, I am in charge of a parish in the north of Nicaragua. My parishioners built a school, a health centre, a cultural centre. We have lived in peace. A few months ago a Contra force attacked the parish. They destroyed everything: the school, the health centre, the cultural centre. They raped nurses and teachers, slaughtered doctors, in the most brutal manner. They behaved like savages. Please demand that the US government withdraw its support from this shocking terrorist activity.'

"Raymond Seitz had a very good reputation as a rational, responsible and highly sophisticated man. He was greatly respected in diplomatic circles. He listened, paused and then spoke with some gravity. 'Father,' he said, 'let me tell you something. In war, innocent people always suffer.' There was a frozen silence. We stared at him. He did not flinch.

"Innocent people, indeed, always suffer.

"Finally somebody said: 'But in this case "innocent people" were the victims of a gruesome atrocity subsidised by your government, one among many. If Congress allows the Contras more money further atrocities of this kind will take place. Is this not the case? Is your government not therefore guilty of supporting acts of murder and destruction upon the citizens of a sovereign state?'

"Seitz was imperturbable. 'I don't agree that the facts as presented support your assertions,' he said.

"As we were leaving the Embassy a US aide told me that he enjoyed my plays. I did not reply.

"I should remind you that at the time President Reagan made the following statement: 'The Contras are the moral equivalent of our Founding Fathers.'

"The United States supported the brutal Somoza dictatorship in Nicaragua for over 40 years. The Nicaraguan people, led by the Sandinistas, overthrew this regime in 1979, a breathtaking popular revolution...

“The United States supported and in many cases engendered every right wing military dictatorship in the world after the end of the Second World War. I refer to Indonesia, Greece, Uruguay, Brazil, Paraguay, Haiti, Turkey, the Philippines, Guatemala, El Salvador, and, of course, Chile. The horror the United States inflicted upon Chile in 1973 can never be purged and can never be forgiven.

“Hundreds of thousands of deaths took place throughout these countries. Did they take place? And are they in all cases attributable to US foreign policy? The answer is yes they did take place and they are attributable to American foreign policy. But you wouldn’t know it.

“It never happened. Nothing ever happened. Even while it was happening it wasn’t happening. It didn’t matter. It was of no interest. The crimes of the United States have been systematic, constant, vicious, remorseless, but very few people have actually talked about them. You have to hand it to America. It has exercised a quite clinical manipulation of power worldwide while masquerading as a force for universal good. It’s a brilliant, even witty, highly successful act of hypnosis.

“I put to you that the United States is without doubt the greatest show on the road. Brutal, indifferent, scornful and ruthless it may be but it is also very clever. As a salesman it is out on its own and its most saleable commodity is self love. It’s a winner. Listen to all American presidents on television say the words, ‘the American people’, as in the sentence, ‘I say to the American people it is time to pray and to defend the rights of the American people and I ask the American people to trust their president in the action he is about to take on behalf of the American people.’

“It’s a scintillating stratagem. Language is actually employed to keep thought at bay. The words ‘the American people’ provide a truly voluptuous cushion of reassurance. You don’t need to think. Just lie back on the cushion. The cushion may be suffocating your intelligence and your critical faculties but it’s very comfortable. This does not apply of course to the 40 million people living below the poverty line and the 2 million men and women imprisoned in the vast gulag of prisons, which extends across the US.

“The United States no longer bothers about low intensity conflict. It no longer sees any point in being reticent or even devious. It puts its cards on the table without fear or favour. It quite simply doesn’t give a damn about the United Nations, international law or critical dissent, which it regards as impotent and irrelevant. It also has its own bleating little lamb tagging behind it on a lead, the pathetic and supine Great Britain.

“What has happened to our moral sensibility? Did we ever have any? What do these words mean? Do they refer to a term very rarely employed these days - conscience? A conscience to do not only with our own acts but to do with our shared responsibility in the acts of others? Is all this dead? Look at Guantanamo Bay. Hundreds of people detained without charge for over

three years, with no legal representation or due process, technically detained forever. This totally illegitimate structure is maintained in defiance of the Geneva Convention. It is not only tolerated but hardly thought about by what's called the 'international community'. This criminal outrage is being committed by a country, which declares itself to be 'the leader of the free world'. Do we think about the inhabitants of Guantanamo Bay? What does the media say about them? They pop up occasionally - a small item on page six. They have been consigned to a no man's land from which indeed they may never return. At present many are on hunger strike, being force-fed, including British residents. No niceties in these force-feeding procedures. No sedative or anaesthetic. Just a tube stuck up your nose and into your throat. You vomit blood. This is torture. What has the British Foreign Secretary said about this? Nothing. What has the British Prime Minister said about this? Nothing. Why not? Because the United States has said: to criticise our conduct in Guantanamo Bay constitutes an unfriendly act. You're either with us or against us. So Blair shuts up.

"The invasion of Iraq was a bandit act, an act of blatant state terrorism, demonstrating absolute contempt for the concept of international law. The invasion was an arbitrary military action inspired by a series of lies upon lies and gross manipulation of the media and therefore of the public; an act intended to consolidate American military and economic control of the Middle East masquerading - as a last resort - all other justifications having failed to justify themselves - as liberation. A formidable assertion of military force responsible for the death and mutilation of thousands and thousands of innocent people.

"We have brought torture, cluster bombs, depleted uranium, innumerable acts of random murder, misery, degradation and death to the Iraqi people and call it 'bringing freedom and democracy to the Middle East'.

"How many people do you have to kill before you qualify to be described as a mass murderer and a war criminal? One hundred thousand? More than enough, I would have thought. Therefore it is just that Bush and Blair be arraigned before the International Criminal Court of Justice. But Bush has been clever. He has not ratified the International Criminal Court of Justice. Therefore if any American soldier or for that matter politician finds himself in the dock Bush has warned that he will send in the marines. But Tony Blair has ratified the Court and is therefore available for prosecution. We can let the Court have his address if they're interested. It is Number 10, Downing Street, London..."

## Stage and television plays

- The Room (1957)
- The Birthday Party (1957)
- The Dumb Waiter (1957)



Figure 2.17: **Pinter in 1962.**



Figure 2.18: Pinter's house in Worthing, where he lived from 1962 to 1964



Figure 2.19: **Pinter** in 2005.



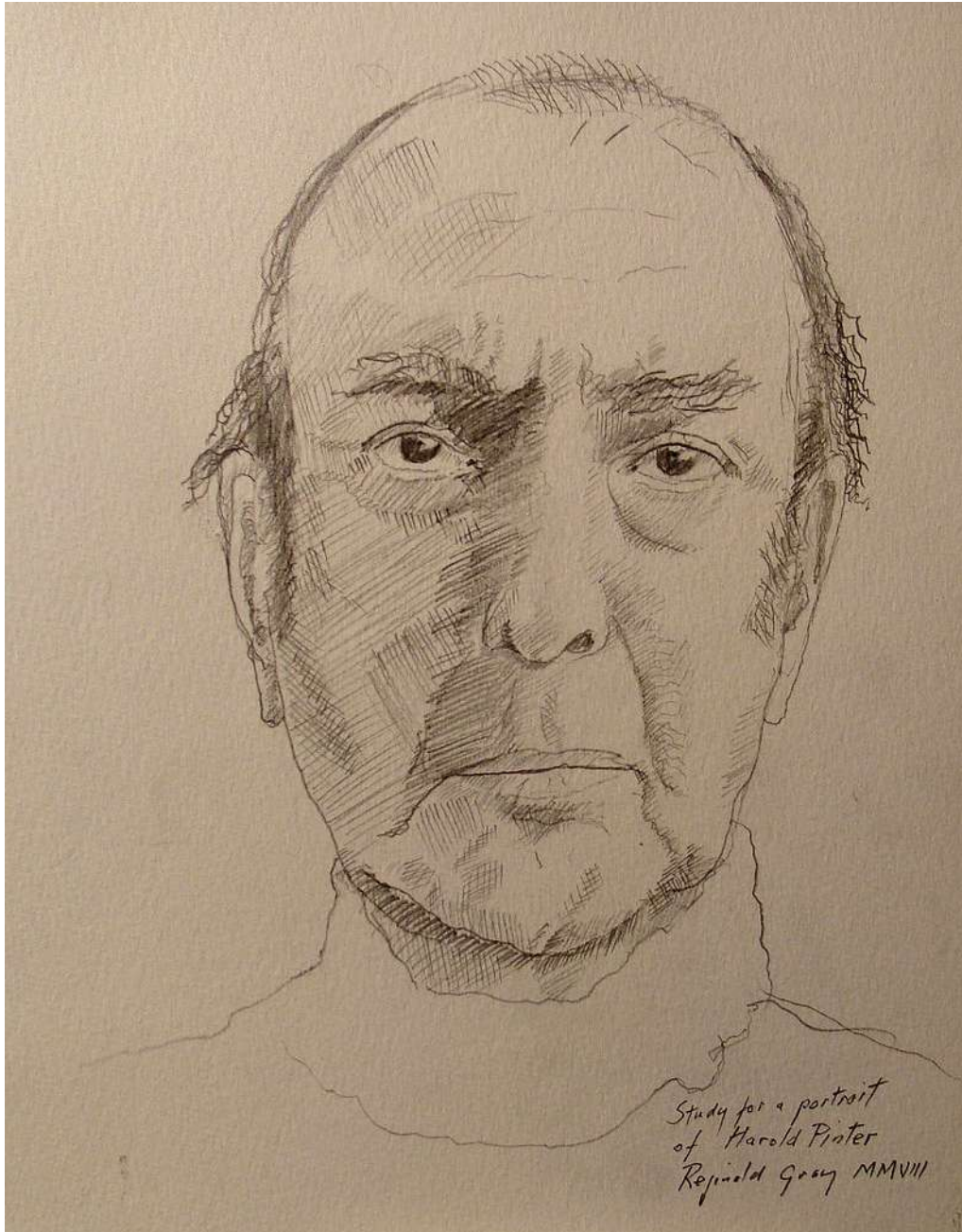


Figure 2.20: Study of Pinter by Reginald Gray, 2007. (New Statesman, 12 January 2009).





Figure 2.21: Lady Antonia Fraser, Harold Pinter's second wife. She is the daughter of the 7th Earl of Longford, and is the award-winning author of many books on history, novels, biographies and books of detective fiction. Born in 1932, she is still living.

- A Slight Ache (1958)
- The Hothouse (1958)
- The Caretaker (1959)
- A Night Out (1959)
- Night School (1960)
- The Dwarfs (1960)
- The Collection (1961)
- The Lover (1962)
- Tea Party (1964)
- The Homecoming (1964)
- The Basement (1966)
- Landscape (1967)
- Silence (1968)
- Old Times (1970)
- Monologue (1972)
- No Man's Land (1974)
- Betrayal (1978)
- Family Voices (1980)
- A Kind of Alaska (1982)
- Victoria Station (1982)
- One for the Road (1984)
- Mountain Language (1988)
- The New World Order (1991)[1]
- Party Time (1991)
- Moonlight (1993)
- Ashes to Ashes (1996)
- Celebration (1999)
- Remembrance of Things Past (2000) - stage adaptation of The Proust Screenplay; a collaboration with Di Trevis

### **Dramatic sketches**

- The Black and White (1959)
- Trouble in the Works (1959)
- The Last to Go (1959)
- Request Stop (1959)
- Special Offer (1959)
- That's Your Trouble (1959)
- That's All (1959)
- Interview (1959)
- Applicant (1959)
- Dialogue for Three (1959)
- Umbrellas (1960)

- Night (1969)
- Precisely (1983)
- “God’s District” (1997) - monologue written for the revue Then Again...[3]
- Press Conference (2002)
- Apart From That (2006)

## Screenplays for films

- The Caretaker (1963)
- The Servant (1963)
- The Pumpkin Eater (1963)
- The Compartment” (1965) - unpublished screenplay for unproduced film; adapted for stage as The Basement (1966)
- The Quiller Memorandum (1965)
- Accident (1966)
- The Birthday Party (1968) - unpublished screenplay adapted by Pinter from his play The Birthday Party (1957)
- The Go-Between (1970)
- The Homecoming (1969)
- Langrishe, Go Down (1970; adapted for TV 1978; film release 2002)
- The Proust Screenplay (1972) - published 1978, but unproduced for film; adapted by Harold Pinter and director Di Trevis for the stage (2000); cf. Remembrance of Things Past
- The Last Tycoon (1974)
- The French Lieutenant’s Woman (1981)
- Betrayal (1982, 1983)
- Victory (1982) - published but unproduced
- Turtle Diary (1984)
- “The Handmaid’s Tale” (1987) - unpublished credited screenplay commissioned for the 1990 film The Handmaid’s Tale
- Reunion (1989)
- The Heat of the Day (1988) - adapted for TV
- The Comfort of Strangers (1989)
- “The Remains of the Day” (1991) - unpublished and uncredited (at Pinter’s request) screenplay commissioned for the 1993 film The Remains of the Day
- Party Time (1992) - revised and adapted for TV
- The Trial (1993)
- “Lolita” (1994) - unpublished and uncredited screenplay commissioned for the 1997 film Lolita
- The Dreaming Child (1997) - published but unproduced; adapted from a short story by Isak Dinesen
- “The Tragedy of King Lear” (2000) - unpublished screenplay commissioned by actor Tim Roth for a film to be directed by Roth, but not produced
- Sleuth (2007)

## Prose fiction

- “Kullus” (1949)
- The Dwarfs (written from 1952 to 1956; rev. and first published 1990) (Novel)
- “Latest Reports from the Stock Exchange” (1953)
- “The Black and White” (1954-55)
- “The Examination” (1955)
- “Tea Party” (1963)
- “The Coast” (1975)
- “Problem” (1976)
- “Lola” (1977)
- “Short Story” (1995)
- “Girls” (1995)
- “Sorry About This” (1999)
- “Tess” (2000)
- “Voices in the Tunnel” (2001)
- “The Mirror” (2007)

## Collected poetry

- Poems (1971)
- I Know the Place (1977)
- Poems and Prose 1949-1977 (1978)
- Ten Early Poems (1990)
- Collected Poems and Prose (1995)
- “The Disappeared” and Other Poems (2002)
- Poems by Harold Pinter Chosen by Antonia Fraser. Warwick: Greville Press Pamphlets, 2002. (Limited ed. of 300 copies, “of which the first fifty are numbered and signed by the selector.”)
- Six Poems for A. Warwick: Greville Press Pamphlets, 2007.

## Suggestions for further reading

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4. Barroll, Leeds (1991). *Politics, Plague, and Shakespeare’s Theater: The Stuart Years*. Ithaca: Cornell University Press.
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# Chapter 3

## SCANDINAVIA AND RUSSIA

### 3.1 Ibsen

#### The most important dramatist of his time

Henrik Ibsen (1828-1906) was the most influential and important dramatist of his time. Today, after Shakespeare, he is the dramatist whose plays are most frequently performed. In 2006, his *A Doll's House* was the world's most frequently performed play.

#### Ibsen's wealthy family

Henrik Ibsen was born in the prosperous port city of Skien in Norway, from which much Norwegian timber was exported. His family belonged to the city's elite, and they were related to many of Skien's other leading families.

Recalling his childhood, Henrik Ibsen wrote: "In my childhood, Skien was an extremely joyful and festive town, quite the opposite of what it would later become. Many highly cultured, prosperous families at that time lived partly in the city itself, partly on large farms in the area. Close or more remote kinship connected most of these families amongst themselves, and balls, dinner parties, and musical soirées came one after another in rapid succession both during winters and summers. [...] Visits from strangers were almost a constant occurrence at our spacious farmhouse and especially around Christmas time and the market days, our townhouse was full and the table was set from morning to nightfall."

#### Ibsen's first plays

Henrik Ibsen finished writing his first play, the tragedy *Catiline*, in 1850. He was then 22 years old. He had gone to Christiania (later renamed Oslo) with the intention of entering the city's university, but when he failed the entrance examination, he had decided to become a playwright instead.



Figure 3.1: One of the oldest photographs of Ibsen from ca. 1863/64, around the time he began writing *Brand*.



Figure 3.2: Portrait of Ibsen by Henrik Olrik, 1879.





Figure 3.3: Ibsen, late in his career.



Figure 3.4: Henrik Ibsen's son, Sigurd, (shown here) became Prime Minister of Norway.

*Catiline* was published but not performed. Ibsen's first play to be performed was *The Burial Mound*, also written in 1850.

## Henrik Ibsen's major works

Among Ibsen's most important works are *Brand* (1865), *Peer Gynt* (1867), *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck* (1884), *Rosmersholm* (1886) and *Hedda Gabler* (1890).

## Ibsen's plays were written in Danish

At the time when Ibsen was writing, Denmark and Norway were united, and Danish was frequently used in Norway. Ibsen's plays were written in Danish, and were published by Guldendals, a Danish firm.

## Years in self-imposed exile

Disillusioned with life in Norway, Ibsen went to Sorento in Italy in 1862. He spent the next 27 years in Italy and Germany, visiting Norway only very infrequently.

## Ibsen's plays (v indicates that the play is written in verse)

- 1850 *Catiline* (*Catilina*)v
- 1850 *The Burial Mound* also known as *The Warrior's Barrow* (*Kjæmpehøjen*)v
- 1852 *St. John's Eve* (*Sancthansnatten*)v[a]
- 1854 *Lady Inger of Oestraat* (*Fru Inger til Østeraad*)
- 1855 *The Feast at Solhaug* (*Gildet paa Solhaug*)v[b]
- 1856 *Olaf Liljekrans* (*Olaf Liljekrans*)v[c]
- 1858 *The Vikings at Helgeland* (*Hærmændene paa Helgeland*)
- 1862 *Love's Comedy* (*Kjærlighedens Komædie*)v
- 1863 *The Pretenders* (*Kongs-Emnerne*)v[d]
- 1866 *Brand* (*Brand*)v
- 1867 *Peer Gynt* (*Peer Gynt*)v
- 1869 *The League of Youth* (*De unges Forbund*)
- 1873 *Emperor and Galilean* (*Kejser og Galilæer*)
- 1877 *Pillars of Society* (*Samfundets Støtter*)
- 1879 *A Doll's House* (*Et Dukkehjem*)
- 1881 *Ghosts* (*Gengangere*)
- 1882 *An Enemy of the People* (*En Folkefiende*)



- 1884 The Wild Duck (Vildanden)
- 1886 Rosmersholm (Rosmersholm)
- 1888 The Lady from the Sea (Fruen fra Havet)
- 1890 Hedda Gabler (Hedda Gabler)
- 1892 The Master Builder (Bygmester Solness)
- 1894 Little Eyolf (Lille Eyolf)
- 1896 John Gabriel Borkman (John Gabriel Borkman)
- 1899 When We Dead Awaken (Når vi døde vaagner)

### Ibsen's other works

- 1851 Norma or a Politician's Love (Norma eller en Politikers Kjaerlighed), an eight-page political parody[e]
- 1871 Digte - only released collection of poetry, included Terje Vigen (written in 1862 but published in Digte from 1871)

### Major English translations

- The Collected Works of Henrik Ibsen, in twelve volumes, edited by William Archer (Heinemann, 1906-1912). 21 plays.
- The Oxford Ibsen, edited by James McFarlane (Oxford, 1960-1977). The most comprehensive version available.
- Michael Meyer's translations (1960-1986). Fourteen plays.
- Ibsen: The Complete Major Prose Plays, translated by Rolf G. Fjelde (Plume, 1978). Twelve plays.
- Eight Plays, translated by Eva Le Gallienne (Modern Library, 1982).
- Ibsen's Selected Plays: A Norton Critical Edition, edited by Brian Johnston, with translations by Brian Johnston and Rick Davis (W. W. Norton, 2004). Five plays.[
- Ibsen - 3 Plays (Kenneth McLeish & Stephen Mulrine, translators (Nick Hern Books, 2005)
- The New Penguin Ibsen, in four volumes, edited by Tore Rem, with translations by Anne-Marie Stanton-Ife, Barbara Haveland, Deborah Dawkin, Erik Skuggevik and Geoffrey Hill (Penguin, 2014-2019). Fourteen plays.

## 3.2 Strindberg

### The Son of a Servant

In his autobiographical novel, August Strindberg characterized himself as the “son of a servant”. His mother was a serving maid, Eleonora Ulrika Norling, while his father was a shipping agent, Carl Oscar Strindberg. August Strindberg remembered his childhood as marked by “emotional insecurity, poverty, religious fanaticism and neglect”. As a child, it was already obvious that August Strindberg was highly intelligent, but his mother resented



Figure 3.5: A photograph of August Strindberg (1849-1912).



Figure 3.6: A self-portrait by Strindberg, who, besides being a dramatist, was also a painter.



Figure 3.7: Strindberg's first wife, Siri von Essen, as Margit in *Sir Bengt's Wife* (1882) at the New Theatre.

his intelligence. She died when he was 13 years old, and his father soon remarried his children's governess. Strindberg came to regard his father and his stepmother as his worst enemies.

### **August Strindberg's education**

Strindberg was first enrolled in a very harsh primary school, an experience that haunted him throughout his life. He was later moved to better and more pleasant schools, where he developed a strong interest in natural science, photography and religion. In 1867, he enrolled at Uppsala University, but he stayed there only one year. He later studied chemistry at the Institute of Technology in Stockholm, but failed his examination. Strindberg returned to Uppsala University in 1870, where he studied aesthetics and modern languages, and where he worked on several plays.

### **Strindberg was influenced by Darwin**

In 1870, August Strindberg heard of Darwin's theory of evolution through natural selection - survival of the fittest. He was greatly influenced by this concept, and many of his plays on conflict, a struggle between individuals to determine who is the strongest. In fact, a careful reading of Darwin's books shows that Darwin was aware that symbiosis and cooperation are as important as competition as evolutionary forces. However, for Strindberg, it was competition that mattered.

### **Strindberg's first wife, Siri von Essen**

Siri von Essen was a young actress who was a baroness by virtue of her husband's rank. Strindberg became fascinated with her. In 1876 they began to meet in secret and in that same year Siri and her husband were divorced. In 1877, Siri and Strindberg were married. She was already pregnant with their first child.

### **The father of modern Swedish literature**

Wikipedia states that "A prolific writer who often drew directly on his personal experience, Strindberg wrote more than sixty plays and more than thirty works of fiction, autobiography, history, cultural analysis, and politics during his career, which spanned four decades. A bold experimenter and iconoclast throughout, he explored a wide range of dramatic methods and purposes, from naturalistic tragedy, monodrama, and history plays, to his anticipations of expressionist and surrealist dramatic techniques. From his earliest work, Strindberg developed innovative forms of dramatic action, language, and visual composition.[8] He is considered the father of modern Swedish literature and his *The*

*Red Room* (1879) has frequently been described as the first modern Swedish novel. In Sweden, Strindberg is known as an essayist, painter, poet, and especially as a novelist and playwright, but in other countries he is known mostly as a playwright.”

### Strindberg's dramas

- En namnsdagsgäva (A Namesday Gift), 1869
- Fritänkaren (The Free Thinker), 1860
- I Rom (In Rome), 1870
- Hermione, 1871
- Den fredlöse (The Outlaw), 1871
- Mäster Olof (Master Olof), 1872
- Gillets hemlighet (The Secret of the Guild), 1880
- Anno fyrtiåtta (In the Year 1848), 1881
- Lycko-Pers resa (Lucky Peter's Travels), 1882
- Herr Bengt's hustru ("Sir Bengt's Wife"), 1882
- Marodörer (Marauders), 1886
- The Father, 1887
- Hemsöborna (Strindberg's adaption from his novel Natives of Hemsö), 1887
- Kamraterna (Comrades), adapted from Strindberg's Marodoerer with Axel, 1888
- Fröken Julie (Miss Julie), 1888
- Fordringsägare (Creditors), 1889
- Paria (Pariah), 1889
- Samum, 1890
- Debet och kredit, 1892
- Himmelrikets nycklar; eller, Sankte Per vandrar på jorden (The Keys of the Kingdom of Heaven or St. Peter Wanders on Earth), 1892
- Inför döden (Facing Death), 1892
- Moderskärlek (Motherly Love), 1892
- Bandet (The Bond and the Link), 1893
- Leka med elden (Playing with Fire), 1893
- Första varningen (The First Warning), 1893
- Till Damaskus, första delen (To Damascus, I), 1898
- Till Damaskus, andra delen (To Damascus, II), 1898
- Advent: Ett mysterium (Advent), 1898
- Vid högre rätt (At a Higher Court, 1899
- Gustav Vasa, 1899
- Erik XIV, 1899
- Folkungasagan (The Saga of the Folkungs), 1899
- Gustaf Adolf, 1900
- Påsk (Easter), 1900
- Engelbrekt, 1901

- Midsommar (Midsummer), 1901
- 'Kristina, 1901
- Dödsdansen (The Dance of Death), 1901
- Kronbruden (The Bridal Crown), 1901
- Kronbruden (The Bridal Crown), 1901
- Ett drömspel (A Dream Play), 1901
- Kaspers fet-tisdag (Casper's Shrove Tuesday), 1901
- Carl XII, 1901
- Gustav III, 1902
- Näktergalen i Wittenberg (The Nightingale of Wittenberg), 1903
- Through Deserts to Ancestral Lands, 1903
- Hellas, 1903
- The Lamb and the Beast, 1903
- Till Damaskus, tredje delen (To Damascus, III), 1904
- Oväder (The Storm) or (Storm Weather), 1907
- Brända tomten (The Burned Site) or (The Burned House), 1907
- Spöksonaten (The Ghost Sonata), 1907
- Pelikanen (The Pelican), 1907
- Abu Casems tofflor (Abu Casem's Slippers), 1908
- Sista riddaren (The Last of the Knights), 1908
- Bjaelbo-Jarlen (Earl Birger of Bjalbo), 1909
- Riksföreståndaren (The Regents), 1909
- Stora landsvägen (The Great Highway), 1909
- Svarta handsken (The Black Glove), 1909

### **Poetry, fiction, autobiography and other works**

- From Fjerdingen and Svartbäcken, short stories, 1877
- The Red Room, novel, 1879
- Gamla Stockholm (Old Stockholm), with Claes Lundin, cultural history, 1880
- I Vårbrytningen: Ungdomsarbeten, for children, Volumes I-VI, 1881
- Kulturhistoriska studier, 1881
- Dikter och verkligheter (Poems and Realities), verse and prose, 1881
- Svenska folket i helg och söcken, i krig och i fred, hemma och ute; eller, Ett tusen år av svenska bildningens och sedernas historia (The Swedish People on Holy Day and Everyday, in War and Peace, at Home and Abroad; or, A Thousand Years of the History of Swedish Culture and Manners), illustrations by Carl Larsson and C. E. Fritze, Volume I, 1881 and volume II, 1882
- Det nya riket (The New Kingdom), essay, 1882
- Svenska öden och äventyr (Swedish Destinies and Adventures), novel, 1883
- Dikter på vers och prosa (Poems in Verse and Prose), 1883
- Lik och olikt, 1884
- Sömngångarnätter och vakna dagar (verse), 1884



- Giftas (Married), two volumed short stories, Schleussner 1884-1886
- Kvarstadsresan (Journey into Detention), autobiography, 1885
- Utopier i verkligheten (Utopias in Reality), short stories, 1885
- Jäsningstiden (Time of Ferment), autobiographical novel, 1886
- Tjänstekvinnans son (The Son of a Servant), autobiography, 1886-1909
- Hemsöborna (The People of Hemsö), novel, 1887
- Vivisektioner, (Vivisections), essays includes On Psychic Murder, 1887
- Blomstermaalningar och djurstycken ungdomen tillägnade (Flowers and Animals), popular science, 1888
- The Defence of a Fool (Le Plaidoyer d'un fou), 1888
- Tschandala, novel, 1888
- Skaerkarlslif: Beraettelser (Life in the Skerries), short story, 1888
- Bland franska boender (Among French Peasants), non-fiction, 1889
- Om modern drama och modern teater (On Modern Drama and the Modern Theatre), essay, 1889
- En haxa (A Witch), novel, 1890
- I havsbandet, novel, 1890
- Tryckt och otryckt (Printed and unprinted), plays, essays, and other writings, 1890-1897
- Les Relations de la France avec la Suede jusqu'a nos jours, 1891
- Antibarbarus, essays, 1892
- Jardin des plantes (Botanical Gardens), science, 1896
- Hortus Merlini: Lettres sur la chimie; Sylva sylvarum, 1897
- Inferno, novel/autobiography, 1897
- Svensk natur (Swedish Nature), 1897
- Legender (Legends: Autobiographical Sketches), 1898
- Klostret (Monastery), novel, 1898
- Typer och prototyper inom mineralkemien: Festskrift till firandet af Berzelii femtioaarsminne, 1898
- Jakob brottas (Jacob Wrestling), journal, 1898
- Samvetsqual (Remorse), 1899
- Vaerldshistoriens mystik ((The Mysticism (or Mystique or Hidden Meaning) of World History)), essay, 1901
- Fagervik och Skamsund (Fair Haven and Foul Strand), 1902
- Ensam (Alone), novella, 1903
- Sagor (Fairy tales), stories, 1903
- Oeppna brev till Intima Teatern, essays, 1903
- Götiska rummen (Gothic Rooms), novel, 1904
- Historiska miniatyrer (Historical Thumbnails), fiction, 1905
- Ordalek och smaakonst (Word Play and Miniature Art), poems, 1905
- Taklagsoel, novella, 1907
- Syndabocken, novella, 1907
- Svarta fanor (Black Banners), novel, 1907

- Kammarspel, 1907
- En blaa bok (A Blue Book), essays and journal entries, four volumes, 1907-1912
- Fabler och smårre berättelser (Fables and Minor Stories), 1909
- Shakespeares Macbeth, Othello, Romeo och Julia, Stormen, Kung Lear, Henrik VIII, En Midsommarnattsdröm (Shakespeare's Macbeth, Othello, Romeo and Juliet, The Tempest, King Lear, Henry VIII, A Midsummer Night's Dream), 1909
- Tal till Svenska Nationen om olust i landet, levernet, litteraturen och laerdomen ... Sjunde upplagan (Speeches to the Swedish Nation), 1910
- Författaren: En själs utvecklingshistoria (Author: A psychic development history), 1910
- Folkstaten: Studier till en stundande författningsrevision (People's State: Studies in a forthcoming Constitutional Court), 1910
- Modersmaalets anor (The Origins of Our Mother Tongue), essay, 1910
- Vaerldspraakens roetter (The Roots of World Languages), 1910
- Religioes renaessans (Religious Renaissance), 1910
- Kina och Japan: Studier (China and Japan Studies), 1911
- Kinesiska språkets härkomst (Chinese language descent), 1912
- Samlade skrifter (Collected Works), fifty-five volumes, edited by John Landquist

## Posthumous

- The growth of a soul, translated by Claud Field, 1913
- På gott och ont (Of Good and Evil), 1914
- Genom öknar till arvland; eller, Moses (Through the Wilderness to the Promised Land; or, Moses) (Through Deserts to Ancestral Lands ), twenty-one tableaux, 1918
- Hellas; eller, Sokrates (Hellas; or, Socrates) (Hellas ), nineteen tableaux, 1918
- Lammet och vilddjuret; eller, Kristus (The Lamb and the Wild Beast; or, Christ) (The Lamb and the Beast ), fifteen tableaux, 1918
- Toten-Insel (Isle of the Dead), one scene, 1918
- Han och hon: En själs utvecklingshistoria (He and She: A soul's development history), 1919
- Efterspelet (Epilogue), 1920
- Strindbergs brev till Harriet Bosse: Natur & Kultur, 1932
- August Strindbergs och Ola Hanssons brevväxling, 1938
- Ättitalsnoveller (Stories of the eighties), 1959
- Det sjunkande Hellas (Greece in Decline), three-act verse, 1960
- Brev till min dotter Kerstin, letters, 1961
- Ur ockulta dagboken, journals, 1963, edited by Torsten Eklund
- Hövdingaminnen, illustrations by Otte Sköld, 1963

### 3.3 Anton Chekhov

#### One of the world's greatest writers

Anton Chekhov (1860-1904) is generally considered to be one of the world's greatest writers. Together with Henrik Ibsen and August Strindberg, he was a pioneer of modern forms in literature and drama. His work influences many other dramatists and writers.

#### Chekhov's childhood and education

Anton Chekhov was born in the port city of Taganrog on the Sea of Azov in southern Russia. He was the third of six surviving children. His childhood was made unhappy by his father's tyrannical and abusive behavior towards his mother.

In 1876, Chekhov's father was declared bankrupt. He had overextended himself building a new house, and to avoid debtor's prison, he fled to Moscow, where his two eldest sons were studying at the university. In Moscow the family lived in poverty. Meanwhile, Anton Chekhov remained behind to complete his studies and to sell the family's possessions. He supported himself by private tutoring, and by writing for newspapers. He sent all the money that he could spare to his family in Moscow.

#### Medicine is my lawful wife - literature my mistress

In 1879, Anton Chekhov joined his family in Moscow, and started his medical studies. While studying medicine, he soon began writing short stories, using the proceeds pay for his tuition and to help his family. As he wrote more and more, he became a better and better writer. In the end, writing became his passion, and as the quality of his work improved, he was awarded the Pushkin Prize for literary excellence.

When Anton Chekhov qualified as a physician he accepted no fees for treating poor people, and thus he made more money from writing than from his work as a doctor.

#### Chekhov's greatest plays

Among Chekhov's plays four are considered to be his masterpieces

- The Seagull (1896)-a comedy in four acts
- Uncle Vanya (1899-1900)-scenes from country life in four acts; based on The Wood Demon
- Three Sisters (1901)-a drama in four acts
- The Cherry Orchard (1904)-a comedy in four acts

The first performance of *The Seagull* was a disaster. However it was performed two years later by Konstantin Stanislavski's Moscow Art Theatre, where the play received great success. In fact, it was the performances of Chekhov's greatest plays by Stanislavski's Moscow Art Theatre that established Chekhov's reputation as a great dramatist.

## Chekhov's death

Anton Chekhov died at the age of 44 in 1904 from tuberculosis, a disease with which he had been struggling for many years.

## Chekhov's plays

- Untitled Play (discovered 19 years after the author's death in manuscript form with title page missing; most commonly known as *Platonov* in English; 1878)-adapted in English by Michael Frayn as *Wild Honey* (1984)
- *Ivanov* (1887)-a play in four acts
- *The Wood Demon* (1889)-a comedy in four acts; eight years after the play was published Chekhov returned to the work and extensively revised it into *Uncle Vanya* (see below)
- *The Seagull* (1896)-a comedy in four acts
- *Uncle Vanya* (1899-1900)-scenes from country life in four acts; based on *The Wood Demon*
- *Three Sisters* (1901)-a drama in four acts
- *The Cherry Orchard* (1904)-a comedy in four acts
- *On the High Road* (1884)-a dramatic study in one act
- *On the Harmful Effects of Tobacco* (1886, 1902)-a monologue in one act
- *Swansong* (1887)-a dramatic study in one act
- *The Bear or The Boor* (1888)-a farce in one act
- *A Marriage Proposal* (c. 1889)-a farce in one act
- *A Tragedian in Spite of Himself or A Reluctant Tragic Hero* (1889)-a farce in one act
- *The Wedding* (1889)-a play in one act
- *Tatiana Repina* (1889)-a drama in one act
- *The Night before the Trial* (the 1890s)-a play in one act; sometimes considered unfinished
- *The Festivities or The Anniversary* (1891)-a farce in one act



Figure 3.8: Portrait of young Chekhov in country clothes.



Figure 3.9: Chekhov in 1889.



Figure 3.10: Chekhov with Leo Tolstoy at Yalta, 1900.





Figure 3.11: Chekhov and Olga, 1901, on their honeymoon.



## Novel

- The Shooting Party (1884)

## Novellas

- The Steppe (1888)
- A Dreary Story (1889)
- The Duel (1891)
- The Wife (1892)
- Ward No. 6 (1892)
- The Story of an Unknown Man (1893)
- Three Years (1895)
- My Life (1896)
- In the Ravine (1900)

## A few of Chekhov's more than 500 short stories

- A Letter to a Learned Neighbor, 9 March 1880
- Elements Most Often Found in Novels, Short Stories, etc., 9 March 1880
- Chase Two Rabbits, Catch None, 11 May 1880
- Papa, 29 June 1880
- Before the Wedding, 12 October 1880
- Artists' Wives, 7 December 1880
- The Temperaments, September 1881
- St. Peter's Day, 29 June 1881
- On the Train, 29 September 1881
- In the Train Car, October 1881
- The Trial, 23 October 1881
- This and That: Four Vignettes, October 1881
- A Sinner from Toledo, 23 December 1881
- Sarah Bernhardt Comes to Town, December 1881
- Questions Posed by a Mad Mathematician, February 1882
- Supplementary Questions for the Statistical Census, Submitted by Antosha Chekhonte, February 1882
- A Confession, or Olya, Zhenya, Zoya, 20 Mar 1882
- Green Scythe, April 1882
- Village Doctors, 18 June 1882
- A Living Chattel, August 1882
- Life as a Series of Questions and Exclamations, September 1882
- Late-blooming Flowers, October-November 1882
- An Unsuccessful Visit, 22 November 1882
- Confession, or Olya, Zhenya, Zoya, December 1882
- Bibliography, 16 January 1883

- A Hypnotic Seance [A Seance], 24 January 1883
- Rapture, Joy, January 1883
- A Lawyer's Romance: A Protocol, 5 February 1883
- At the Barber's, 7 February 1883
- Advice, 12 February 1883
- The Cross, 12 February 1883
- Questions and Answers, 12 February 1883
- The Collection, 18 February 1883
- An Incident at Law, 17 March 1883
- An Enigmatic Nature, 19 March 1883
- America in Rostov on the Don, 21 March 1883
- Heights, 9 April 1883
- A Classical Student, 7 May 1883
- The Cat, 14 May 1883
- How I Came to Be Lawfully Wed, 11 June 1883
- Mr. Gulevich, Writer, and the Drowned Man, June 1883
- The Potato and the Tenor, June 1883
- The Death of a Government Clerk The Death of a Civil Servant, 2 July 1883
- Goat or Scoundrel?, 23 July 1883
- A Daughter of Albion, 13 August 1883
- The Trousseau, August? 1883
- An Inquiry, 3 September 1883
- The Fool, or The Retired Sea Captain, 17 September 1883
- Mayonnaise, 17 September 1883
- In Autumn, September? 1883
- Fat and Thin [Lean and Fat], 1 October 1883
- The Grateful German, 1 October 1883
- A Tragic Actor [A Tragic Role], 8 October 1883
- A Sign of the Times, 22 October 1883
- At Sea, 29 October 1883
- From the Diary of a Young Girl, 29 October 1883
- The Stationmaster, 5 November 1883
- A Slander [The Slanderer], 12 November 1883
- The Bird Market, November? 1883
- A New Illness and an Old Cure, 1883?
- The Tutor, 1884
- The Decoration, 14 January 1884
- A Woman's Revenge, 2 February 1884
- O Women, Women!, 15 February 1884
- Choristers, 25 February 1884
- The Complaints Book, 10 March 1884
- Two Letters, 10 March 1884
- Perpetuum Mobile, 17 March 1884

- Reading. 24 March 1884
- The Album. 5 May 1884
- Minds in Ferment, 16 June 1884
- The Chameleon, 8 September 1884
- After the Fair, 13 September 1884
- What Is To Be Done?, 22 September 1884
- In the Graveyard, 6 October 1884
- A Dissertation on Drama, 3 November 1884
- At the Patient's Bedside [At the Sickbed], 1 December 1884
- Oysters, December 1884,
- The Swedish Match [The Safety Match], 1884
- A Living Chronology, 23 February 1885
- At the Bathhouse, 9 March 1885
- Small Fry, 23 March 1885
- In an Hotel [In a Hotel], 18 May 1885
- Boots, 3 June 1885
- Nerves, 8 June 1885
- A Country Cottage, 15 June 1885
- Trickery: An Extremely Ancient Joke, 22 June 1885
- Malingerers, 29 June 1885
- My Love, June 1885
- The Fish [The Turbot], 1 July 1885
- At the Pharmacy, 6 July 1885
- A Horsey Name, 7 July 1885
- Gone Astray, 15 July 1885
- The Huntsman, 18 July 1885
- A Prelude to a Marriage, 20 July 1885
- A Malefactor, 24 July 1885
- A Man of Ideas, 10 August 1885
- The Head of the Family, 26 August 1885
- Advertisement, August 1885
- A Dead Body, 9 September 1885
- Women's Good Fortune, 14 September 1885
- The Cook's Wedding, 16 September 1885
- Sergeant Prishibeyev, 5 October 1885
- In a Strange Land, 12 October 1885
- To Cure a Drinking Bout [A Cure for Drinking], 26 October 1885
- Doctor's Advice, October? 1885
- The Writer, 11 November 1885
- Overdoing It [Overseasoned], 16 November 1885
- Old Age, 23 November 1885
- Sorrow [Grief / Misery / Woe], 25 November 1885
- Oh! The Public!, 30 November 1885

- Marriage in 10-15, Years' Time November? 1885
- My Talk with Edison Tchekov and Edison, 7 December 1885
- Murder Will Out, 14 December 1885
- Mari d'Elle [Her Husband], 18 December 1885
- The Looking Glass, 30 December 1885

### Letters (In English translation)

- Letters of Anton Tchekhov to His Family and Friends: With a Biographical Sketch. Translated by Constance Garnett. New York. 1920. Internet Archive on-line edition.
- Letters on the Short Story, the Drama, and Other Literary Topics, by Anton Chekhov. Selected and Edited by Louis S. Friedland. London. 1924.
- The Letters of Anton Pavlovitch Tchekhov to Olga Leonardovna Knipper. Translated from the Russian by Constance Garnett. New York.
- The Life and Letters of Anton Tchekov. Translated and Edited by S.S. Kotliansky and Philip Tomlinson. New York. 1925.
- The Personal Papers of Anton Chekhov. Introduction by Matthew Josephson. New York. 1948.
- The Selected Letters of Anton Chekhov. Edited by Lillian Hellman and translated by Sidonie Lederer. New York. 1955.
- DEAR WRITER, DEAR ACTRESS: The Love Letters of Anton Chekhov and Olga Knipper. Ecco, 1997,
- Anton Chekhov's Life and Thought: Selected Letters and Commentary. Translated by Simon Karlinsky, Michael Henry Heim, Northwestern University Press, 1997.
- A Life in Letters. Translated by Rosamund Bartlett, Anthony Phillips. Penguin Books, 2004.

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2. Ferguson, Robert (2001) *Henrik Ibsen: A New Biography*. New York: Dorset Press.
3. Goldman, Michael, *Ibsen: The Dramaturgy of Fear*, Columbia University Press, 1998
4. Haugan, JÅ\_rgen, *Henrik Ibsens Metode: Den Indre Utvikling Gjennem Ibsens Dramatikk* (Norwegian: Gyldendal Norsk Forlag. 1977)
5. Haave, JÅ\_rgen, *Familien Ibsen*, Museumsforlaget, 2017,
6. Jensen, Morten Høi, *Escape Artist* (review of Ivo de Figueiredo, Henrik Ibsen: The Man and the Mask, translated from the Norwegian by Robert Ferguson, Yale University Press, 694 pp.), *The New York Review of Books*, vol. LXVI, no. 17 (7 November 2019), pp. 26-28.
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8. Johnston, Brian, *To the Third Empire: Ibsen's Early Plays*, University of Minnesota Press (1980)

9. Johnston, Brian, *Text and Supertext in Ibsen's Drama*, Pennsylvania State Press (1988)
10. Koht, Halvdan. *The Life of Ibsen translated by Ruth Lima McMahon and Hanna Astrup Larsen*. W. W. Norton & Company, Inc., New York, 1931
11. Kryś, Svitlana, *A Comparative Feminist Reading of Lesia Ukrainka's and Henrik Ibsen's Dramas*. Canadian Review of Comparative Literature 34.4 (Dec. 2007 [Sept 2008]): pp. 389-409
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15. Shaw, George Bernard. *The Quintessence of Ibsenism (1891)*. The classic introduction, setting the playwright in his time and place.
16. Sprinchorn, Evert, *Ibsen's Kingdom: The Man and His Works*, Yale University Press, 2021. ISBN 97803002286
17. Everdell, William R., *The First Moderns: Profiles in the Origins of Twentieth-Century Thought*. Chicago: University of Chicago Press, 1997. ISBN 0-226-22480-5 (cloth) ISBN 0-226-22481-3 (bpbk)
18. Brita M. E. Mortensen, Brian W. Downs, *Strindberg: An Introduction to His Life and Work*, Cambridge: Cambridge University Press, 1965 [1]
19. Gundlach, Angelika; Scherzer, J  rg (Ed.): *Der andere Strindberg - Materialien zu Malerei, Photographie und Theaterpraxis*, Frankfurt a. M.: Insel-Verlag, 1981.
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## Chapter 4

# GREAT DRAMATISTS OF FRANCE

### 4.1 Voltaire

**Voltaire (1694-1778)**

#### **Voltaire's early life and education**

Francois-Marie Arouet, who later changed his name to Voltaire, was born in Paris. His father was a lawyer and a minor treasury official, while his mother's family was on the lowest rank of the French nobility. He was educated by Jesuits at Collège Louis-le-Grande, where he learned Latin theology and rhetoric. He later became fluent in Italian, Spanish and English.

#### **Voltaire becomes a writer**

Despite his father's efforts to make him study law, the young Voltaire was determined to become a writer. He eventually became the author of more than 2,000 books and pamphlets and more than 20,000 letters. His works include many forms of writing, including plays, poems, novels, essays and historical and scientific works. His writings advocated civil liberties, and he used his satirical and witty style of writing to criticize intolerance, religious dogma and absolute monarchy. Because of the intolerance and censorship of his day, he was frequently in trouble and sometimes imprisoned. Nevertheless, his works were very popular, and he eventually became extremely rich, partly through clever investment of money gained through part ownership of a lottery.

#### **Exile in England**

During a period of forced exile in England, Voltaire mixed with the English aristocracy, meeting Alexander Pope, John Gay, Jonathan Swift, Lady Mary Wortley Montague, Sarah,



Duchess of Marlborough, and many other members of the nobility and royalty. He admired the English system of constitutional monarchy, which he considered to be far superior to the absolutism then prevailing in France. In 1733, he published a book entitled *Letters concerning the English Nation*, in London. When French translation was published in 1734, Voltaire was again in deep trouble. In order to avoid arrest, he stayed in the country château belonging to Émilie du Châtelet and her husband, the Marquis du Châtelet.

## Voltaire and Madame du Châtelet

When French translation was published in 1734, Voltaire was again in deep trouble. In order to avoid arrest, he stayed in the country château belonging to Émilie du Châtelet and her husband, the Marquis du Châtelet.

As a result, Madame du Châtelet became his mistress and the relationship lasted for 16 years. Her tolerant husband, the Marquis, who shared their intellectual and scientific interests, often lived together with them. Voltaire paid for improvements to the château, and together, the Marquis and Voltaire collected more than 21,000 books, and enormous number for that time. Madame du Châtelet translated Isaac Newton's great book, *Principia Mathematica*, into French, and her translation was destined to be the standard one until modern times. Meanwhile, Voltaire wrote a French explanation of the ideas of the *Principia*, which made these ideas accessible to a wide public in France. Together, the Marquis, his wife and Voltaire also performed many scientific experiments, for example experiments designed to study the nature of fire.

## Voltaire's collected works

Voltaire's vast literary output is available today in approximately 200 volumes, published by the University of Oxford, where the Voltaire Foundation is now established as a research department.



Figure 4.1: Voltaire used his satirical and witty style of writing to criticize intolerance, religious dogma and absolute monarchy. He wrote more than 2,000 books and pamphlets and more than 20,000 letters. His writings made a significant contribution to the Enlightenment, and paved the way for revolutions both in France and America.



Figure 4.2: The frontpiece of Voltaire's book popularizing Newton's ideas for French readers. Madame du Châtelet appears as a muse, reflecting Newton's thoughts down to Voltaire.



Figure 4.3: *Elémens de la philosophie de Neuton*, 1738.





Figure 4.4: *Die Tafelrunde* by Adolph von Menzel: guests of Frederick the Great at Sanssouci, including members of the Prussian Academy of Sciences and Voltaire (third from left).



Figure 4.5: **Voltaire's château at Ferney, France.**



Figure 4.6: Voltaire at 70; engraving from 1843 edition of his *Philosophical Dictionary*.





Figure 4.7: An illustration of a scene from *Candide*, where the protagonist encounters a slave in French Guiana.

### A few of Voltaire's more than 50 plays

- Œdipe (1718)
- Artémire (1720)
- Mariamne (1724)
- Brutus (1730)
- éryphile (1732)
- Zaïre (1732), inspiration for Zaira, opera by Vincenzo Bellini (1829)
- Alzire, ou les Américains (1736), inspiration for Alzira, opera by Giuseppe Verdi (1845)
- Zulima (1740)[271]
- Mahomet (1741)
- Mérope (1743)
- La princesse de Navarre (1745)
- Sémiramis (1748), inspiration for Semiramide, opera by Gioachino Rossini (1823)
- Nanine (1749)
- L'Orphelin de la Chine (1755)
- Socrate (published 1759)
- La Femme qui a Raison (1759)
- Tancrède (1760), inspiration for Tancredi, opera by Gioachino Rossini (1813)
- Don Pédre, roi de Castille (1774)
- Sophonisbe (1774)
- Irène (1778)
- Agathocle (1779)

### Non-fiction

- Letters on the Quakers (1727)
- Letters concerning the English nation (London, 1733) (French version entitled Lettres philosophiques sur les Anglais, Rouen, 1734), revised as Letters on the English (circa 1778)
- "Le Mondain" (1736)
- Sept Discours en Vers sur l'Homme (1738)
- The Elements of Sir Isaac Newton's Philosophy (1738; 2nd expanded ed. 1745)
- Dictionnaire philosophique (1752)
- The Sermon of the Fifty (1759)
- The Calas Affair: A Treatise on Tolerance (1762)
- Traité sur la tolérance (1763)
- Ce qui plaît aux dames (1764)
- Idées républicaines (1765)
- La Philosophie de l'histoire (1765)

- Questions sur les Miracles (1765)
- L'Ingénu (1767)
- La Princesse de Babylone (1768)
- Des singularités de la nature (1768)
- Les Dialogues d'Evhémère (1777)

## History

- History of Charles XII, King of Sweden (1731)
- The Age of Louis XIV (1751)
- The Age of Louis XV (1746A, 1752; published separately 1768)
- Annals of the Empire - Charlemagne, AD 742 - Henry VII 1313, Vol. I (1754)
- Annals of the Empire - Louis of Bavaria, 1315 to Ferdinand II 1631 Vol. II (1754)
- Essay on Universal History, the Manners, and Spirit of Nations (1756)
- History of the Russian Empire Under Peter the Great (Vol. I 1759; Vol. II 1763)

## Novellas

- The One-eyed Street Porter, Cossi-sancta (1715)
- Micromégas (1738)
- The World as it Goes (1750)
- Memnon (1750)
- Bababec and the Fakirs (1750)
- Timon (1755)
- Plato's Dream (1756)
- The Travels of Scarmentado (1756)
- The Two Consoled Ones (1756)
- Zadig, or, Destiny (1757)
- Candide, or Optimism (1758)
- Story of a Good Brahman (1759)
- The King of Boutan (1761)
- The City of Cashmere (1760)
- An Indian Adventure (1764)
- The White and the Black (1764)
- Jeannot and Colin (1764)
- The Blind Judges of Colors (1766)
- The Princess of Babylon (1768)
- The Man with Forty Crowns (1768)
- The Letters of Amabed (1769)
- The Huron, or Pupil of Nature (1771)
- The White Bull (1772)
- An Incident of Memory (1773)
- The History of Jenni (1774)
- The Travels of Reason (1774)
- The Ears of Lord Chesterfield and Chaplain Goudman (1775)

## Collected works

- Oeuvres complètes de Voltaire, A. Beuchot (ed.). 72 vols. (1829-1840)
- Oeuvres complètes de Voltaire, Louis E.D. Moland and G. Bengesco (eds.). 52 vols. (1877-1885)
- Oeuvres complètes de Voltaire, Theodore Besterman, et al. (eds.). 144 vols. (1968-2018)

## 4.2 Molière

### Molière's early life and education

Jean-Baptiste Poquelin (1622-1673). better known by his stage name, Molière, was born into prosperous French family. He studied at the Collège de Clermont, and then spent 13 years as an itinerant actor.

### Molière's plays gain favor with the king's brother

Besides acting, Molière began to write plays, and with such success that he soon attracted the patronage of the Duke d'Orleans, brother of king Louis XIV.

### Command performances for Louis XIV at the Louvre

Finally, Molière's plays were so successful that he became the official playwright of the royal court. His plays were performed at the command of the king at the Louvre, which was then a palace rather than a museum.

### Criticism from the Church

Despite his great success, Molière's biting satire provoked serious opposition. For example, his play, *Tartouf*, which satirizes religious hypocrisy, was banned at the instigation of the Catholic Church.

### Death from tuberculosis

In 1673, Molière was playing the part of the hypochondriac Argan in *The Imaginary Invalid*. In the middle of the performance, he was seized with a fit of coughing. He finished the performance but died soon afterwards from pulmonary tuberculosis, a disease from which he had long been suffering.

## Molière's legacy

Molière is considered to have been one of the finest writers in the French language. He even had an impact on French, since many phrases from his plays are in common use. For example,

- A *tartuffe* is a hypocrite, especially a hypocrite displaying affected morality or religious piety.
- A *harpagon*, named after the main character of *The Miser*, is an obsessively greedy and cheap man.
- The statue of the Commander (*statue du Commandeur*) from *Don Juan* is used as a model of implacable rigidity (*raide comme la statue du Commandeur*).
- In *Les Fourberies de Scapin*, Act II, scene 7, Grönte is asked for ransom money for his son, allegedly held in a galley. He repeats, "What the deuce did he want to go into that galley for?" ("Que diable allait-il faire dans cette galère?") The phrase "to go into that galley" is used to describe unnecessary difficulties a person has sought.
- In *Le médecin malgré lui*, forced to impersonate a doctor, the chancer Sganarelle examines a young woman who is faking muteness in order to delay an arranged marriage. He then delivers to her father a "diagnosis" which consists of strings of gibberish, dog latin and recursive explanations which conclude with an authoritative "and so that is why your daughter is mute" ("Et voilà pourquoi votre fille est muette"). The phrase is used wholesale to mock an unsatisfactory explanation.
- Monsieur Jourdain in *Le Bourgeois gentilhomme* arranges to be tutored in good manners and culture, and is delighted to learn that, because every statement that is not poetry is prose, he therefore has been speaking prose for 40 years without knowing it ("Par ma foi, il y a plus de quarante ans que je dis de la prose, sans que j'en susse rien"). The more modern phrase "je parle de la prose sans le savoir" is used by a person who realizes that he was more skilled or better aligned than he thought.
- In the *Comédie-ballet* "George Dandin" (1668), Act I, scene 7, the main character uses the phrase "Tu l'as voulu, George Dandin" ("You wanted it, George Dandin") to address himself when his rich wife cheats on him. Now the phrase is used to reproach someone ironically, something like "You did it yourself".



Figure 4.8: Jean-Baptiste Poquelin (1622-1673), better known by his stage name, Molière.





Figure 4.9: Madeleine Béjart in *Les précieuses ridicules*. She was a famous actress and theatre director. Together with Molière, she co-founded the Illustre Théâtre. Molière had an affair with her, and later, without discontinuing the affair, he married her 17-year-old daughter, Armande.



Figure 4.10: Armande Béjart. Like her mother, Madeleine Béjart, she was a famous actress. Molière married her when she was 17 and he 40. They had three children together. A contemporary said of her, “She was beautiful, she was gallant, she was very intelligent, she sang, she danced well, she played all kinds of instruments, she wrote very nicely in verse and prose and her conversation was very entertaining. She was over all one of the best actresses of her age and her acting had so much charm, that it really inspired all the feigned passion of the plays one saw her represent at the Theatre.”





Figure 4.11: Jean-Baptiste Lully (1632-1687), the French composer who wrote the music to accompany many of Molière's plays and ballets.

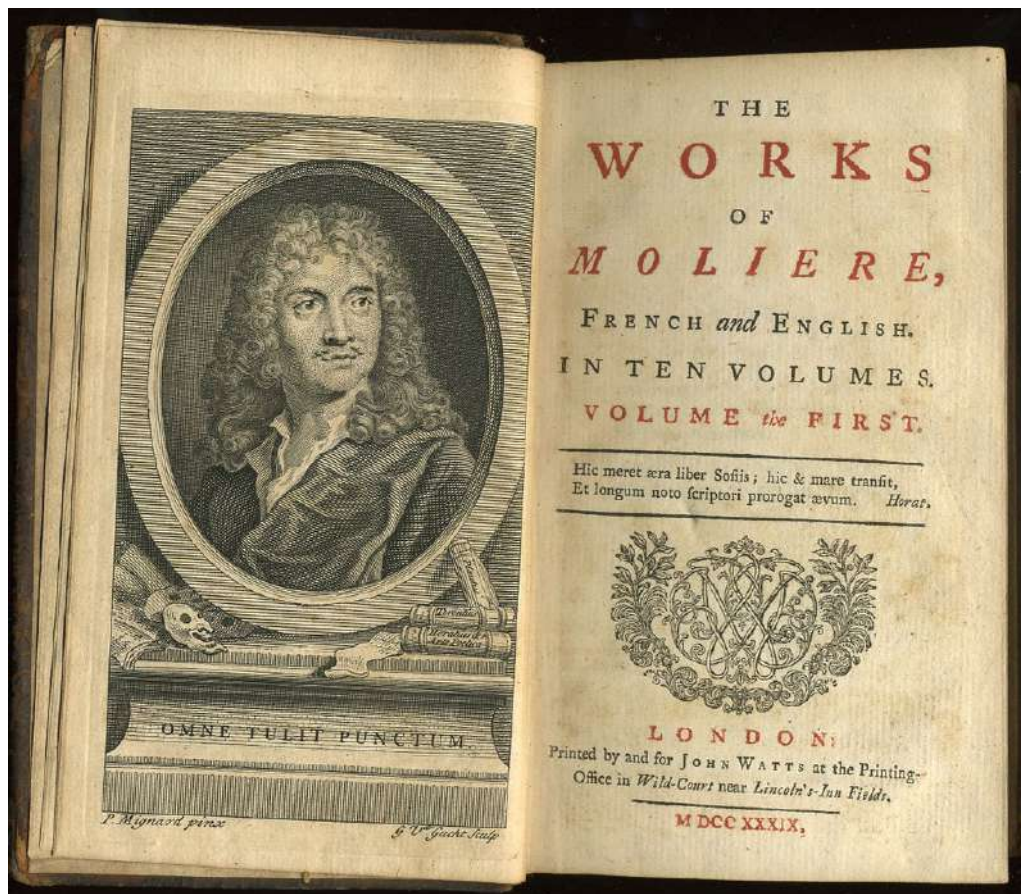


Figure 4.12: First volume of a 1739 translation into English of all of Molière's plays, printed by John Watts.

### List of Molière's major plays

- *Le Médecin volant* (1645)-The Flying Doctor
- *La Jalousie du barbouillé* (1650)-The Jealousy of le Barbouillé
- *L'étourdi ou les Contretemps* (1655)-The Blunderer, or, the Counterplots
- *Le Dépit amoureux* (16 December 1656)-The Love-Tiff
- *Le Docteur amoureux* (1658), the first play performed by Molière's troupe for Louis XIV (now lost)-The Doctor in Love
- *Les Précieuses ridicules* (18 November 1659)-The Affected Young Ladies
- *Sganarelle ou Le Cocu imaginaire* (28 May 1660)-Sganarelle, or the Imaginary Cuck-old
- *Dom Garcie de Navarre ou Le Prince jaloux* (4 February 1661)-Don Garcia of Navarre or the Jealous Prince
- *L'école des maris* (24 June 1661)-The School for Husbands
- *Les Fâcheux* (17 August 1661)-The Bores (also translated The Mad)
- *L'école des femmes* (26 December 1662; adapted into *The Amorous Flea*, 1964)-The School for Wives
- *La Jalousie du Gros-René* (15 April 1663; now lost)-The Jealousy of Gros-René
- *La Critique de l'école des femmes* (1 June 1663)-Critique of the School for Wives
- *L'Impromptu de Versailles* (14 October 1663)-The Versailles Impromptu
- *Le Mariage forcé* (29 January 1664)-The Forced Marriage
- *Gros-René, petit enfant* (27 April 1664; now lost)-Gros-René, Small Child
- *La Princesse d'élide* (8 May 1664)-The Princess of Elid
- *Tartuffe ou L'Imposteur* (12 May 1664)-Tartuffe, or, the Impostor
- *Dom Juan ou Le Festin de pierre* (15 February 1665)-Don Juan, or, The Stone Banquet (subtitle also translated The Stone Guest, The Feast with the Statue, &c.)
- *L'Amour médecin* (15 September 1665)-Love Is the Doctor
- *Le Misanthrope ou L'Atrabilaire amoureux* (4 June 1666)-The Misanthrope, or, the Cantankerous Lover
- *Le Médecin malgré lui* (6 August 1666)-The Doctor in Spite of Himself
- *Mélicerte* (2 December 1666)
- *Pastorale comique* (5 January 1667)-Comic Pastoral
- *Le Sicilien ou L'Amour peintre* (14 February 1667)-The Sicilian, or Love the Painter
- *Amphitryon* (13 January 1668)
- *George Dandin ou Le Mari confondu* (18 July 1668)-George Dandin, or the Abashed Husband
- *L'Avare ou L'école du mensonge* (9 September 1668)-The Miser, or, the School for Lies
- *Monsieur de Pourceaugnac* (6 October 1669)
- *Les Amants magnifiques* (4 February 1670)-The Magnificent Lovers
- *Le Bourgeois gentilhomme* (14 October 1670)-The Bourgeois Gentleman

- Psyché (17 January 1671)-Psyche
- Les Fourberies de Scapin (24 May 1671)-The Impostures of Scapin
- La Comtesse d'Escarbagnas (2 December 1671)-The Countess of Escarbagnas
- Les Femmes savantes (11 March 1672)-The Learned Ladies
- Le Malade imaginaire (10 February 1673)-The Imaginary Invalid (or The Hypochondriac)

### 4.3 Eugène Ionesco

#### Ionesco's childhood and education

Although born in Romania, Eugène Ionesco spent most of his childhood in France. However, he returned to Romania in 1925, where he attended Saint Sava National College. He then studied French literature at the University of Bucharest. In 1936, he married Rodica Burileanu, with whom he had a daughter. Ionesco and his family lived in France during World War II.

#### A transformative experience

During Ionesco's childhood in France, he had an experience which (as he said later) completely changed his outlook on life. According to Deborah B. Gaensbauer, author of *Eugène Ionesco Revisited*, "Walking in summer sunshine in a white-washed provincial village under an intense blue sky, [Ionesco] was profoundly altered by the light. He was struck very suddenly with a feeling of intense luminosity, the feeling of floating off the ground and an overwhelming feeling of well-being. When he floated back to the ground and the light left him, he saw that the real world in comparison was full of decay, corruption and meaningless repetitive action. This also coincided with the revelation that death takes everyone in the end. Much of his later work, reflecting this new perception, demonstrates a disgust for the tangible world, a distrust of communication, and the subtle sense that a better world lies just beyond our reach..."

The themes of many of Ionesco's plays reflect this experience.

#### Theatre of the Absurd

The Theatre of the Absurd was a movement in drama which followed World War I. The spectacle of the immense suffering caused by the war for no good reason, gave playwrights a revulsion against the ugliness and lack of logic of the real world. Their plays reflected the absurdity of war. Ionesco was only one of the authors in this movement. The Irish playwright, Samuel Becket was another.

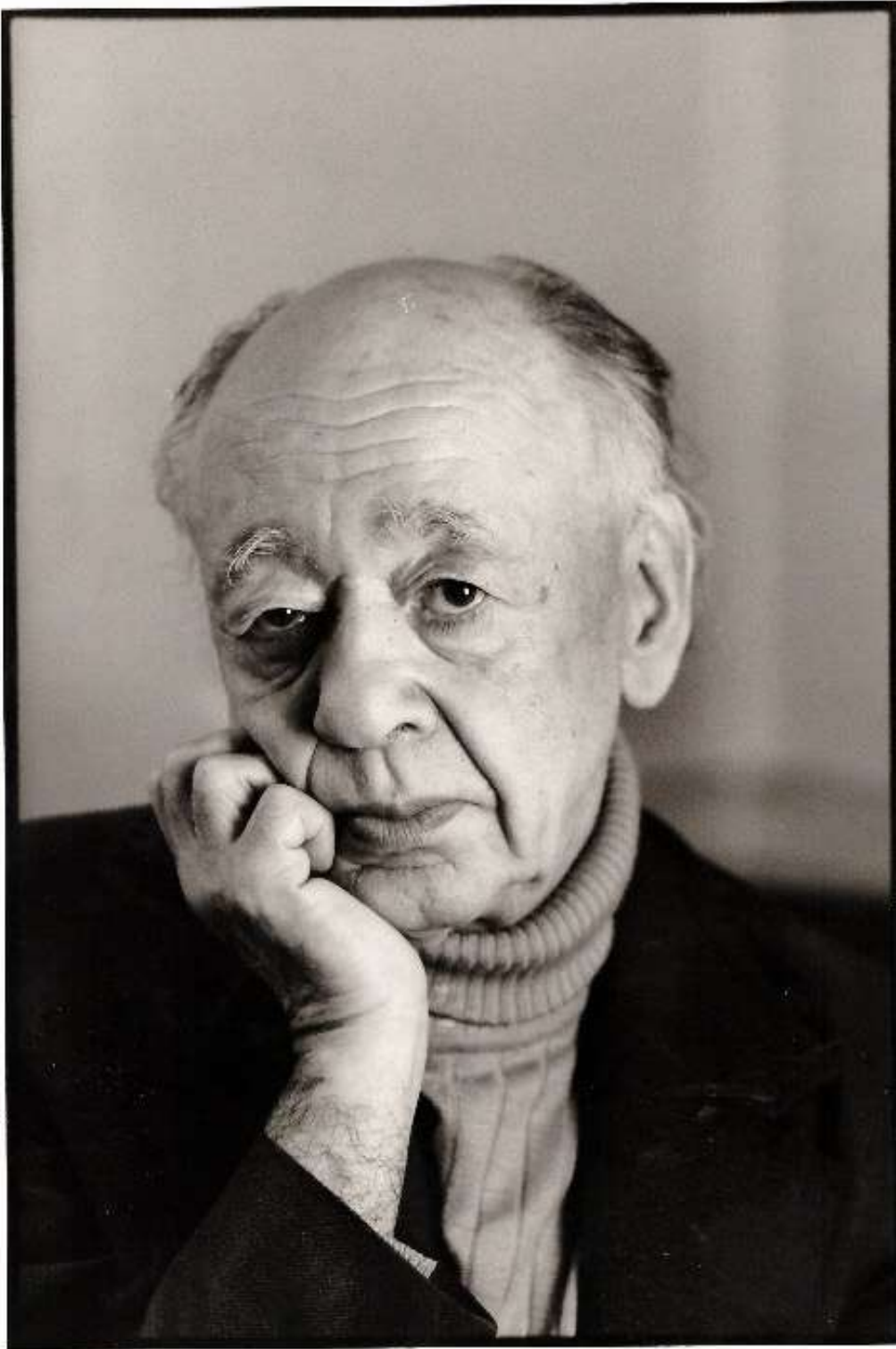




Figure 4.13: The Romanian-French playwright, Eugène Ionesco (1909-1994) in 1993.



Figure 4.14: Romanian postage stamp depicting Ionesco.







### Long plays

- Amédée, or How to Get Rid of It (1954)
- The Killer (1958)
- Rhinoceros (1959)
- Exit the King (1962)
- Stroll in the Air (1962)
- Hunger and Thirst (1964)
- The Killing Game aka Here Comes a Chopper (1970)
- Macbett (1972)
- Oh, What a Bloody Circus aka A Hell of a Mess (1973)
- Man with Bags (1977)
- Journeys Among the Dead (1980)

### Short plays

- The Bald Soprano (1950)
- Salutations (1950)
- The Lesson (1951)
- The Motor Show (1951)



- The Chairs (1952)
- The Leader (1953)
- Victims of Duty (1953)
- Maid to Marry (1953)
- Jack, or The Submission (1955)
- The New Tenant (1955)
- The Picture (1955)
- Improvisation (1956)
- The Foot of the Wall (1956)
- The Future is in Eggs, or It Takes All Sorts to Make a World (1957)
- Foursome (1959)
- Frenzy for Two, or More (1962)
- The Oversight (1966)

## **Vignettes**

- The Duel (1971)
- Double Act (1971)

## **Fiction**

- The Colonel's Photograph and Other Stories (1962)
- The Hermit (1973)
- Stories 1, 2, 3, 4 (2012)

## **Non-fiction**

- Hugoliad, or The Grotesque and Tragic Life of Victor Hugo (1935, published 1982)
- Notes and Counter-Notes (1962)
- Fragments of a Journal (1967)
- Present Past Past Present (1968)

## **Film scenarios**

- Anger (1961)
- La vase (Slime) (1971)

## Untranslated works

### Non-fiction

- Nu (1934)
- Antidotes (1977)
- Un homme en question (1979)
- Le blanc et le noir (1981)
- La quête intermittente (1987)

### Plays

- Le vicomte (1950)
- La nièce-épouse (1953)
- Exercices de conversation et de diction francaises pour étudiants américains (1966)

## Suggestions for further reading

1. App, Urs. *The Birth of Orientalism*. Philadelphia: University of Pennsylvania Press, 2010 (hardcover,
2. Besterman, Theodore, *Voltaire*, (1969).
3. Brumfitt, J. H. *Voltaire: Historian* (1958) online edition Archived 5 May 2012 at the Wayback Machine.
4. Carlyle, Thomas (1829). *Voltaire*. Critical and Miscellaneous Essays: Volume I. The Works of Thomas Carlyle in Thirty Volumes. Vol. XXVI. New York: Charles Scribner's Sons (published 1904). pp. 396-468.
5. Davidson, Ian, *Voltaire: A Life*, London, Profile Books, 2010. ISBN 978-1-60598-287-8.
6. Gay, Peter, *Voltaire's Politics, The Poet as Realist*, Yale University, 1988.
7. Hadidi, Djavâd, *Voltaire et l'Islam*, Publications Orientalistes de France, 1974.
8. Knapp, Bettina L. *Voltaire Revisited* (2000).
9. Mason, Haydn, *Voltaire: A Biography* (1981)
10. McElroy, Wendy (2008). *Voltaire (1694-1778)*. In Hamowy, Ronald (ed.). The Encyclopedia of Libertarianism. Thousand Oaks, CA: Sage; Cato Institute. p. 523.
11. Muller, Jerry Z., 2002. *The Mind and the Market: Capitalism in Western Thought*. Anchor Books.
12. Quinones, Ricardo J. *Erasmus and Voltaire: Why They Still Matter* (University of Toronto Press; 2010) 240 pages; Draws parallels between the two thinkers as voices of moderation with relevance today.
13. Schwarzbach, Bertram Eugene, *Voltaire's Old Testament Criticism*, Librairie Droz, Geneva, 1971.
14. Torrey, Norman L., *The Spirit of Voltaire*, Columbia University Press, 1938.
15. Vernon, Thomas S. (1989). *Chapter V: Voltaire*. Great Infidels. M & M Press.
16. Wade, Ira O. (1967). *Studies on Voltaire*. New York: Russell & Russell.

17. Wright, Charles Henry Conrad, *A History of French Literature*, Oxford University Press, 1912. The Cambridge Companion to Voltaire, ed. by Nicholas Cronk, 2009.
18. Alberge, Claude (1988). *Voyage de Molière en Languedoc (1647-1657)*. Montpellier: Presses du Languedoc.
19. Dormandy, Thomas (2000). *The White Death: A History of Tuberculosis*. New York University Press, p. 10. ISBN 9780814719275.
20. Gaines, James F., editor (2002). *The Molière Encyclopedia*. Westport, Connecticut: Greenwood Press.
21. Hartnoll, Phyllis, editor (1983). *The Oxford Companion to the Theatre (fourth edition)*. Oxford: Oxford University Press.
22. Ranum, Patricia M. (2004). *Portraits around Marc-Antoine Charpentier*. Baltimore: Patricia M. Ranum. "Molière", pp. 141-49.
23. Riggs, Larry (2005). *Molière and Modernity*, Charlottesville: Rookwood Press.
24. Roy, Donald (1995). *Molière*, pp. 756-757, in *The Cambridge Guide to Theatre*, edited by Martin Banham. Cambridge University Press.
25. Scott, Virginia (2000). *Molière, A Theatrical Life*. Cambridge University Press.
26. Ionesco, Eugène. *Conversations with Eugène Ionesco*. Trans. Jan Dawson. New York: [Holt, Rinehart and Winston], 1966.
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28. *The New Oxford Companion to Literature in French*.
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# Chapter 5

## SOME GREAT GERMAN DRAMATISTS

### 5.1 Johann Wolfgang von Goethe

Johann Wolfgang von Goethe (born in 1749) achieved international fame at the age of 25 with his novel, *The Sorrows of Young Werther*.

In 1775, after studying law, Goethe was invited to the court of Karl August, the Duke of Saxe-Weimar-Eisenach. at that time, the Duke was 18 years old, and Goethe was 26. Goethe remained in Weimar for the rest of his life.

Goethe soon became an indispensable aid to the young Duke, and his chief advisor. Wikipedia states that

“During his first ten years in Weimar, Goethe became a member of the Duke’s privy council, sat on the war and highway commissions, oversaw the reopening of silver mines in nearby Ilmenau, and implemented a series of administrative reforms at the University of Jena. He also contributed to the planning of Weimar’s botanical park and the rebuilding of its Ducal Palace,,,

“Goethe, aside from official duties, was also a friend and confidant to the Duke, and participated in the activities of the court. For Goethe, his first ten years at Weimar could well be described as a garnering of a degree and range of experience which perhaps could be achieved in no other way. In 1779, Goethe took on the War Commission of the Grand Duchy of Saxe-Weimar, in addition to the Mines and Highways commissions. In 1782, when the chancellor of the Duchy’s Exchequer left his office, Goethe agreed to act in his place for two and a half years; this post virtually made him prime minister and the principal representative of the Duchy. Goethe was ennobled in 1782 (this being indicated by the ‘von’ in his name)”.

## Scientific work

Goethe was greatly interested in natural sciences, and his writings include works on the theory of colors, and on biological topics such as metamorphosis and homologies. He discovered a bone, present in many mammals, including humans, now called “Goethe’s bone”. Goethe was also interested in geology, and he had the largest collection of minerals in Europe. By the time of his death, he had collected 17,800 rock samples.

## Travels in Italy

During the years 1786-1788, Goethe traveled in Italy and Sicily. Regarding Sicily, he wrote, “To have seen Italy without having seen Sicily is to not have seen Italy at all, for Sicily is the clue to everything.” Here he discovered Greek architecture’s simplicity compared with Roman architecture, and he became enthusiastic about the Greek style.

Goethe later published an account of his travels in Italy as a nonfiction book. However, the book has nothing to say about the last year of his travels, and little is known about this last year except that he spent most of it in Venice.

## Faust

Towards the end of his life, Goethe published Part One of his verse-drama *Faust*. Part Two was published after his death. Today *Faust* is regarded as one of the greatest works of German literature.



Figure 5.1: Goethe in 1775.





Figure 5.2: Goethe, age 38, painted by Angelica Kauffman 1787.



Figure 5.3: Ulrike von Levetzow. At the age of 72, Goethe fell in love with her, carried away by her wit and beauty, but she rejected him.

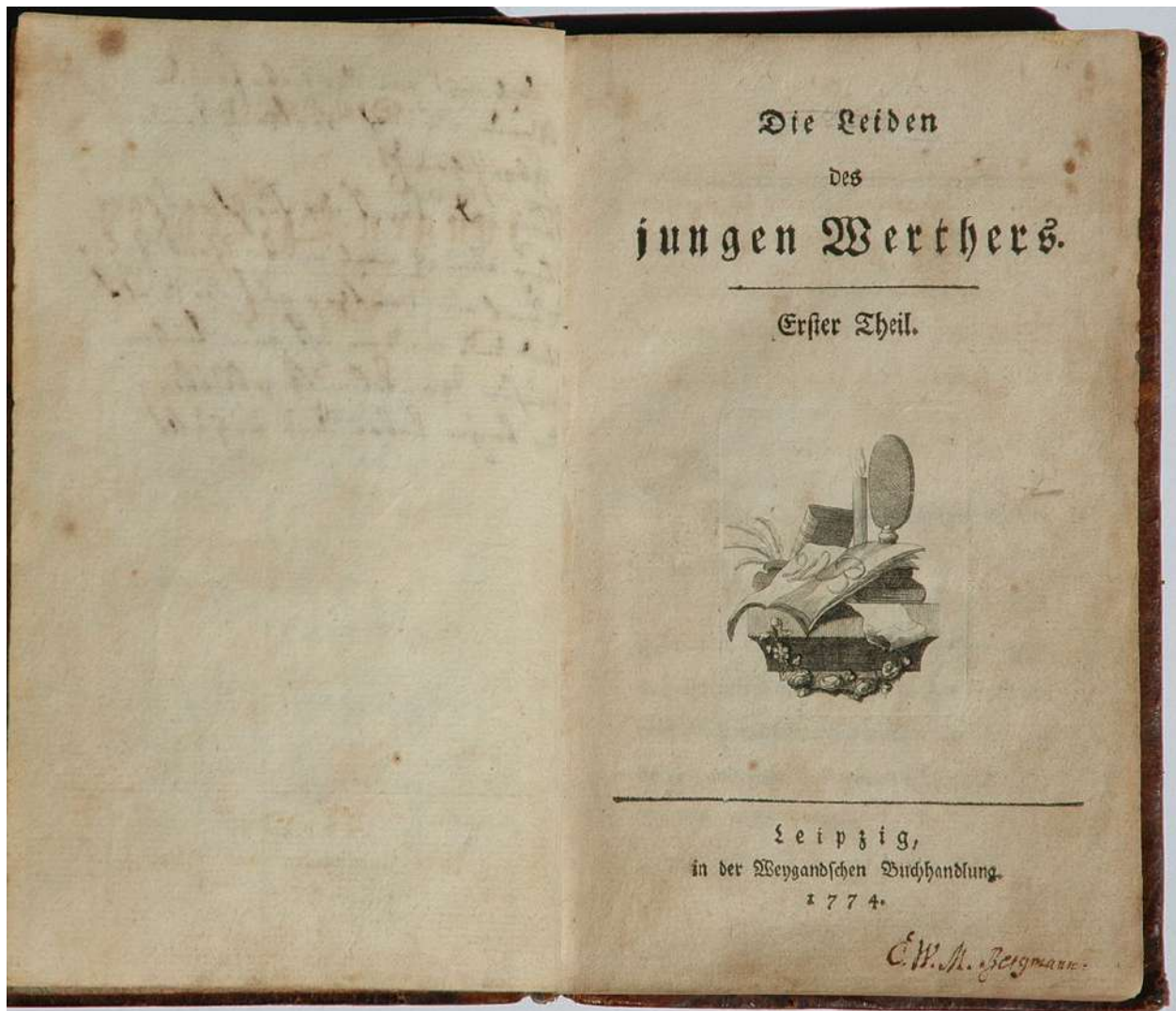


Figure 5.4: First edition of *The Sorrows of Young Werther*.

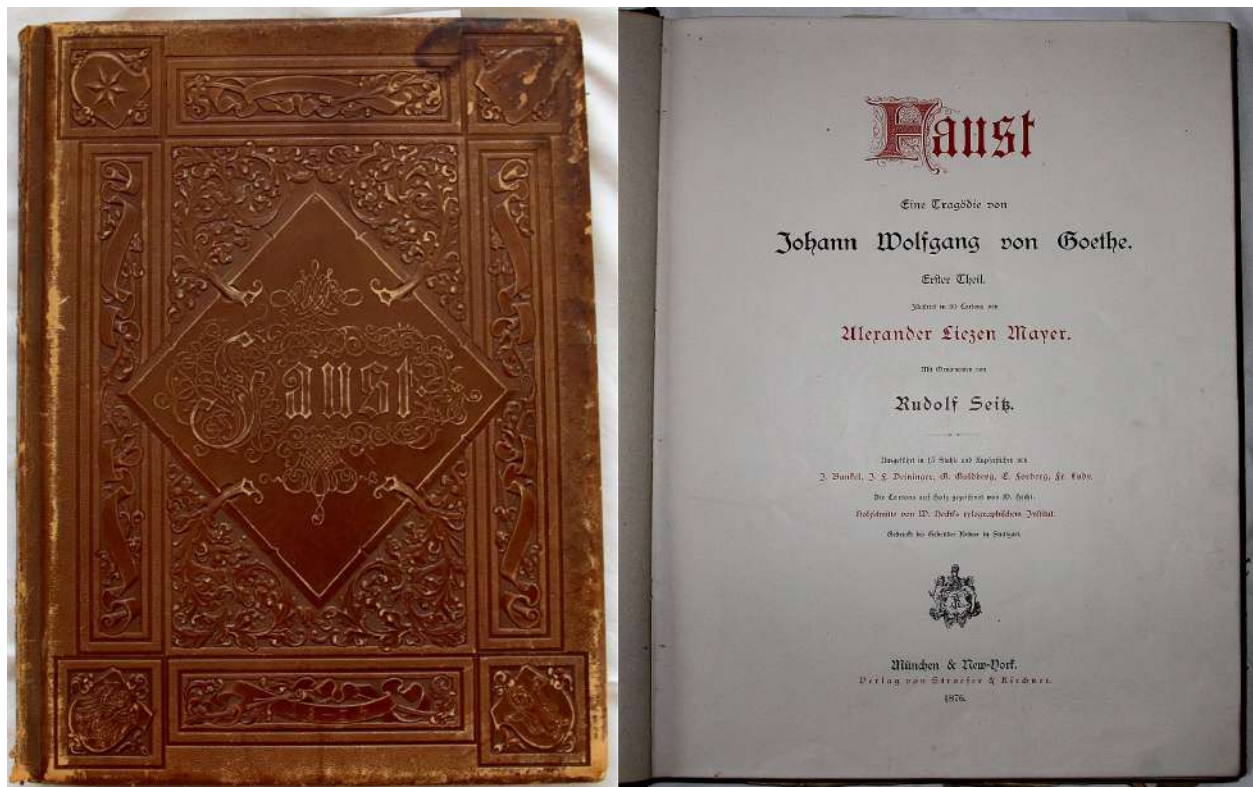


Figure 5.5: *Faust*, by Goethe, decorated by Rudolf Seitz.





Figure 5.6: Goethe-Schiller Monument, Weimar.



Figure 5.7: Goethe in the Roman Campagna (1786) by Tischbein.



Figure 5.8: Schiller, Alexander and Wilhelm von Humboldt, and Goethe in Jena, 1797.



## Closet drama

- 1808: Faust Part One,
- 1832: Faust Part Two,

## Drama

- 1773: Götz von Berlichingen, drama
- 1775: Stella [de], tragedy in five acts
- 1787: Iphigenie auf Tauris (Iphigenia in Tauris), drama
- 1788: Egmont, drama
- 1790: Torquato Tasso, drama
- 1803: Die Natürliche Tochter (The Natural Daughter), play originally intended as the first part of a trilogy on the French revolution

## Scientific Texts

- 1790: Versuch die Metamorphose der Pflanzen zu erklären (The Metamorphosis of Plants),
- 1810: Zur Farbenlehre (Theory of Colours),

## Autobiographical

- 1811-1830: aus meinem Leben: Dichtung und Wahrheit (From my Life: Poetry and Truth) autobiographical work in 4 volumes
- 1817: Italienische Reise (Italian Journey), journals
- 1836 and 1848: Gespräche mit Goethe (Conversations with Goethe) also translated as: Conversations with Eckermann - posthumous

## Non-Fiction

- 1793: Die Belagerung von Mainz, (The Siege of Mainz), non-fiction
- July 1798-1801: Propyläen, periodical
- 1805: "Winckelmann und sein Jahrhundert" ("Winckelmann and His Century")

## Prose

- 1774: Die Leiden des jungen Werthers (The Sorrows of Young Werther), novel
- 1794: Reineke Fuchs, fable
- 1795: Das Märchen (The Green Snake and the Beautiful Lily), fairy-tale
- 1796: Wilhelm Meisters Lehrjahre (Wilhelm Meister's Apprenticeship), novel

- 1809: *Die Wahlverwandtschaften* (Elective Affinities), novel
- 1821: *Wilhelm Meisters Wanderjahre, oder Die Entsagenden* (Wilhelm Meister's Journeyman Years, or the Renunciants/Wilhelm Meister's Travels), novel
- 1828: *Novella*, novella

## Poetry

- 1769 "Ohne Hast, ohne Rast" ("Haste not, Rest not")
- 1771: "Heidenröslein" ("Heath Rosebud"),
- 1773: "Prometheus",
- 1774: "Der König in Thule",
- 1782: "Der Erbkönig" ("The alder King"),
- 1790: *Römische Elegien* (Roman Elegies), collection
- 1795 "Ich Denke Dein" ("I Think of You")
- 1795-96 (in collaboration with Friedrich Schiller): *Die Xenien* (The Xenia), collection of epigrams
- 1797: "Der Zauberlehrling" (The Sorcerer's apprentice), (which was later the basis of a symphonic poem by Paul Dukas, which in turn was animated by Disney in *Fantasia*)
- 1797: "Die Braut von Korinth" ("The Bride of Corinth"),
- 1798: *Hermann und Dorothea* (Hermann and Dorothea), epic
- 1798: *Die Weissagungen des Bakis* (The Soothsayings of Bakis)
- 1799: "The First Walpurgis Night",
- 1813: "Gefunden" ("Found"),
- 1819: *Westöstlicher Diwan*, variously translated as *The West-Eastern Divan*, *The Parliament of East and West*, or otherwise; collection of poems in imitation of Sufi and other Sunni Muslim poetry, including that of Hafez.
- 1823: "Marienbad Elegy",

## 5.2 Friedrich Schiller

### Schiller's early life and education

Friedrich Schiller was born on 10 November 1759, in Marbach, Württemberg, Germany. He was the only son of a military doctor, who was often away from home during the Seven Years War. Friedrich Schiller's early education was not good, but he was taught Latin and Greek by the local priest.

In 1766, Schiller's father took up a post in the service of the Duke of Württemberg. The Duke noticed signs of promise in Friedrich Schiller, and he placed the boy in an elite military academy which had been founded by himself. as a result of this improved education, Schiller later studied medicine.

## ***Die Räuber***

While still a student, Schiller wrote the play *Die Räuber*. The play dramatizes the conflict between two brothers from the nobility. Their elder brother leads a group of rebellious students to form a Robin Hood-like band in the Bohemian forest, robbing the rich, and giving to the poor. Meanwhile, the younger brother busies himself in trying to take control of the large family fortune.

When performed, *Die Räuber* caused a sensation because of its forcefully written liberal and even revolutionary ideas. The play made Schiller instantly famous.

## **Ode to Joy**

In our own time, Schiller's lasting fame is due to his poem, *An die Freude* (Ode to Joy) (1785) which became the basis for the last movement of Beethoven's ninth symphony. Beethoven's immortal music and Schiller's words combine to give us an anthem for all of humanity. All men and women are brothers and sisters, not just some, **all!**

## **Schiller's literary work**

### **Plays**

- Die Räuber (The Robbers), 1781
- Fiesco (Die Verschwörung des Fiesco zu Genua), 1783
- Kabale und Liebe (Intrigue and Love), 1784
- Don Karlos, Infant von Spanien (Don Carlos), 1787
- Wallenstein, 1800
- Maria Stuart (Mary Stuart), 1800
- Die Jungfrau von Orleans (The Maid of Orleans), 1801
- Turandot, Prinzessin von China, 1801
- Die Braut von Messina (The Bride of Messina), 1803
- Wilhelm Tell (William Tell), 1804
- Demetrius (unfinished at his death)

### **Histories**

- Geschichte des Abfalls der vereinigten Niederlande von der spanischen Regierung or The Revolt of the Netherlands
- Geschichte des dreissigjährigen Kriegs or a History of the Thirty Years' War
- Über Völkerwanderung, Kreuzzüge und Mittelalter or On the Barbarian Invasions, Crusaders and Middle ages

**Translations**

- Euripides, Iphigenia in aulis
- William Shakespeare, Macbeth
- Jean Racine, Phèdre
- Carlo Gozzi, Turandot, 1801

**Prose**

- Der Geisterseher or The Ghost-Seer (unfinished novel) (started in 1786 and published periodically. Published as book in 1789)
- Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen (On the aesthetic Education of Man in a Series of Letters), 1794
- Der Verbrecher aus verlorener Ehre (Dishonoured Irreclaimable), 1786

**Poems**

- An die Freude (Ode to Joy) (1785) became the basis for the fourth movement of Beethoven's ninth symphony
- Der Taucher (The Diver; set to music by Schubert)
- Die Kraniche des Ibykus (The Cranes of Ibykus)
- Der Ring des Polykrates (Polycrates' Ring)
- Die Bürgschaft (The Hostage; set to music by Schubert)
- Das Lied von der Glocke (Song of the Bell)
- Das verschleierte Bild zu Sais (The Veiled Statue at Sais)
- Der Handschuh (The Glove)
- Nänie (set to music by Brahms)



Figure 5.9: Portrait of Schiller by Ludovike Simanowiz (1794).





Figure 5.10: Portrait of Friedrich Schiller by Gerhard von Kügelgen.



Figure 5.11: French-occupied German stamp depicting Schiller.



## 5.3 Bertolt Brecht

### Brecht's early life and education

Eugen Berthold Friedrich Brecht was born in Bavaria in 1898. His father worked for a paper mill, and became its managing director in 1914. Thus, the family's circumstances were comfortably middle class. When World War I broke out, the 16-year-old Brecht sought to avoid conscription by enrolling for a medical course at Munich University, where he also studied drama with Arthur Kutscher.

In 1916, Brecht began to write for newspapers. In 1918, he was finally drafted into the army, a month before the war ended, and he served briefly as a medical orderly.

### Brecht wins the Kleist Prize at the age of 24

#### *Drums in the Night*

*Drums in the Night* was originally titled *Spartakus*, referring to the Spartacist rebellion in Germany, during which Rosa Luxemburg and Karl Liebknecht were tortured and murdered as the rebellion was brutally crushed by the government. The play was written before Brecht became a Marxist, but its plot already reflects class struggle: The heroine, Anna's lover Andreas has left to fight in World War I, but nothing has been heard from him in years. Anna's parents urge her to marry the rich war materials manufacturer and profiteer Murk. Anne finally agrees to follow her parent's wishes, but just at that moment, Andreas returns, having been held in a remote prisoner-of-war camp. Anna's parents urge her to stick to her agreement to marry Murk for the sake of his wealth, but Anne leaves her parents, and against the background of the Spartacist Rebellion, she is reunited with Andreas.

The influential Berlin critic Herbert Ihering wrote of the play, "at 24 the writer Bert Brecht has changed Germany's literary complexion overnight. He has given our time a new tone, a new melody, a new vision... It is a language you can feel on your tongue, in your gums, your ear, your spinal column."

#### The Kleist Prize, 1922

Bertolt Brecht was awarded the Kleist Prize for his first three plays, *Baal*, *Drums in the Night*, and *In the Jungle*, but of these, only *Drums in the Night* has been performed at the time. The citation for the award stated that "[Brecht's] language is vivid without being deliberately poetic, symbolical without being over literary. Brecht is a dramatist because his language is felt physically and in the round."

#### Brecht's first marriage

During the same year, 1922, Brecht married the Viennese opera singer, Marianne Zoff. Their daughter Hanne became a successful actress. However, the marriage lasted only five



Figure 5.12: Bertolt Brecht (1898-1956). Besides being a playwright and a theater director, he was also a poet. Together with Kurt Weill, he composed the famous *Three-Penny Opera*, and *The Rise and Fall of the City of Mahagonny*. Brecht's anti-facist plays include *Life of Galileo*, *Mother Courage and Her Children*, *The Good Person of Szechwan*, *The Resistible Rise of Arturo Ui*, *The Caucasian Chalk Circle*, *Fear and Misery of the Third Reich* and many others.



Figure 5.13: Bertolt Brecht's close friend and collaborator, Kurt Weill, seen here together with his wife, Lotte Lenye, who sang the role of Pirate Jenny in the *Three-Penny Opera*.



Figure 5.14: Bertolt Brecht's second wife, the actress and artistic director Helene Weigel. She is shown here on an East German postage stamp. She and Brecht were married from 1930 until his death in 1956. They had two children.

years.

## Verfremdungseffekt

Bertolt Brecht wished his dramas to convey a message, and he wanted the audience to think consciously about the message, rather than identifying emotionally with the characters in the drama. Therefore he introduced devices to remind his audiences that what they were witnessing was merely a play, and not reality. For example, in the middle of a play, an actor might sit down in front of the prompter's box and have a discussion with the prompter.

## Brecht collaborated with many people

Below is a list of Brecht's collaborators and associates:

- Karl von Appen
- Walter Benjamin
- Eric Bentley
- Ruth Berghaus
- Ruth Berlau
- Berliner Ensemble
- Benno Besson
- Arnolt Bronnen
- Emil Burri
- Ernst Busch
- Paul Dessau
- Slatan Dudow
- Hanns Eisler

- Erich Engel
- Erwin Faber
- Lion Feuchtwanger
- Therese Giehse
- Alexander Granach
- Elisabeth Hauptmann
- John Heartfield
- Paul Hindemith
- Oskar Homolka
- Angelika Hurwicz
- Herbert Ihering
- Fritz Kortner
- Fritz Lang
- Wolfgang Langhoff
- Charles Laughton
- Lotte Lenya
- Theo Lingen
- Peter Lorre
- Joseph Losey
- Ralph Manheim
- Carola Neher
- Caspar Neher
- Teo Otto
- G. W. Pabst
- Erwin Piscator
- Margarete Steffin
- Carl Weber
- Helene Weigel
- Kurt Weill
- John Willett
- Hella Wuolijoki

## Flight from Germany to Scandinavia

When Hitler came to power in 1933, Bertolt Brecht and his wife left Germany, where they no longer were safe. After living briefly in Prague, Zurich and Paris, they accepted an invitation from the Danish author Karin Michaëlis who asked them to live in her home. They later bought their own house at Svendborg on the island of Funen, and they lived there for the next six years.

In 1939, when war seemed probable, Brecht and his wife moved to Stockholm, where they stayed for a year, and then to Finland, where they waited for visas to the United States.



Figure 5.15: Bertolt Brecht's house at Svendborg on the island of Funen in Denmark. He and his wife lived in this house for six years, from 1933 until 1939, receiving many visitors, and writing many important plays.



## Brecht in the United States

Arriving in the United States as a refugee Brecht was blacklisted by Hollywood studio bosses. In 1947, he was summoned before the House Un-American Activities Committee. He testified that he had never been a member of the Communist Party, which was true, although he certainly was a Marxist. The Committee thanked him for his cooperation, and he returned to Europe.

## Last years

Bertholt Brecht spent his last years in Eastern Germany (DDR). He died of a heart attack in 1956, at the age of 58.

## Brecht's dramatic and literary works

### Fiction

- Stories of Mr. Keuner (Geschichten vom Herrn Keuner [de])
- Threepenny Novel (Dreigroschenroman, 1934)
- The Business Affairs of Mr. Julius Caesar (Die Geschäfte des Herrn Julius Caesar [de], 1937-39, unfinished, published 1957)

### Plays and screenplays

- Baal 1918/1923
- Drums in the Night (Trommeln in der Nacht) 1918-20/1922
- The Beggar (Der Bettler oder Der tote Hund) 1919/?
- A Respectable Wedding (Die Kleinbürgerhochzeit) 1919/1926
- Driving Out a Devil (Er treibt einen Teufel aus) 1919/?
- Lux in Tenebris 1919/?
- The Catch (Der Fischzug) 1919?/?
- Mysteries of a Barbershop (Mysterien eines Friseursalons) (screenplay) 1923
- In the Jungle of Cities (Im Dickicht der Städte) 1921-24/1923
- The Life of Edward II of England (Leben Eduards des Zweiten von England) 1924/1924
- Downfall of the Egotist Johann Fatzer (Der Untergang des Egoisten Johann Fatzer) (fragments) 1926-30/1974
- Man Equals Man also a Man's a Man (Mann ist Mann) 1924-26/1926
- The Elephant Calf (Das Elefantenkalb) 1924-26/1926
- Little Mahagonny (Mahagonny-Songspiel) 1927/1927
- The Threepenny Opera (Die Dreigroschenoper) 1928/1928
- The Flight Across the Ocean (Der Ozeanflug); originally Lindbergh's Flight (Lindberghflug) 1928-29/1929
- The Baden-Baden Lesson on Consent (Badener Lehrstück vom Einverständnis) 1929/1929
- Happy End (Happy End) 1929/1929

- The Rise and Fall of the City of Mahagonny (Aufstieg und Fall der Stadt Mahagonny) 1927-29/1930
- He Said Yes / He Said No (Der Jasager; Der Neinsager) 1929-30/1930-?
- The Decision/The Measures Taken (Die Massnahme) 1930/1930
- Saint Joan of the Stockyards (Die heilige Johanna der Schlachthöfe) 1929-31/1959
- The Exception and the Rule (Die ausnahme und die Regel) 1930/1938
- The Mother (Die Mutter) 1930-31/1932
- Kuhle Wampe (screenplay, with Ernst Ottwalt) 1931/1932
- The Seven Deadly Sins (Die sieben Todsünden der Kleinbürger) 1933/1933
- Round Heads and Pointed Heads (Die Rundköpfe und die Spitzköpfe) 1931-34/1936
- The Horatians and the Curiatians (Die Horatier und die Kuriatier) 1933-34/1958
- Fear and Misery of the Third Reich (Furcht und Elend des Dritten Reiches) 1935-38/1938
- Senora Carrar's Rifles (Die Gewehre der Frau Carrar) 1937/1937
- Life of Galileo (Leben des Galilei) 1937-39/1943
- How Much Is Your Iron? (Was kostet das Eisen?) 1939/1939
- Dansen (Dansen) 1939/?
- Mother Courage and Her Children (Mutter Courage und ihre Kinder) 1938-39/1941
- The Trial of Lucullus (Das Verhör des Lukullus) 1938-39/1940
- The Judith of Shimoda (Die Judith von Shimoda) 1940
- Mr Puntila and his Man Matti (Herr Puntila und sein Knecht Matti) 1940/1948
- The Good Person of Szechwan (Der gute Mensch von Sezuan) 1939-42/1943
- The Resistible Rise of Arturo Ui (Der Aufhaltsame Aufstieg des Arturo Ui) 1941/1958
- Hangmen also Die! (credited as Bert Brecht) (screenplay) 1942/1943
- The Visions of Simone Machard (Die Gesichte der Simone Machard) 1942-43/1957
- The Duchess of Malfi 1943/1943
- Schweik in the Second World War (Schweyk im Zweiten Weltkrieg) 1941-43/1957
- The Caucasian Chalk Circle (Der kaukasische Kreidekreis) 1943-45/1948
- Antigone (Die Antigone des Sophokles) 1947/1948
- The Days of the Commune (Die Tage der Commune) 1948-49/1956
- The Tutor (Der Hofmeister) 1950/1950
- The Condemnation of Lucullus (Die Verurteilung des Lukullus) 1938-39/1951
- Report from Herrnburg (Herrnburger Bericht) 1951/1951
- Coriolanus (Coriolan) 1951-53/1962
- The Trial of Joan of Arc at Rouen, 1431 (Der Prozess der Jeanne D'Arc zu Rouen, 1431) 1952/1952
- Turandot (Turandot oder Der Kongress der Weisswäscher) 1953-54/1969
- Don Juan (Don Juan) 1952/1954
- Trumpets and Drums (Pauken und Trompeten) 1955/1955

**Theoretical works**

- The Modern Theatre Is the Epic Theatre (1930)
- The Threepenny Lawsuit (Der Dreigroschenprozess) (written 1931; published 1932)
- The Book of Changes (fragment also known as Me-Ti; written 1935-1939)
- The Street Scene (written 1938; published 1950)
- The Popular and the Realistic (written 1938; published 1958)
- Short Description of a New Technique of acting which Produces an alienation Effect (written 1940; published 1951)
- a Short Organum for the Theatre (“Kleines Organon für das Theater”, written 1948; published 1949)
- The Messingkauf Dialogues (Dialogue aus dem Messingkauf, published 1963)

**Brecht also wrote hundreds of poems throughout his life**

### Suggestions for further reading

1. *The Life of Goethe* by George Henry Lewes
2. *Goethe: The History of a Man* by Emil Ludwig
3. *Goethe by Georg Brandes. authorized translation from the Danish (2nd ed. 1916)* by Allen W. Porterfield, New York, Crown publishers, 1936.
4. *Goethe: his life and times* by Richard Friedenthal
5. *Lotte in Weimar: The Beloved Returns* by Thomas Mann
6. *Conversations with Goethe* by Johann Peter Eckermann
7. *Goethe's World: as seen in letters and memoirs* ed. by Berthold Biermann
8. *Goethe: Four Studies* by Albert Schweitzer
9. *Goethe Poet and Thinker* by E.M. Wilkinson and L.a. Willoughby
10. *Goethe and his Publishers* by Siegfried Unseld [de]
11. *Goethe* by T.J. Reed
12. *Goethe. a Psychoanalytic Study*, by Kurt R. Eissler
13. *The Life of Goethe. a Critical Biography* by John Williams
14. *Goethe: The Poet and the Age (2 Vols.)*, by Nicholas Boyle
15. *Goethe's Concept of the Daemonic: after the ancients*, by Angus Nicholls
16. *Goethe and Rousseau: Resonances of their Mind*, by Carl Hammer, Jr.
17. *Doctor Faustus of the popular legend, Marlowe, the Puppet-Play, Goethe, and Lenau, treated historically and critically. - a parallel between Goethe and Schiller. - an historic outline of German Literature*, by Louis Pagel
18. *Goethe and Schiller, Essays on German Literature*, by Hjalmar Hjorth Boyesen
19. *Goethe-Wörterbuch (Goethe Dictionary, abbreviated GWb)*. Herausgegeben von der Berlin-Brandenburgischen Akademie der Wissenschaften, der Akademie der Wissenschaften in Göttingen und der Heidelberger Akademie der Wissenschaften. Stuttgart. Kohlhammer Verlag;
20. *West-Eastern Divan: Complete, annotated new translation, including Goethe's 'Notes and Essays' & the unpublished poems*, translated by Eric Ormsby, 2019. Gingko,
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26. Hayman, Ronald (1983). *Brecht: a Biography*. London: Weidenfeld & Nicolson.
27. Jameson, Fredric (1998). *Brecht and Method*. London and New York: Verso.
28. Kolocotroni, Vassiliki; Goldman, Jane; Taxidou, Olga, eds. (1998). *Modernism: an Anthology of Sources and Documents*. Edinburgh: Edinburgh University Press.

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31. Meech, Tony. *Brecht's Early Plays*. In Thomson & Sacks (1994), pp. 43-55.
32. Sacks, Glendyr. *a Brecht Calendar*. In Thomson & Sacks (1994), pp. xvii-xxvii.
33. Schechter, Joel. *Brecht's Clowns: Man is Man and after*. In Thomson & Sacks (1994), pp. 68-78.
34. Smith, Iris (1991). *Brecht and the Mothers of Epic Theater*. *Theatre Journal* (43): 491-505.
35. Taxidou, Olga (November 1995). *Crude Thinking: John Fuegi and Recent Brecht Criticism*. *New Theatre Quarterly*. XI (44): 381-384.
36. Thomson, Peter. *Brecht's Lives*. In Thomson & Sacks (1994), pp. 22-39.
37. Thomson, Peter; Sacks, Glendyr, eds. (1994). *The Cambridge Companion to Brecht*. *Cambridge Companions to Literature*. Cambridge: Cambridge University Press.
38. Völker, Klaus (1976). *Brecht: a Biography*. Translated by John Nowell. New York: Seabury Press. Translation of Klaus Völker [de]: Bertolt Brecht, Eine Biographie. Munich and Vienna: Carl Hanser Verlag.
39. Willett, John (1967). *The Theatre of Bertolt Brecht: A Study from Eight Aspects (3rd revised ed.)*. London: Methuen.
40. Willett, John (1978). *Art and Politics in the Weimar Period: The New Sobriety 1917-1933*. New York: Da Capo Press.
41. Willett, John (1998). *Brecht in Context: Comparative Approaches (revised ed.)*. London: Methuen.
42. Willett, John; Manheim, Ralph, eds. (1970). *Introduction*. *Collected Plays: 'One' by Bertolt Brecht*. *Bertolt Brecht: Plays, Poetry and Prose*. London: Methuen. pp. vii-xvii.
43. Williams, Raymond (1993). *Drama from Ibsen to Brecht*. London: Hogarth. pp. 277-290.
44. Wright, Elizabeth (1989). *Postmodern Brecht: a Re-Presentation*. London and New York: Routledge.

## Chapter 6

# A FEW GREAT AMERICAN DRAMATISTS

### 6.1 Eugene O'Neill

#### Eugene O'Neill's family and childhood

Eugene O'Neill was born in New York City. His father was an Irish immigrant actor named James O'Neill, and his mother was also of Irish extraction. His father, who suffered from alcoholism, was frequently away touring, while his mother was addicted to morphine. The drug had been proscribed to her to relieve the pains of childbirth. For these reasons, Eugene O'Neill was sent to a Catholic boarding school for boys in the Bronx.

#### **“He threw a beer bottle through Woodrow Wilson’s window”**

Later, Eugene O'Neill attended Princeton University. There are various accounts of the reasons why he left without completing a degree, the most colorful of which is the assertion that “He threw a beer bottle through the window of Professor Woodrow Wilson” (the future President of the United States).

#### Years at sea

After leaving Princeton, O'Neill spent several years at sea in the merchant marine. He loved the sea, and it later figured in several of his plays, which were set on board ships. However, during this period, he also suffered from depression and alcoholism.

#### Reds

Starting in 1910, O'Neill joined the Greenwich Village literary scene. He was a close friend of John Reed, the founder of the Communist Party of America, and he had an affair with



Reed's wife. Louise. In a 1981 film about these events, *Reds*, the part of O'Neill is played by Jack Nicholson, while the part of Louise is played by Diane Keaton

### Eugene O'Neill's best plays

- Beyond the Horizon, 1918 - Pulitzer Prize, 1920
- Anna Christie, 1920 - Pulitzer Prize, 1922
- The Emperor Jones, 1920
- Desire Under the Elms, 1924
- Strange Interlude, 1928 - Pulitzer Prize
- Mourning Becomes Electra, 1931
- Ah, Wilderness!, 1933
- The Iceman Cometh, written 1939, published 1940, first performed 1946
- Long Day's Journey into Night, written 1941, first performed 1956; Pulitzer Prize 1957
- A Moon for the Misbegotten, written 1941-1943, first performed 1947

Eugene O'Neill's autobiographical play, *Long Day's Journey Into Night*, is considered to be one of the three finest US plays of the 20th century, along with Arthur Miller's *Death of a Salesman* and Tennessee Williams' *A Streetcar Named Desire*.

### Full-length plays

- Bread and Butter, 1914



Figure 6.1: Portrait of O'Neill as a child, c. 1893.



Figure 6.2: Portrait of O'Neill (1888-1953) by Alice Boughton.

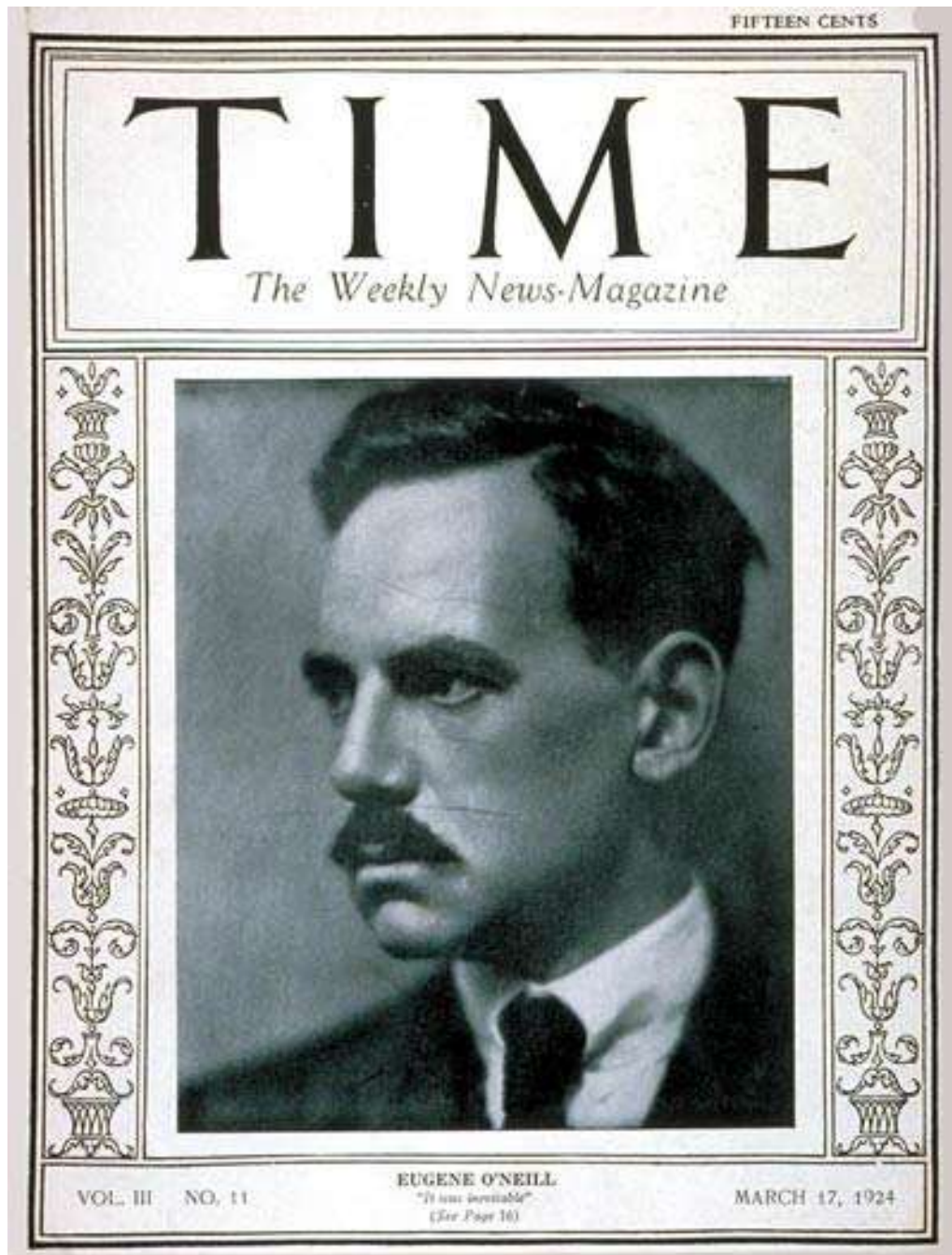


Figure 6.3: Time Cover, March 17, 1924.

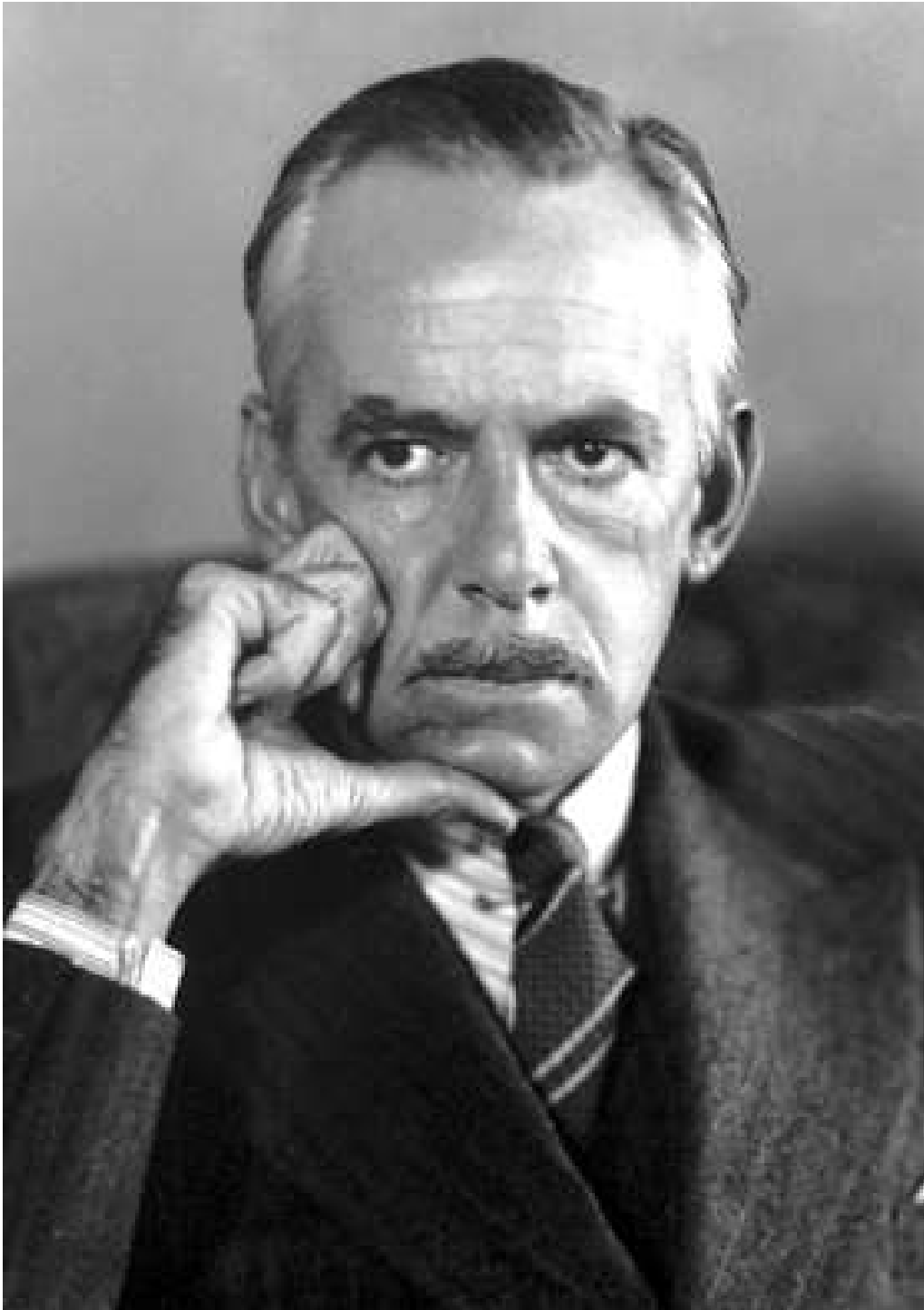


Figure 6.4: O'Neill in the mid-1930s. He received the Nobel Prize in Literature in 1936. In his award lecture he acknowledged his debt to Strindberg. He had also been influenced by Ibsen and Chekhov.



Figure 6.5: The Chaplins and six of their eight children in 1961. From left to right: Geraldine, Eugene, Victoria, Chaplin, Oona O'Neill, Annette, Josephine and Michael. Eugene O'Neill's daughter married Charlie Chaplin when she was 18 and Chaplin was 54. They had an extremely happy marriage. Her father disowned Oona for marrying Chaplin, and never saw her again.

- Servitude, 1914
- The Personal Equation, 1915
- Now I Ask You, 1916
- Beyond the Horizon, 1918 - Pulitzer Prize, 1920
- The Straw, 1919
- Chris Christophersen, 1919
- Gold, 1920
- Anna Christie, 1920 - Pulitzer Prize, 1922
- The Emperor Jones, 1920
- Diff'rent, 1921
- The First Man, 1922
- The Hairy Ape, 1922
- The Fountain, 1923
- Marco Millions, 1923-25
- All God's Chillun Got Wings, 1924
- Welded, 1924
- Desire Under the Elms, 1924
- Lazarus Laughed, 1925-26
- The Great God Brown, 1926
- Strange Interlude, 1928 - Pulitzer Prize
- Dynamo, 1929
- Mourning Becomes Electra, 1931
- Ah, Wilderness!, 1933
- Days Without End, 1933
- The Iceman Cometh, written 1939, published 1940, first performed 1946
- Long Day's Journey into Night, written 1941, first performed 1956; Pulitzer Prize 1957
- A Moon for the Misbegotten, written 1941-1943, first performed 1947
- A Touch of the Poet, completed in 1942, first performed 1958
- More Stately Mansions, second draft found in O'Neill's papers, first performed 1967
- The Calms of Capricorn, published in 1983

### One-act plays

- Bound East for Cardiff, 1914
- In the Zone, 1917
- The Long Voyage Home, 1917
- Moon of the Caribbees, 1918
- A Wife for a Life, 1913
- The Web, 1913
- Thirst, 1913
- Recklessness, 1913
- Warnings, 1913



- Fog, 1914
- Abortion, 1914
- The Movie Man: A Comedy, 1914[
- The Sniper, 1915
- Before Breakfast, 1916
- Ile, 1917
- The Rope, 1918
- Shell Shock, 1918
- The Dreamy Kid, 1918
- Where the Cross Is Made, 1918
- Eugene O'Neill's "Exorcism" 1919
- Hughie, written 1941, first performed 1959

### Other works

- Tomorrow, 1917. A Small Story published in The Seven Arts, Vol. II, No. 8 in June 1917.
- The Last Will and Testament of an Extremely Distinguished Dog, 1940. Written to comfort Carlotta as their "child" Blemie was approaching his death in December 1940.

•

## 6.2 Arthur Miller

### Arthur Miller's early life

Arthur Miller (1915-2005) was born in Harlem, New York City. His parents were both of Polish Jewish descent. Arthur Miller's father, Isidore, was a manufacturer of women's clothing, and his business employed 400 people. He was a wealthy and respected member of the community. However, he and his family lost almost everything in the stock market crash of 1929. Their lifestyle changed. They had previously employed a chauffeur, and owned a summer home in Rockaway, Queens. They were forced to move from the fashionable Manhattan district where they had lived. As a teenager, Arthur Miller delivered bread before school to help his family.

### Miller's education

After finishing highschool, Arthur Miller became a student at the University of Michigan. He at first majored in journalism, but later changed, and majored in English. At this time, he wrote his first play, *No Villain*, which later won the Avery Hopwood Award.

This recognition made Arthur Miller believe that he might have a career as a playwright. He enrolled in a playwriting seminar, taught by Professor Kenneth Rowe, who gave him much-needed advice and encouragement, and who later became Miller's lifelong friend. Miller graduated from the University of Michigan in 1936.

### **Arthur Miller's most successful plays**

Arthur Miller is especially famous for the following plays:

- All My Sons (1947)
- Death of a Salesman (1949)
- The Crucible (1953)
- A View from the Bridge (1955)

He began working on *All my sons* during World War II. He was able to do so because he was exempted from military service because of an injured kneecap, a highschool football injury.

Miller's play, *The Death of A Salesman*, is considered to be one of the three greatest plays by 20th century American authors. It won for Miller the 1949 Pulitzer Prize for Drama, and three Tony Awards for best play during subsequent years. The play has been adapted for the cinema on ten occasions.

In *The Crucible*, Miller dramatized the Salem Witch Trials of 1692-1693. It was an allegory for the witch hunts for communists conducted by McCarthy's House Un-American Activities Committee.

### **Marriage to Marilyn Monroe**

Marilyn Monroe was attracted to Arthur Miller because she wanted to become a serious actress, and he was a famous playwright. Their marriage in 1956 was the focus of great public and press attention because of their fame, and because of the huge contrast between them. The marriage lasted until 1960, when they separated. They were divorced a year later.

### **Miller and the House Un-American Activities Committee (HUAC)**

In 1956, Arthur Miller applied for a routine renewal of his passport. The HUAC took this opportunity to subpoena him for testimony. Miller agreed to testify on the condition that he should not be asked to name names, a condition to which the HUAC agreed. However, despite this promise, McCarthy's committee demanded that Miller should name names. When he refused, he was convicted of Contempt of Congress, blacklisted, and subjected to both a fine and a jail sentence. However, this conviction was later overturned by the Court of Appeals.

### ***Salesman* in China**

In 1983, Arthur Miller traveled to China to produce and direct *Death of a Salesman* for the Chinese Arts Theatre in Beijing. The play was a success in China. At about the same time, the play was produced as a US TV drama, starring Dustin Hoffman as Willy Loman. It attracted 25 million viewers.

### **Stage plays**

- No Villain (1936)
- They Too Arise (1937, based on No Villain)
- Honors at Dawn (1938, based on They Too Arise)
- The Grass Still Grows (1938, based on They Too Arise)
- The Great Disobedience (1938)
- Listen My Children (1939, with Norman Rosten)
- The Golden Years (1940)
- The Half-Bridge (1943)
- The Man Who Had All the Luck (1944)
- All My Sons (1947)
- Death of a Salesman (1949)
- An Enemy of the People (1950, based on Henrik Ibsen's play An Enemy of the People)
- The Crucible (1953)
- A View from the Bridge (1955)
- A Memory of Two Mondays (1955)
- After the Fall (1964)
- Incident at Vichy (1964)
- The Price (1968)
- The Reason Why (1970)
- Fame (one-act, 1970; revised for television 1978)
- The Creation of the World and Other Business (1972)
- Up from Paradise (1974)
- The Archbishop's Ceiling (1977)
- The American Clock (1980)
- Playing for Time (television play, 1980)



Figure 6.6: Miller and Marilyn Monroe tie the knot in Westchester County, New York, 1956.



Figure 6.7: Estelle Winwood, Marilyn Monroe and Clark Gable in foreground, Eli Wallach and Montgomery Clift in background at left, in Arthur Miller's film, *The Misfits*.



Figure 6.8: Miller in 1966.

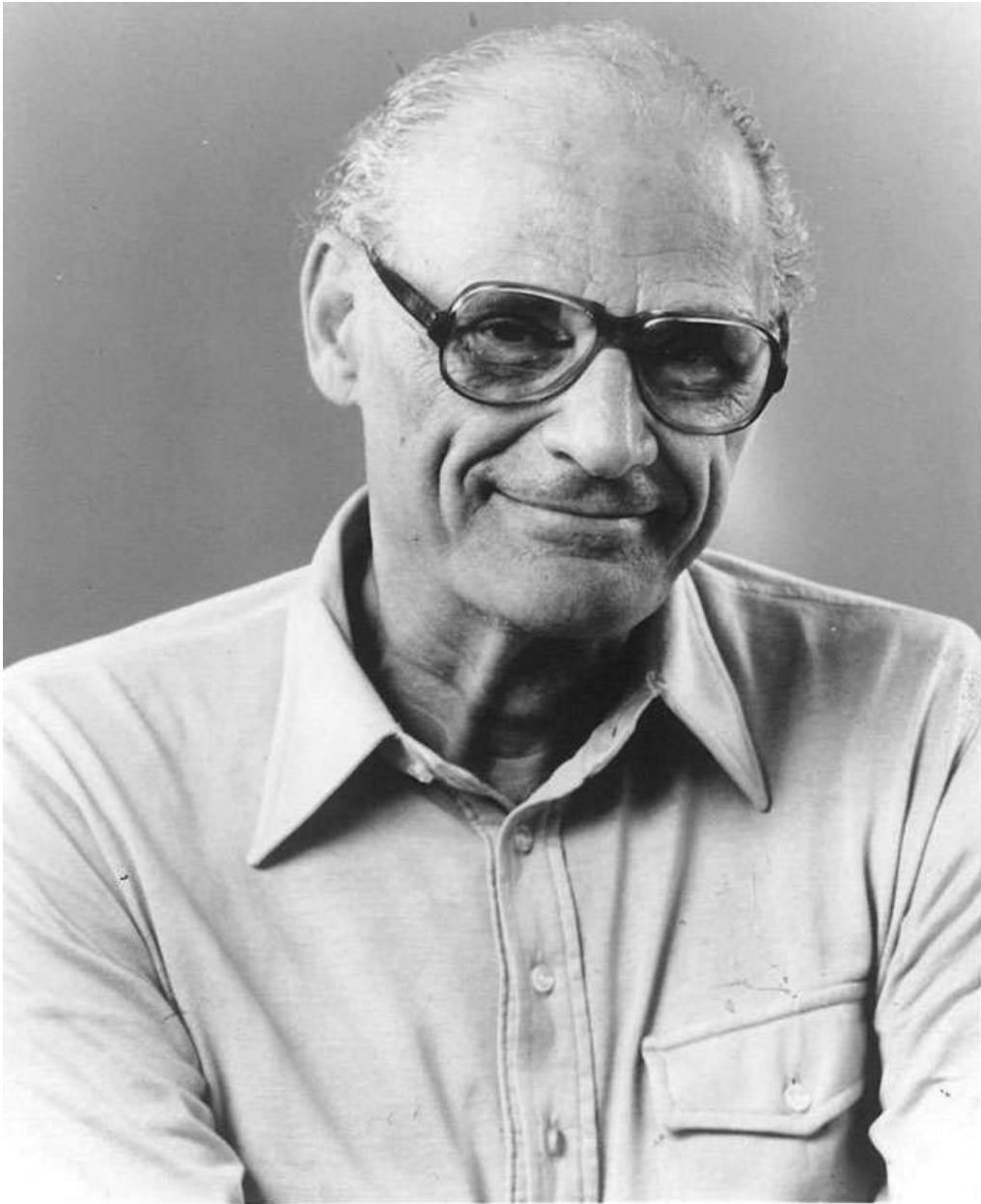


Figure 6.9: Miller in 1997.



- Elegy for a Lady (short play, 1982, first part of Two Way Mirror)
- Some Kind of Love Story (short play, 1982, second part of Two Way Mirror)
- I Think About You a Great Deal (1986)
- Playing for Time (stage version, 1985)
- I Can't Remember Anything (1987, collected in Danger: Memory!)
- Clara (1987, collected in Danger: Memory!)
- The Ride Down Mt. Morgan (1991)
- The Last Yankee (1993)
- Broken Glass (1994)
- Mr. Peters' Connections (1998)
- Resurrection Blues (2002)
- Finishing the Picture (2004)

## Radio plays

- The Pussycat and the Expert Plumber Who Was a Man (1941)
- Joel Chandler Harris (1941)
- The Battle of the Ovens (1942)
- Thunder from the Mountains (1942)
- I Was Married in Bataan (1942)
- That They May Win (1943)
- Listen for the Sound of Wings (1943)
- Bernardine (1944)
- I Love You (1944)
- Grandpa and the Statue (1944)
- The Philippines Never Surrendered (1944)
- The Guardsman (1944, based on Ferenc Molnár's play)
- The Story of Gus (1947)

## Screenplays

- The Hook (1947)
- All My Sons (1948)
- Let's Make Love (1960)
- The Misfits (1961)
- Death of a Salesman (1985)
- Everybody Wins (1990)
- The Crucible (1996)

## Assorted fiction

- Focus (novel, 1945)
- “The Misfits” (short story, published in *Esquire*, October 1957)
- I Don’t Need You Anymore (short stories, 1967)
- Homely Girl: A Life (short story, 1992, published in UK as “Plain Girl: A Life” 1995)
- “The Performance” (short story)
- Presence: Stories (2007) (short stories include The Bare Manuscript, Beavers, The Performance, and Bulldog)

## Non-fiction

- Situation Normal (1944) is based on his experiences researching the war correspondence of Ernie Pyle.
- In Russia (1969), the first of three books created with his photographer wife Inge Morath, offers Miller’s impressions of Russia and Russian society.
- In the Country (1977), with photographs by Morath and text by Miller, provides insight into how Miller spent his time in Roxbury, Connecticut, and profiles of his various neighbors.
- Chinese Encounters (1979) is a travel journal with photographs by Morath. It depicts the Chinese society in the state of flux which followed the end of the Cultural Revolution. Miller discusses the hardships of many writers, professors, and artists as they try to regain the sense of freedom and place they lost during Mao Zedong’s regime.
- Salesman in Beijing (1984) details Miller’s experiences with the 1983 Beijing People’s Theatre production of *Death of a Salesman*. He describes the idiosyncrasies, understandings, and insights encountered in directing a Chinese cast in a decidedly American play.
- Timebends: A Life, Methuen London (1987). Like *Death of a Salesman*, the book follows the structure of memory itself, each passage linked to and triggered by the one before.

## Collections

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## 6.3 Tennessee Williams

### Williams' childhood and dysfunctional family

Thomas Lanier Williams (1911-1983) is better known by his pen name, Tennessee Williams. He was born in Columbus Mississippi, to an abusive, alcoholic traveling shoe-salesman father, frequently away from home, and to the daughter of an Episcopalian minister. The family sometimes lived in the rectory of Tennessee Williams' grandfather, and Williams was close to his grandparents.

As a child, Tennessee Williams nearly died from diphtheria, and he spent a year virtually confined to home recuperating. His abusive father regarded this with contempt, as a sign of weakness, while his mother focused all her attention on her frail young son.

When Williams was eight years old, his father was promoted to a job at the home office of the International Shoe Company in Saint Louis, Missouri, and the family moved there.

### University studies and early writing efforts

When he was 16. Williams had two small pieces published, but they brought him little recognition. It took a decade of struggle for him to become famous as a writer. In 1928, at the age of 18, he visited Europe with his grandfather.

Between 1929 and 1931, Williams studied journalism at the University of Missouri. However, he was distracted by his unreturned love for a girl. During this period, Williams wrote several plays, hoping to earn a little extra money.

When Williams was in his junior year, his father forced him to leave the university and to start working in the factory of the International Shoe Company, a job which Williams hated. He began to write enormously in his free time. His goal was to write one story every week. Remembering this period, his mother said, "Tom would go to his room with black coffee and cigarettes and I would hear the typewriter clicking away at night in the silent house. Some mornings when I walked in to wake him for work, I would find him sprawled fully dressed across the bed, too tired to remove his clothes." Williams suffered a nervous breakdown from overwork, and left his job.

After studying briefly at Washington University in Saint Louis, Williams transferred to the the University of Iowa, where he graduated with a B.A. in English in 1938. Later, he studied at the Dramatic Workshop of The New School in New York.

Meanwhile, his mother and father had separated because of his father's increasingly abusive behavior and alcoholism.

### Success at last!

During the winter of 1944-1945, Williams worked on his play, *The Glass Menagerie*, which was based on a short story that he had previously written. The play was produced in Chicago, where it received positive reviews. When the play moved to New York, it was a sensation, an instant hit, and it made Tennessee famous at last. His next play, *A Streetcar*

*Named Desire* was also an enormous success, and Tennessee was finally recognized as a great playwright.

### Tennessee Williams' greatest plays

- The Glass Menagerie (1944)
- A Streetcar Named Desire (1947)
- Cat on a Hot Tin Roof (1955)
- Sweet Bird of Youth (1959)
- The Night of the Iguana (1961)

*A Streetcar Named Desire*, is considered to be one of the three finest plays written by American authors, the others being Arthur Miller's *Death of a Salesman* and Eugene O'Neill's *Long Day's Journey Into Night*.

### Williams' difficult personal life

After failed relationships with women, Williams explored his homosexuality. Starting in the 1940's he had a number of relationships with various men. In 1948, he met Frank Merlo, a young and handsome Sicilian-American actor. The two became lovers, and their relationship lasted 14 years, a period of happiness and stability for Williams, during which he wrote his most famous plays. Merlo became Williams' personal secretary, and he took care of most of the details of their daily life. However, after Merlo died from inoperable lung cancer, Williams became extremely depressed. He feared that he would become insane, and he became dependent on the barbiturate Seconal and amphetamines. His writing suffered, and the plays that he produced during this last period of his life were not successful. Williams died in 1983 at the age of 71 from an overdose of Seconal.

### Plays

- Candles to the Sun (1936)



Figure 6.10: Tennessee Williams (age 5) in Clarksdale, Mississippi.



Figure 6.11: Tennessee Williams (1911-1983), American playwright.



Figure 6.12: Vivien Leigh as Blanche DuBois in the film version of *A Streetcar Named Desire* (1951).



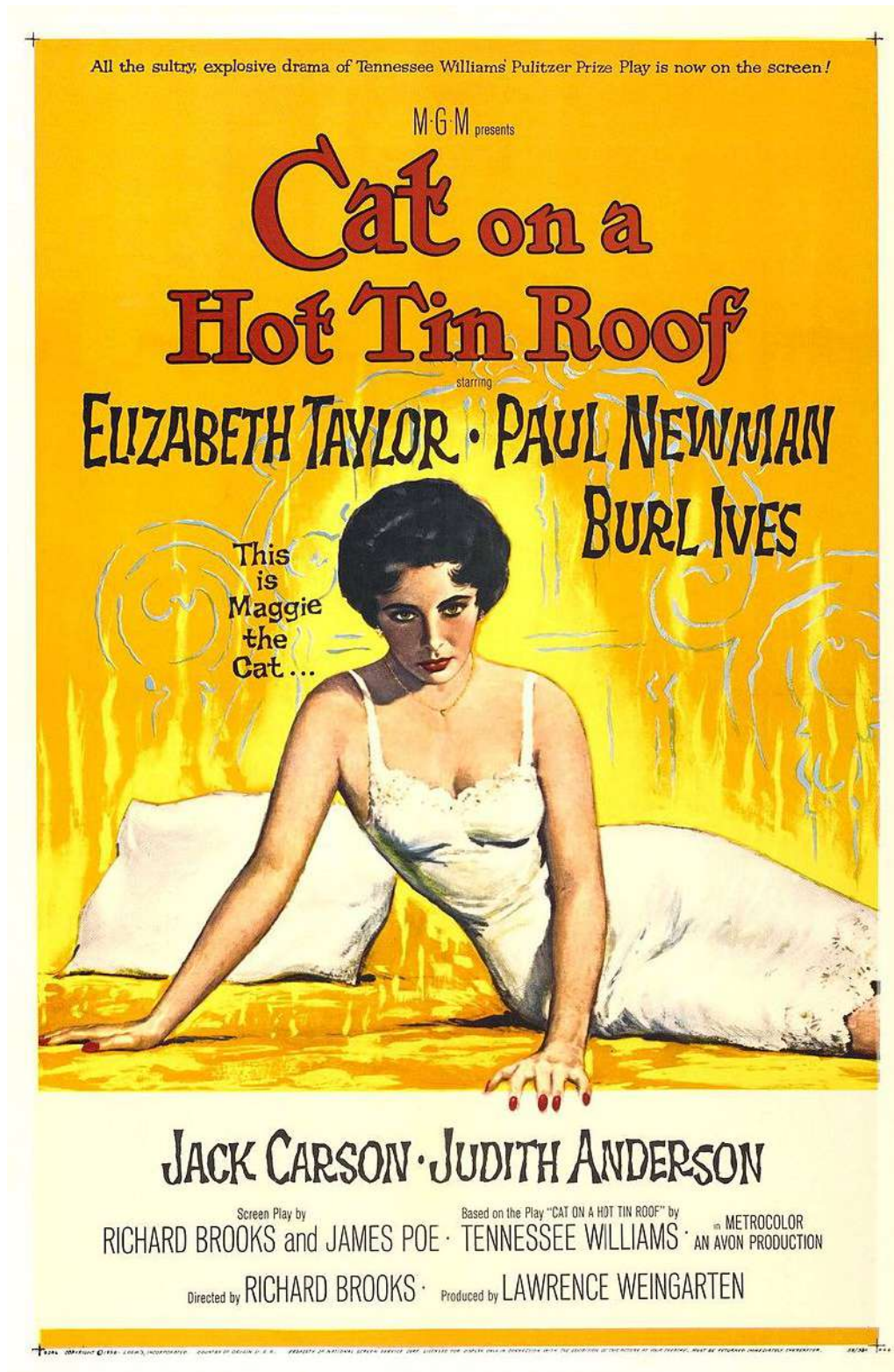


Figure 6.13: Poster for the film *Cat on a Hot Tin Roof* (1958).

- Fugitive Kind (1937)
- Spring Storm (1937)
- Me Vashya (1937)
- Not About Nightingales (1938)
- Battle of Angels (1940)
- I Rise in Flame, Cried the Phoenix (1941)
- The Glass Menagerie (1944)
- You Touched Me (1945)
- Stairs to the Roof (1947)
- A Streetcar Named Desire (1947)
- Summer and Smoke (1948)
- The Rose Tattoo (1951)
- Camino Real (1953)
- Cat on a Hot Tin Roof (1955)
- Orpheus Descending (1957)
- Suddenly Last Summer (1958)
- Sweet Bird of Youth (1959)
- Period of Adjustment (1960)
- The Night of the Iguana (1961)
- The Eccentricities of a Nightingale (1962, rewriting of Summer and Smoke)
- The Milk Train Doesn't Stop Here Anymore (1963)
- The Mutilated (1965)
- The Seven Descents of Myrtle (1968, aka Kingdom of Earth)
- In the Bar of a Tokyo Hotel (1969)
- Will Mr. Merriweather Return from Memphis? (1969)
- Small Craft Warnings (1972)
- The Two-Character Play (1973)
- Out Cry (1973, rewriting of The Two-Character Play)
- The Red Devil Battery Sign (1975)
- This Is (An Entertainment) (1976)
- Vieux Carré (1977)
- A Lovely Sunday for Creve Coeur (1979)
- Clothes for a Summer Hotel (1980)
- The Notebook of Trigorin (1980)
- Something Cloudy, Something Clear (1981)
- A House Not Meant to Stand (1982)
- In Masks Outrageous and Austere (1983)

## One-act plays

- American Blues (1948)
- Mister Paradise and Other One-Act Plays (2005)
- Dragon Country: a book of one-act plays (1970)
- The Traveling Companion and Other Plays (2008)
- The Magic Tower and Other One-Act Plays (2011)
- At Liberty (1939)
- The Magic Tower (1936)
- Me, Vashya (1937)
- Curtains for the Gentleman (1936)
- In Our Profession (1938)
- Every Twenty Minutes (1938)
- Honor the Living (1937)
- The Case of the Crushed Petunias (1941)
- Moony's Kid Don't Cry (1936)
- The Dark Room (1939)
- The Pretty Trap (1944)
- Interior: Panic (1946)
- Kingdom of Earth (1967)
- I Never Get Dressed Till After Dark on Sundays (1973)
- Some Problems for the Moose Lodge (1980)
- 27 Wagons Full of Cotton and Other Plays (1946 and 1953)
- Something wild... (introduction) (1953)
- 27 Wagons Full of Cotton (1946 and 1953)
- The Purification (1946 and 1953)
- The Lady of Larkspur Lotion (1946 and 1953)
- The Last of My Solid Gold Watches (1946 and 1953)
- Portrait of a Madonna (1946 and 1953)
- Auto-da-FÃ© (1946 and 1953)
- Lord Byron's Love Letter (1946 and 1953)
- The Strangest Kind of Romance (1946 and 1953)
- The Long Goodbye (1946 and 1953)
- At Liberty (1946)
- Moony's Kid Don't Cry (1946)
- Hello from Bertha (1946 and 1953)
- This Property Is Condemned (1946 and 1953)
- Talk to Me Like the Rain and Let Me Listen... (1953)
- Something Unspoken (1953)
- Now the Cats with Jeweled Claws and Other One-Act Plays (2016)
- A Recluse and His Guest (1982)
- Now the Cats with Jeweled Claws (1981)
- Steps Must Be Gentle (1980)

- Ivan's Widow (1982)
- This Is the Peaceable Kingdom (1981)
- Aimez-vous Ionesco? (c.1975)
- The Demolition Downtown (1971)
- Lifeboat Drill (1979)
- Once in a Lifetime (1939)
- The Strange Play (1939)
- The Theatre of Tennessee Williams, Volume VI
- The Theatre of Tennessee Williams, Volume VII

## Novels

- The Roman Spring of Mrs. Stone (1950, adapted for films in 1961 and 2003)
- Moise and the World of Reason (1975)

## Screenplays and teleplays

- The Glass Menagerie (1950)
- A Streetcar Named Desire (1951)
- The Rose Tattoo (1955)
- Baby Doll (1956)
- Cat on a Hot Tin Roof (1958)
- Suddenly, Last Summer (1959)
- The Fugitive Kind (1959)
- Ten Blocks on the Camino Real (1966)
- Boom! (1968)
- Stopped Rocking and Other Screenplays (1984)
- The Loss of a Teardrop Diamond (2009; screenplay from 1957)

## Short stories

- The Vengeance of Nitocris (1928)
- The Field of Blue Children (1939)
- Oriflamme (1944)
- The Resemblance Between a Violin Case and a Coffin (1951)
- Hard Candy: A Book of Stories (1954)
- Three Players of a Summer Game and Other Stories (1960)
- The Knightly Quest: a Novella and Four Short Stories (1966)
- One Arm and Other Stories (1967)
- One Arm
- The Malediction
- The Poet
- Chronicle of a Demise

- Desire and the Black Masseur
- Portrait of a Girl in Glass
- The Important Thing
- The Angel in the Alcove
- The Field of Blue Children
- The Night of the Iguana
- The Yellow Bird
- Eight Mortal Ladies Possessed: a Book of Stories (1974)
- Tent Worms (1980)
- It Happened the Day the Sun Rose, and Other Stories (1981), published by Sylvester & Orphanos
- Collected Stories (1985) (New Directions)

## Poetry

- In the Winter of Cities (1956)
- Androgyne, Mon Amour (1977)
- The Collected Poems of Tennessee Williams (2002)

## Non-fiction

- Memoirs (1975)
- New Selected Essays: Where I Live (2009)

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9. Gelb, Arthur; Gelb, Barbara (2016). *By Women Possessed: A Life of Eugene O'Neill*. New York: G. P. Putnam's Sons.
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12. Tiisanen, Timo (1968). *O'Neill's Scenic Images (Ph.D. thesis, University of Helsinki)*. Princeton: Princeton University Press.
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16. *Student Companion to Arthur Miller*, Susan C. W. Abbotson, Facts on File (2000)
17. *File on Miller*, Christopher Bigsby (1988)
18. *Arthur Miller & Company*, Christopher Bigsby, editor (1990)
19. *Arthur Miller: A Critical Study*, Christopher Bigsby (2005)
20. *Remembering Arthur Miller*, Christopher Bigsby, editor (2005)
21. *Arthur Miller 1915-1962*, Christopher Bigsby (2008, U.K.; 2009, U.S.)
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23. *Arthur Miller 1962-2005*, Christopher Bigsby (2011)
24. Nelson, Benjamin (1970). *Arthur Miller, Portrait of a Playwright*. New York: McKay.
25. *Arthur Miller: Critical Insights*, Brenda Murphy, editor, Salem (2011)
26. *Understanding Death of a Salesman*, Brenda Murphy and Susan C. W. Abbotson, Greenwood (1999)
27. Robert Willoughby Corrigan, ed. (1969). *Arthur Miller: A Collection of Critical Essays*. Englewood Cliffs, New Jersey: Prentice-Hall.
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Dales



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