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Creator(s)
Greer, Germaine (1939-)

Title
Tragedy General - Michaelmas: Part 3

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Gordon's pamphlet 1582.  
objections to the popular stage.  
unfairness — denial of poetic function  
of theatre — pressure for reform of the  
stage — more classical, keener and  
a moral cleanup.

Elizabethan Stage — 15, 215.  
Scene — skillful painter of good  
entertainment — old. William S. and M.  
1558-92. (Fond of Cambridge, MA)  
Hand to mouth, science — more  
Romantic — Pandosto on the Triumph of Trust  
Coney — Catching pamphlets.

* Broadwater: if complaint against  
theatricality by the actors — Shakespeare  
reflected in the actor who usurped  
the job of the university man.

Plays illustrate different sides of popular  
taste — ? Tambrlane —  
The hooking glass — London —  
monstrous moral — mixed with —  
Orlando Furioso  
Frans Bacon and Frans Burghay  
James IV.

Search for material to furnish plays  
with — Bacon.

Frans Bacon and Frans Burghay — Waving  
of the Keeper's daughter away from  
home — loving events — scenes at  
Oxford, processions, clowning and  
seven scenes of magic by Frans  
Bacon (Roger Bacon) dragon head,  
edgy appearing in comic  
pagentry, allied to medieval  
proclamations.

James IV — transvestite, Oberon,  
dressed as a nobleman —  
dumbshow, Chorus, battle shield,  
etc. Greene striving to offer variety  
of appeal to style —  
selective and without strong patriotic  
sentiment.

Story taken from Gerald  
Crichton: Areopoid — tale set in
Irish and become a Scottish princess. Some set in Scotland and make 19th-century romance who receive English princess. Books comment: 

The rest is useful yet to bring the time it is entered with monument and rhyme, to present a novel, historical, pastoral.

Green's trying to unify taste—unifying union—nature. The heroine from medieval romance, after showing a sand in her nostrils, you meet in travel, finally secure, existing tempters, who preserved, of particles, much. Green's heroine represents an idealized version of middle-class bourgeois—more safely love, is country line making whether the passionate is merely fluctuations... we have a example of painful case leading to marriage due to match the ill-organized greater which does not fall into harmony in union, without union. The cadence was aimed at, neither is of style and sense of detachment. It involves James—Ida who speak in similar time, of womanly, independence if. Hence, Thir, Baron Dorset remains loyal to the king—It

Irregular, intended to fill late medieval form of readily become united and admiration received not announcement. He captivates the curiosity of Cinthie—Dorothy. Escapes disguised as a knight (by broad amount) preserved until time—play is served as a demonstration. The effects of dryness

"one and the same act... reads the play. "cause want, to use such an evil connection—extended vision to subjects which Cinthie does not touch upon at all—larger, divine and merchant commerce upon affairs does not preserve unity.
Type characters - The clown - two
in Trav'lar: Bacon - Miles and Ralph
James - slipper and Nano - pretty
naive and uncoordinated, like the kids if we worked.
They are sympathetic characters we
laugh with them and not at them.
Honest simplicity opposed to com-
plexity and villainy - gives an animation
of motion - puppet characters.
Stage magic - reveals what
stage can do for Elizabethans -
spectacular effects - Oberon
contaminates the children and
spectacle (e.g. Prospero) - it undoes
Richard III, John a Kent, Faustus.
F. + FB. appeal to same task for
spectacular magic effect on the
stage - connected with historical pageant.
Concessions made for emotional effects
of stage presentation in such plays -
Oberon's connection between play and
life - stage direction of James -
unison with Oberon and antics
dancing around a tomb and which
Oberon drives - Oberon want to
prove as a case and show him the
story of the King of Scotland.
Clown leaves one level of action
and moves to another - play of
The Waster where clown comes from
allowed real - fundamental
to year. (Oberon/Oberon.
WINDS) mixing framework astro-
not a dream like light has said
Sagan and phas - but a mirror of
the mutability of Fortune. We
are conscious of this actors
who change disguises and parts -
actors character of human
beings playing our part in the
stage of life - Greene juggles different
planes of reality - classic manipulation.
but increases flexible and sophisticated responses, great metaphor of play and life.

next three talks - Shakespeare and the Tragedy - Comedy of Errors - Midsummer Night's Dream
Dr. Righter

The King's Two Bodies

The most controversial medieval political history concerning parallel with incarnation. We fight the king to defend the king. Witten of tragic history award — Richard II — link between king and his court and the actor. Thesell's royal roles always there, all plays come to an end. The king eternal corporal body.

The unhelpful and unlucky king may experience the divorce in life its like part to play. Shakespeare's player kings — he wanted an associating king whose role was fatally traced with the actor and Henry VI. From long final piece at imagery — Bolingbroke. Richard II haunted by Richard's compelling performer. — Henry IV, imports behind these there was no real meaning in the relationship of player king and relationship.

Doctrines centered on itself in language in but in structure of scene of Richard II — knew you not am Richard II. More so we advice about succession would not have alarmed me — Richard II. proven to an uncomfortable depth in the idea of kingship. Transient nature of incarnation and monarch as poor player cannot be separated from movement of the play.
Tamburlaine's face whole unto all to alter
to account for all misgovernances. Henry IV
subjected all misgovernance to a
machine— the machine of history—
otherday's play— Talked waiting for the
help that never came life underway—
Humphrey— Yet, Henry all
ground down— faultly or innocent
for not matter— and visual man
between III., but his is a miraculous
misconception— would think with less
if Tamburlaine— but in Henry IV machine
has come round to them at last
interested primarily in race and fall of
a relentless mechanism—

Tan Koh— Our Contemporary Shakespeare
book has shaped interpretation of
shakes play? Marxists have
history— subordination of individual
machine— the machine of history
commences up to a found about
Henry V and Richard III— trouble
began with Stratford productions
and Richard III and Henry IV
machine's invasion 9 valiant—
Henry IV Richard III to be worse than
Henry IV. There is a change in the
historical balance— historical
machine is valid for him
Falt att unmovable— and unmovable— autocratic ideal
Hal unmovant. Hal's other
Killing of Hal I by his co-Henry IV. I
profoundly misguided Richard
II and Henry IV— stage in 5's
mediation I/II history play.

King John 1623 Folio only text.
mentioned in 1598 "Among our
best for tragedy— another play
to complain of base— the Trouble-
some dayne in 2 parts.
Selection of chronicle material parallels Shakespeare. In overall effect however very different. Which came first? Traditional answer puts it second. Troublesome reign is recent absent Tamburlaine with seriousness questioned. Plato

Alexander reconstruction of a bad &

whole argument has serious consequences for more mapping out influences and counterfactual TH. hard to read a bad eff. Even if we agree to reformations is seen as 3rd that they do not even echoes of great lines. Elizabethan moral meaning mapping demonstrated during period. even meanings reproduced? He must impossible to leave alone in modern anxiety. JS. light such to traditional view. King John may for play in character treatment and roles. Bale King John — tough portrait propagandist existed from 1535-1561. Hume; moral; abstraction and historical person of Edmunds Secker. calls himself Stephen Langton and provides an example of history developing out of morality. Propaganda a unmistakable

John as a faithful man with food

* Marlowe *

By contrast TR has a much less story eye view. John seen in unfortunate situation. John's stand's family at the centre of the play. Bale's a part upon cannot TR a bad men spoiling a good cause because he is too hard to uphold it properly. Henry VIII

will be able to do what John failed in — John's deaths ranks straight back to morality.
The present book pattern which author, Edward III enforces—John yields to temptation—Edward suffers the despite and no justification for killing against him.

Shakespeare, King John immensely greater poetic power and skill in character delineation. Each act has a different hero—outcomes Sarcastic and satirical. In contrast, King John is a noble character—questioned the Victorian era. What happened to King John, an unmatchable mind to highwaymen?

Thus a brave play—pure plot is narrated to smaller moments structure—incidents not to much evidence—simple dedication not germane to a purpose, hasJetisoned

John is a usurper and aware that right lies with him anti-piping so long as a shining example, although an issued strategy. Fall on tragic spell between Kingship and being—uncertain	
man hunt in his royal trappings—$econd thoughts. Reign's body a, England itself in John's delirium, speak's same desperate effort to join the two values. All this Cambodia is but a cheat of a multitude—no one notion. Despit that there are John's last lands.

Odd, but not thought out, a misconsidered view—points forwarded to Richard II. Initiating levels against this play ignore development of history. John change of perspective similar: shift of perspective occurs with Bolingbroke—like buckets in Richard I metaphor, Breese point change of motive unseen in the plan—Bolingbroke grows more remote.
Richard King to man, Bolingbroke man to kings, seems progress tragic too. Never again a shiftnent to Henry V, but incarnated is not perfect and complete - death dissolves the king, but it might have been William or Northumberland. Tragedy inherent in idea of kingship itself. Was a man asked to wear the mantle double nature. Prince that plays a large a part as his father. Essentially medieval play material - one appears as Talbot and in the more complex, more complex theme - that the prince projects itself back - that is self-perception. Cannot commit himself totally to any situation. Moment of assumption found nature and if second part - though he also is a royal act, without a part to play - nonetheless uncomfortable.

Henry V has no such simple problem - adherence to thy cannot solve in his morality pattern. Grafts more complex theme - that the prince projects itself back - that is self-perception. Cannot commit himself totally to any situation. Moment of assumption found nature and if second part - though he also is a royal act, without a part to play - nonetheless uncomfortable.

Henry V the ideal union of king and man - also a source of disease. Infection - Henry cannot reconcile with Puritan - every man from every front of incarnation - distinction maintained at end. The play Henry goes among his audience Henry's early soliloquy suggests presence of an inner life - backs away from past and consider meaning - tragedy implicit in successful assumption of the past - loss in the stage had separate stage from the world of individuals.
real importance I encounter with roast - (new monarch compared to the old) - then, isn't it senseless to hallucinate the king - roast - a fantasy of personal pride or a irreponsibility. The personal king's tarnish克莱恩 at dictate. Use the chronicle punks - phones and exponents.

shame / Cornell Historical
Everett
November 21st

In a V. ends on symphonic note, fantasy not really proportionate to distinct unity created by rest of play. Measure in Much Ado, has also to find its Belmont—always possible to move out into real world but measure is its own inclusive world no refuges or sanctuary—dry, clear, cold, unromantic comedy—few natural escapes no word except perhaps for by-places made no noble refuge no

Don Pedro and we gently bastard Bromage. But it is time up I say good to a place misery and mock-scene. Much Ado to realistic play lacking lyrical resources of earlier comedies—brilliantly constructed self-contained worlds. Cocktail party atmosphere. Gossip, comment, criticism, champagne, dancing—remains of one—rhetorical effects. I mean in the play essentially source if Much Ado that the play is a creation of an earlier work—Shakespeare to returning to earlier Shakespearean conventions. Claudio—Leonato—Antonio repaid by Helena—Verona no one speaks to himself—all slightly affected people in play made to be seen. Inside—mildly from group seeing them as very

exaggerated and eccentric - everyone
hates social role - e.g. Benedick's
role. Social role fact pose a night
skilled and conscious way. I feel that
life - Aiken - suitably responds to
minister, social limitation and
danger of the act are evident
throughout the play. No part of
the play speaks with more of some
justification. Beatrice and Benedick
often seen in church, meet a
moment - and Beatrice
winds up a conventional rage
and Benedick suitable reason
based on complete all lie.

* A. P. Rosetti - Angel with

flute

- Manufactured, self

- Concealed,

- Unwarranted

- Conventional

- Perversely, without

- Rand - kill

- Though presented

- Exaggerated, will be done -

- Taking a second role, a formal

- Much cannot follow us.

- Claudius formal

- Shared by Benedick. in age.

- Here will come the necessary

- Social values - Claudius as a

- Two gentlemen of Verona.

- Reason. They will somehow

- Attach to some reason to

- Some sort of truth.
Apt strength and interest in Beaumarchais' Richard are among the play's contributions. The role of Beaumarchais' Charles III was well-received. The play's dramatic conclusion — a highly complex one at Berenice and Rosaline's much more varied — is reflected in their works. Beaumarchais' role as a character is essential. The play is more meaningful when viewed through the prism of understanding. The play's social and political implications are intertwined with the play's understanding of fate. Beaumarchais' role as a character is also essential. The play is more meaningful when viewed through the prism of understanding.
Comedy can do this.

We seek mummification emerging in Beneck - although he nearly always to act. In paper/essence of the brain.

Non-naturally prepared to follow ritual based in certainties.

A play faces - where we are received! enter but the world must be peoples'. Domestic human and life without natural human and loyalty of motives by intelligence of location of a sense of place - another version of truth through - fantasy.

One man's social role.

As you wish it.
1643 Polyenée
1667 Andromène

Subtlety and complexity of Montaigne and Shakespeare caught up by French in 30 years natural variety of condition humanne. Amerbach Nimier: Natural union of body and mind that we can feel Montaigne Cornelle intelectual singer of Descartes. Descartes soul divorced from body a pure intelligence - Cornelle pure will - Renee presents colinon to all such excessing subject glancing interplay of feeling half submerged and half at of august and we. angering jealousy a comic Jonson except Othello. Othello now becomes a tragic passion subject for satire - sarcasm vulnerable and pitiable suffering - Prometheus a monster object to which the infierbrows. nowadays Cornelle not understood or understood when the theatre - possible to play Cornelle with strong degree of alteration - but there is enough of the dream in Racine to enable his plays to rank as a variety of French - neither in a proof of high drama or extremely fine and delicate calculation of style. used a dramatic adjustment of fixed wheel.
depth in Racine's commonplace world is in the imagination single term of gallantry the places to red face at oneis that it requires the only level and also evokes literal meaning - extraordinary effect of interplay of colour with vision and appealing meaning (e.g., Hamlet) - almost - impossible to translate - unravels meaning underlying word control.

Castration a upper level of the mood honour of emptiness a political formulation for women - confined self deception relations - not opposed to a strata women a voice a voice intimate to say that he is not a psychologist fragile denuded in a public stand up and listen to hall on Shakespeare a mixture of formalism and passion - symmetrical group mean (eat) and true lead Britannica - screen screen great modern of a theatrical family theatrical connection based on tennis court theatre and pattern indicates a theme. Ferguson The Idea of the Theatre - essay on René Hervé -

characters from Netherland - we have been there in mid-station Beatrix Joanna and given in women. Beware women a part from Shakespeare companionship. Rare - don't develop in comedie enter - super violent convention.
Nero - monstre naissant, left at the end of this feast, is Nero that every body know what you see in the book if this dreadful creature Narcisse spy and confidant image of what Nero will become - nature emblematic dreadful invention in Nero. The frightful thing about him played by Joseph Hurst so impelled schizophrenia - emotional fever in the response to feeling and manner of expression. Sensitiveness delicate adaptation form to varieties of feeling fitting line I brood at and poetry as fever melting in silence against my false and free - in English failed if away. Come to be done in the capacity of the effect from the end of joy thus as Renown or away deplorable. Pattern in Renown very complex card play. Love formalities - clear development of each act, arrangement of characters, etc. But in the other hand there is a strain of are present powerful the latter will logical the monster who devour Hippolyte - also the monster coming from deep that venturing the human who are affected with limitation convertibility as well a solemn Cours xiv emblem. Young lover often very patient - Hippolyte and Princess noble and faithful - Renown emblem 

Gods of the underworld. Stable Character the caption
and they are in control. Structure... Quite a bit?

And Odysseus - an idealized character with
deadly power and great physical control. Structure - the story
of vengeance - an revenge. Oedipus

Even older in

temporal magic. In the case of

women who are portrayed

seem to arise - already beautifully

developed in Andromache,

group characters linked

and one, the world of

Andromache, and had Perseus - a great
nobleman, dark and some - Achilles

improbable and finally

Andromache herself - in line

become the center of the hero. To

fierce and unselfish

oneparalleled at the scene

III, VIII. - as the idea of

Jason returns. Hemingway

who want. Which sacrifices

then which is not. sacrifices

allow Orestes to take away child

she wants her vengeance

and then is why she finds ORESTE. Orestes.

Orestes horrible change into

language of courtly love in greek
where the demand a vengeance
of her very own.

Farewell was never mourning,
my brother’s dead you cannot trust
my fortune ends with breakdown
of the poor minds - and the
poor minds - state
expressed reductively in psychos
logical term - hallucination of
a familiar kind

New springs in absence out Oreste and eternal trait of
his mother are contrasted with his
in scene where they confront each
other. The political means can
be contrasted with classic which
is a free play of politics - then
following inner conflicts also
observed.

Debré end subtle a any
thing because ever achieves a shift
or edict line or even halt - lined

Phtère
Attitude

Milton - Samson Agonistes
Bracken
November 6

Samson Agonistes

There is a struggle, like the interior monologue, in the modern novel, and Samson Agonistes is not a novel but a drama. The hero is a hero in the modern sense. He is a monster, a giant, and a tragic hero. The hero is a monster, a giant, and a tragic hero.

The hero is a monster, a giant, and a tragic hero. The hero is a monster, a giant, and a tragic hero. The hero is a monster, a giant, and a tragic hero. The hero is a monster, a giant, and a tragic hero.
conscience. Punsan description of conscience and identification of Esto and the inner right.
Hankala: The base of Usurian Taimur,
no place to provide a parallel analogous form - austere and conquering mature life at Port Royal - determinist and notion that conscience may represent him, given you the conflict
E. O. James.

stand and modern study of sacrifice - has its roots in primitive magic and can be shown in man's extreme violence and primitive simplicity - presentation of early tribes in the Tan
involving civilization. The seat in which it sacrificed?
The desire to reject it primitive initiation into a more complex - in less more developed concept - beginning with suffering servant. I said,
need to sacrifice that life can only be maintained by the
suffering 

them in a position spiritually secure one related to the plays - it opposite Thedre

I. the experience of exposition in the full of her time ancestors' frighten sense of being situated escape - impossible

thepower who are evading her feeling attempt to evade her near where all is lost.
Act II—great scene where she reveals her love to her stepson Hippolytus. She is in her own room when she is suddenly called by her stepson. After inner devotion, she is overcome by a fit of madness. She is told by her stepson that she is to be sacrificed. She agrees to the sacrifice, but only if she can be warned of what is going to happen to herself. She tries to drive away any imaginative images or phantoms that may arise in her consciousness. She attempts to find out what is going on. Act II seems to be a study of herSlide in an attempt to hide her feelings. These feelings disappear. She is found to be acting in order to ask an old man to come revenge as children. They're quickly stunted. She descends into the abyss, by metaphorical sense of change, perfusion, density, psychological force, contraction. Atticus is a much more lyric production.

Atticus combined old woman, temper, nonetheless overcome, conscience comes in, as a scene of treason—someone real, dream nor shame, high court, no one, only a dream provided by young men. They appear as young men, someone who can repent and young people. Highly dramatic baroque language. Religion, young women forced against Atticus.
Althia recognizes who her antagonist is.

Samson Agonistes - opposition with Racine and Milton
K. John Raine and William

Conflicts and dislikes
Physical with blind - trial
Painful vision of age of
Pain and deformities - deeper interior

Victory through death -
Chorus calming and
Deaf - an interior copse

Death accompanied
With peace and dignity

Vitality and life
Choose - Samson
Animal in imagery - not
Allowed to carry at play

Book of Judges - xiii and xiv
None of these tricks are
Repeats in the plates -
Fell in magic, belonging
to be a work - a formal shape. When sleep and all that did not please him - his master escape - after much - makes it only far more deals with man. The next Milton's own invention of separate end of those families. An invention of the Bible - the scene accompanied by modern dispensable - if a new needed - a monument of the dead - immediate miracle. A new organ came, just marriage toward right lead them to fame - every murder continued. They were not. Where I deliriously -

Khaned mostly serial. 

Sarmar rejects all falsehood but the theme - including the own facts manual. 

Expression of a small complex move from small to devotion to minimize forms of terrible in which he prepares a practice enemies in death.
The Revenge's Tragedy in Mermaid's Taperstick.

1607, assumed to be by Tobin, (in fact disputed).
Strange and paradoxical play that it is, Elizabethan play. It has no single known
source of its plot and plot. Can it possibly traceable to a
paradigm of a three action plot?
1607-1609: Faded, no sources.

1607, two imaginative characters, and a coherent plot.
A lively, truly original character, who can do what孀s
himself. Typical, see Cast of characters and dialogue.

Dekker's three plays written in preceding few years:

Intensified humor, if Ben Jonson, have no such life. If Jonson
intensifies humor, there are characters created in
spirit. If Jonson creates, then the
intensified humor reflects
the other Jonson's work.
leading characters, aware
of circumstances, convinced
and contrary feelings. They
migrant abstention of expres
of fatal harvest, identified
reconciliation.

Good characters are more
or less in terms of Less Menas
in Volpone, yet there is a new
sense of moral law at work
in the play. Essentially wretched
and deep, felt not conscious
bathing and unjust as idiot
thought it was.

4. Ex-teen character-
incorrigible. Spartac and Dukes
who will do with devil. Antithesis
of murder in a hundred. The new
liter. (At trams in the L.)
They would destroy themselves
without vindictive.

Business as being tried for
rape. Antinomist alike.

The hesitates so: Exuch’s term
foal. Fidar are.
Respouses, gathered from
nearby meaner. Rapel may
come. John Tarrou and licensor
Burndas’ revenge. Hear, hark.
The eternal Exhale. Al 1, young

Doric executioner. Ignot.
Fate. Tobacco. Vindictive. A infinite
an accost concerning the
mediocrity. Man cluster comes
from scattered references to the
Dante, estenze families.
reminiscences of Hamlet and


gentlmen - the rooster and hens


in amends of extremity and


revenge between brothers also


from extremity

details unskirted by swearing


notion - yanked evil spirit


the old duke in the second trial


scene. II IV reflection after


sharing of forfeitures.


leading character like the


number of Volpone - what a


rare punishment to arise to


hence, in speed of power


are punishments to their times


decay basic nature satiric


writings and spirit


literary satire discussed in


T. de C. complaint and


sarcastic


villainy


Samuel Rowland. Death


addressing spendthrift Sentry


gassports of magistrates and


general disburse of spendthrifts


are in ravagance of


powerful enemy and sinumber


death and vanity.


Sir John Harrington (see


article on Womans by Salinger)


Elizabeth's attempt to cut down expenditure


motives. The average


personal and sexual one


shaken that persons duke the


district this much. Brandon


gloriously Rachel for the


dignity of Elizabeth's reign.
Gentlemen spend on many occasions
in many places and
in every part of their
republic, and the trade of
poet in the town
metaphor. Common law
economy — equity — tenancy
— the
conventional fabric.

Iam one of the
coast of the
waterfront.

Again and again
I woke of
not, and
in
whence, so there's
connection on
mannerly
and

Poet qualities, fail up,
make them real — cities
something? It

'sensuous apprehension'
'thought.'损伤
always sensuous as a
and
gentleman marred

Doric.

physical image are numerous.
quality — figurative and
emblematic. Image which

effect.
known with upon the forehead. Our state—dramatic in their unthinkingly
hit—(Salinger completely
intermarriage and this.
exped? These
passages where the imaginative and
physical are confused giving us a distorted image of humanity
—concentrated moral passion
not disembodied contemplation
Sees from a distance that most
claiming of what happen usually

But despite all it is true we have
pictures of the), figures in
action and motion—Dante
quality. A imaginative movement
in verse. I unbrushed except
it's a mind issue. This is what
the beginning of it from later attempts to copy it.

Image of the unearthly and
curt passage of time and time
and chemical constancy—
counterpart to the visual
image.

If the characterization not
needed in literary dynamic verse.
character uprating and intense
contradictory self. Dominates
paradoxical movements
with cruel awareness of

induce—Pilas. Cecilia a
tempted—ever so good characters
become morbid and killing
—oscillations in vengeance, Repetition
and nature violent my
situation similar to Champlin's
Bussy—who is committed by entry.
into the void of the court.

We do feel sense of tension
in verdict—no self-examination
but no alternation. Fight between
money and men. In contest and
taking action in combination
with good and evil. Static
silent minority, a conscious engage-
ment and the only alternation of
Justice seeks harmony within this
person and the destruction.

We observe both. It is within
the partial sympathy feeling of
very exciting, and more real
presented in The Other's Tragedy
A tragedy occurring between the old type
and the new.
Wearing a mask is what brings gobs into primitive mechanisms of plays like the menaeachmi restoration of luck to a family by disguise. Intrigue developed as in tragedy, leading up to recognitions and perplexities of a kind. Aristophanes' comic amusement by audience at height, confidence... sometimes in author, Italianans understand his kind of play.

* Donato, commentator on Terence, stuff of comedy is mistakes. The disguises - Aristo transforms, qu'ingannati, st'inganni down to the flann strategans.

* Castelvetro.

European Theories of the Drama
The greater portion of the comic is deception... though truly... advancement of learning Baroc.

Environing the scene is a comedy of errors. Terence preferred by schoolmasters for moral and linguistic reasons. Plautus performed more frequently. The menaeachmi above all the popular play.

1st Roman play acted in England in 1527 acted at Trinity in Oxford and Cambridge colleges during 50's and 60's. The first to be translated, 1600 after 5's play appeared - by Wamer. Because the type came from a play of mistakes. Deny 1580's Cambridge college plays adaptations of Italian comedy into Latin - across an annoying of sources. in 1582
Good deal of Renaissance comedy available - actually S. thinks
his deception - plays in English summer but seems to be a
broader canvas have close relation
to Roman comedy in most if
only approximately.
Comedy of Error keep classic
setting - although its moved from
and drama to expression - but's
play is not running in English
primarily recognition. Very little
A play proclaims its attachment
to classic theory in quite a
way. Other play claim varying English
quality - moreover even hanging
the scene may have been connected
with very minor that comedy deals
with passage of error.
R. A. Folkard quoted - very down the
old man, to be a reference to
expression scattered throughout
the play - laying down his limit of
error - in fashion enlarges
complexity observe the limits - Time
observed - and also place
houses - Renaissance comedy
permits movement in and out
of house - not the same feeling
that the boards represent one place
as in Greek Roman and Italian
production - while the latitude
S. keeps to a kind of unity - action
in one town - very very
far away - mini community in
Shakespeare sense emphasizes
continuous movement of the clock
uniformly dressed throughout
the play.
Harold Brook  Stratford upon Avon Thursday No 3 1961.

Free adaptation. Not academic exercise - he enlarges plot with its more variety - character moral and emotional content. In Plantus resident turns his empty, wealthy, nagging wife glad to arrive here and when facing big problems very glad to leave wife. S's play and not often remastered adaptations - a man's only pretext for leaving her and she is cured - prostitute's part shown - entirely new character Luciana - travelling towns wooing a new theme of mon. S adds a framework plot. Father dead in Plantus and forgotten - But S, ship in Spain at the beginning and the end and a long lost life - once again brings us to theme of comedy and confusion. S. not only takes one one pain of theme Amphitheatre - and introduces and forces treatment of theme of marriage (again to locational in Ephesos main stress on Paul, especially in marriage) original play an exception because it ends with a separation - S. shift it so Christian scheme of values - enlarge meaning of the play - not pure paradox - ill - even introduce emotions not in original - sorrow of loss and fear of death of pecen but for long sight essential.
machinery. The old play, however, mistak...psychological content have deep...through management of stage...on themselves. We see in...success I change, brought about...department of life...as rendered with is love and marriage...new subject of love...removed to...from Plautus. Johnson usually touched off by Plautus-plays...where emotional content quite different from that of Plautus.

Act 1. First Plautine scene completely new one struck...still away from...traveling through,...from the theater...Suddenly quite outside scene of...Plautus—unconcerned with identity...place in the world...Only those on stage—hearts and souls among...can change...its external brain Plautus and this connected with revelation of...picked up in various ways a...play goes on. Act 11. 1. Adriana talking of...marriage takes up idea of...people who are identical...water drop image play substantially...but—unlike Plautine wife...Adriano is not only...her jealousy also mistaken...in Plautus wife has good reason...
Question of Munson and mistake begins to ramify.

Act II, III. A Hand and Antipholus and Dromio of Syracuse—further development of these deepening of central concern. Antipholus's new suspect state—Not knowing who you are. Intended to Antipholus on matter of loyalty to supposed wife. Antipholus, as answers you a jest—Would you create me new? Much more emotional part in her moving speech, which play, he speaks, to her on a sort of genial who will remain him in risqué and more conciliatory and plausible much more elaborately than anything in the Roman play.

Moving to a resolution more on musical and psychological plane? Intention by means of Munson.

Inferential. A construction in an original mood of power and alone invention. I thought who I could have altered it. It stay be tried by providence and reward character as we do in England. So much more interested in mining plot for effect purposes—reminders of the clock in the play later and the son has taken the lead in two from the supplies (Play revised) again afterwards in The Taming of the Shrew.
As play comes from him, which has such a highly complicated migration effect, theme: passing through sleep; voice to reach next knowledge as common to all and MSND, which he will discuss next week (MSND) and 12th Night, in last play I returned to work of time and peace also observed in T.L. Ankylosin speech of Gonzalo's at the end of T.T. statement & finding oneself as theme. I manage and family and finding oneself remain my fundamental concern.
Dr. Richter
November 6 15

1599
Sir John Oldcastle - Falstaff.
see printed slips in 2 Henry V -
also epilogue - a martyr.
 courteous retortation in epilogue
Shakespeare rechristened his
appearance. In Henry V. In Merry Wives
commander. Jealous and observe For
Cobham referred to - Falstaff
Brook, able to inconvenience
were to associate them inversely
of result of Dante - an
became a matter of pride to
demonstration. Froome fell.
over life. But S. von D'Artigues
patronage of popular drama
make some money and a
volume of collected plays was
published. But S. was 1
frequently
Some sway - and the Brook
were forced to revert to the
stage. Monday Dugton tells
of John Oldcastle - special
gift money noted by the lowest
soldierly commended by
pramined. Stilton said
commissioner to youthful sin.
Shakespeare called for a presentation. They had a well run to mediate the reputation of John Oldcastle and to write an acceptable play. He was a high-flying martyr, who happened to live in reign of Henry V who was no prodigy and presented them. Several scenes Henry's role and emphasizing Christian moral of the Church and Henry's natural piety. They could not be anything of Henry V or deal with the religious problem - revenge of problem - dealt with by collaboration who wrote in Thomas More 1596 Henry VIII never appeared on stage, uncorrected legend and accumulated around him, not hallowed, willingness to act a part extremes prions as a judge - access on death not the cause.

Catholics here King and Protestant mainly - subplots presented grave problem (few part was not removed) Part I - from London rising. Himself in the play is deeply confused as to his motives as grave doubt cast on validity of Protestant cause - in this play many kings have no right to make use of Oldcastle himself and Oldcastle Oldcastle as long as he is not associated with political unrest.

Oldcastle becomes just possible as maligned martyr.
political and religious issues too hot to handle seriously swept under the carpet. Shakespeare's tragic histories were profoundly thoughtful political dramas. John of Gaunt's play was not to have been played on an English stage - partly for Monday do not like to do it. Sir John Oldcastle is a comical hero.

Authors evidently familiar with Shakespeare's histories - (Elizabethan attempts to domestic matters with a moral) building upon and alteration I dramatize fact of someone else's play at organic process, powerful dramatic rhetoric created in Shakespearean way - thinking in dramatic terms.

They were many a form not well established in his comedies, history of his into comedy in his plays; give us an insight into both. Forcing man to eat. Penchant derived from nature, being forced to eat it's root. A scene this kind entered with force, also with a poem and Fenellen and Harpool and the Summer. The Plague of Wakefield al. Robert Greene beneath a microscope man - written after Tamburlaine, before 1595 (S.K.) bad play engaging in martial - mendicant England. Recounted weary plot - unscrupulous king - manner than pachymite and free, Keane to eat no seals. Oldcastle scene clear to this.
Propose a man. The people who
are prone to themselves defending
his views, against bicultural
traits - impressive and witty?
We understand. I reflect on this.
I mean, if the laws maintained by
legislation is made not understand
old primitive loyalty, alive from
triumphant in his situation
basically, romantic and agrarian;
to commercial London;
conscious of legality - this
spirit represents a response
to the renaissance - the comic
in long - far more reactionary
than the tragedy - clump - old
folk songs, motifs. Old
cartes include, named in John, the
parson hangs on it much
and common book: bishops; in reality
not exactly what he begins.
her speech a clear evidence
of Shakespearean influence
this character has been the
Falstaffian characters for the
had shall in long will be sold.
them play to. Doll Thackeray
has her counterpart line
about Proverbs: punched
from smoking. But there is
something wrong in the
true "a post in show, yet in
plan terms, a thief, yet if we
tell you an honest thief"
old sample less literary classic
robbing you who would spare
Middle Ages, in his character
oldcastle. But they are reaching
back to Friar Tuck; not first
time he had got into a play.
William Cooper's con of Robin Hood appears dranamic fragment
them from apparently substantial collection of folk drama.
May of Robin and the Fair
prisoner and Frank Turner,
appear again in Hebe's
comical history about
and again in his first two
and little John 1594 and other.
Robin Hood tops up even in The
Fash is often with him. After
of Francis Kainard and folk. Later
Henry V discovers himself
to find and what is he doing
and also in S, play
Henry comes as close to be will in
his dual nature. The best
John Oldcastle where he does is
like the Roman at Rasched a
gesture in the direction of romance
of encountering men William and
Rale but the thief, in John
we imagine him up bended,
cannot get it. But despite
rememberance, they are no
entirely different inward
bargain between Henry and
John until different moment
and first. William takes stage
each filled with crown with a
sense of punishment and he
is royal. Henry's questionable
relative has not been explained.
Henry V and Sir John in Henry V, aftermart, quite different. Henry unwilling to abandon his disguise—King to gamble and watch game. Pole tells him back money that he stole leaving him only half. Can almost fight with Sir John—real what opponent is, generally impressed by S., but essentially dissimilar—in The Prince. Edward takes again to meet the Princess. At Bradford Green expresses disgust with their acquaintance to Edward IV, P+1. Heywood also draws on medieval ballads and Sean prototypes—nothing less suggested than irresistible malevolence—we are in and France and Edward needs Farnes.

Play's involving encounter between plain man and King. Do not show the isolation. The King and his company—they are rapacious and take. They seem to understand that talking with commons would solve problems.

NEVILLE KERRNE Outlaw Ballads of Middle Ages.

King, the King, not well served by his ministers (the upper classes)—represents a kind of ultimate moral law. King need not always be displeased—see end of The Gloucester holiday. Kings personal justice override legalism and wrongdoing. Benevolent idea of machine acting when appealed to personally.
Yet disguise does represent
very real feature of the comical
history as a form—

The Wandering Jew
in John Oldcastle's
Taming of the Shrew (c. 1594-1600)

Why is it that we are so persuaded by
the comic hero's assumed or disguised
character? And how does
the method differ from that of
another character? For
instance, does Robin Hood
engage in more

Other kinds of comic form.
As you like it has evasiveness for discussion which is one of its characteristics. It is almost as if to be reminded "It is the rose and all with the innocence of love". Life has real early come songs and sonnets and many more in this tradition. I have deliberately chosen a set from a primitive form. Throw away titles - alternative is that they are also names of the fancy place.

Milton P. Atty's greenwood folk tale and personal romance word's surprise, shepherd's story, country love stories and romanticizing, including some debate and satire - already pretty well dead when Johnson wrote - he found it in "The Country Rambler" and "The Night of the World". Why is one made pastoral? It is a means by which to keep in touch with nature. Valenti Gattini's answer to "Gussow's" Orlando Touchstone and Andrew to Hymen joins the lovers. How can I make pastoral "Yull" lover and got into Under at breakneck speed.

E. He is not the plot only, except adding Touchstone and Andrew. Jacques Exposition handled almost like a pun on joke, in one long break.
unparalleled clumsiness, and
ravine to me. Tying up my
hand in rainy war.

Court purify., at the end
and omnipotence of
all end achievements
not, directly from the beginning.
The end—achievement of multiple
mergers—almost uniformly.

There is no clock in the event,

Orlando is tale twice. Both—

entirely accidental events has
not even preserved time as a

undertaker most chapters of all
5:5 plays—yet the narratives

of 178, where some man

can be in two places at same

time, here is not at all involved

and a common union—

5 deliberately returning to a

native tradition of old times

not regarding theme the ordinary

encounter, have rationality of

Final meaning of word—

“little comfort myself a

little and then myself a little

must be something banal

and exclusive like this.

I exchange 2 words between

stands and take— the word

gentleness.

The word in all its importance

when I am delivered and accepted

who was then the gentleman.

Word has a number of

associated meanings to the

Elizabethans—already been
several meanings are felt to be floating about—things that are felt to be familiar, sensible, and untraumatized, persistent, recurring in the same place, with the same feel, but only because they are becoming distinct.

Courteous, kindly, courteous, and
cautious.

Nature, natural

Fantasy?

How much is human?

What do we mean by it?

Excursion into modern to a way

Tours under apparent as may

unimaginable

unthinkable

Montaigne, essay on imaginary

world of natural man and

Celtic man? Touchstone get them

an animal at midday—a place

good where talks, the people. If

Dying deer hunted by men—women by good St. B:

The brokenhearted Shepherd:

Sylvain—Rosalind have a definite

sense of déjá-vu.

And in various mood the

traveller's name just left one nearly

presenting something more

natural and more artificial.

The note they have left, not stressed

what was natural is here new

natural—what was artificial

is here more artificial.
Shepherd more artificial than nature. It isn’t down one stage to the elemental—meaner arts, things.

There is one another bond toward.

Not as if a obscure play need be a sufficiently animal—having and coins—coin simple knowledge. Highly artificial love came of syphons. 

Rosamund and Eliza wander into a word more natural and more artificial than the one they have left—different kinds. Philosophers contained within the natural—artificial philosophers encountering two artificial shepherds contained natural.

Division between indoor and outdoor presented real concept of music a very complex one and instinct. I love poems. I why yet the verse is very foolish. Which distinction proportion, drawing the look in examining whole scheme of course. The play—distinction in Rosalind in her freedom may deal a great artificial full freedom and contain little discussion of. Shears between Touchstone and Audrey that come through artifice everywhere—by Rob’s diagnosis that the really more Orlando.
and from this point the only way to certain happy turning-in is the court. The court itself may be harsh, and under certain a manner, that harshness, and the most unwise, then reveals itself in the attention of iron and coming and forming some form of a change in the forest and returning of the localities' love—why does

*localities* wooing have to be disguised? It is for the revelation of a kind of truth. She can turn dreams of change to experience changing full, clear and full of dreams. She can drop into his plan a new—rather dangerous state

men have died from time to time and women have eaten him but not for love.

And some not by artificial detachment which can see itself and others, but can continue loveless. In character, it is no longer a means to an end.

May note the plan the wise acceptance I know, is the joining of an upheaval and natural to the source of the sweet—

The self is the thing satiated, happen, character have more duty than unhappi

detachment of acceptance in Orlando defeat for acceptance, who is detachment from acceptance. Virtuous hero is a better care for man Jacques so much toughness among so much sweetness.
Not a vaudeville show. Thought-provoking, moving, and deep, as well as moving. He achieves an inclusive esoteric mood - which comprehends moral values in the play as a whole - Madame, growing out of human folly.
20th Century Drama. Bradbrook November 10th

Change from primary dramatic to primarily literary form.

(Note figures on to play)

been - drama of a small country without dramatic tradition
been became great when we left

for Italy. Acceptance I believe on English stage took place in

90's. see Shaw's Book for current misinterpretations of them.

(In hour at the end of this course for discussion of any
course).

Milton - year, English magnumis of stage. It is

established on the boards. Or

written in verse. Year and this

Milton. Knight (think) from

one of greatest dramatic poets

of all. Year and other. Not see.

Years and other realize that poetry is only a part of dramatic

realization. The visual elements in modern theatre

largely to realize to entertain.

A new form of dramatic.

Years ago, in dramatic role

Year discovered a highly

dramatic form.

Subjective theatre. Individual responses allowed each

realism release of intense

drama. Strindberg and

Andreyev.

Year's shock of the tragic

old man beggar. Contrast. Absurd

unperceived. Radiation, rhythm.
night direction but not night

terrestrial. Rachel and Thriller
drew on touch with an
unseen touch hence can restore stability to written
language.

Deliques a great common
theme part and figure of Ireland
also as rameau iron a suit

The title from the French
"brining all back to the ear"

"nothing curious - psychologia" Eastern Church mediæval
mythologies needed living to
the formation. The one icono
just with an imagery
to his own life - relate to an Idea
pad of his own phantasmagoria
and learn

beec a mered intangibility
level from communication so
must he return to them until
these madmen which he enters
legend in association with
depths of invisible life concern
the district. Jamar, between
sentimental rescission

innocent courage and hope
united across with audience
in spoken with noble -

promised to play a
stage, high second at sentimentality
exploring revolutionary
shitternosed Ireland.

Though on theatre a quality
place for his people

VIDE ELECT.
The Countess Kathleen
1897 yeats and lady Gregory
1889 man appeared.
Wrote plays all my life
1899 - 1908 - Plays of transformation - years of despair by treatment of tuberculosis
Some six plays for Dalrass 1917 - 1922
(No Drama) Then another interval until 1931 - 8 Plays of
paraadox cf. John Wyclif's large - "An important meta-
physical concept from contain-
aparadox - Contrast between
unreal and inner drama time
and eternity and attempt
transition between the two
Then the only project,
plays - hence best plays are still
abstract thoughts in
single unsentimental
subjective theatre reflecting
for deeper levels, by
cultivation of magic and
romantic freedom in
moral use of symbolic
material might - direct
symbolic deceiving the
dangerous business
one sees one's own projection
on them - this is our years
symbols in abstract definition is incidental and
transitory and can only be
substantiated my experience can only be
known by experience.

Countess Kathlene has an Xray
liars - Catholic menarche
dogmatism in 1940. Na to this
plan.

Peter Ube
years superseded his view. The play
changed the shape of the play
in deference to it.

The play's development proceeded because of failure to
reach a conclusion to it.

Only slightly enga

ed

in complex situations and

through occasional confrontation - but plays

often very impressive - theatrical

quality.

Year finally able to

try all to match a vision

and to become a product

in his own eyes - conflict

within individual in trans

issue, in a single act of choice.

Force and unholy leading

sheen - become identified

death of man, man's proven
to transfiguration - fool lies

The Four Horse

level of life - natural level

white magic

momentarily

bliss of white magic in

the world of the dream.

Not a real but a single

choice which determines

your identity - death.

To be held any other choice

which isolates character in the act.

End of natural rapport with

unconscious after tyger - struggle reflected in

tension, Queen and Epigram to know who
rejected. The flag was not raised. From extra points he knew
the assumption of a man—
Noh—"In the Hawk's Well," it
by Pound asked to help them
in London when approached
him to know if Noh drama
him in youth
of these haiku as the was a
in Japan, none were produced
in London in 1916
in America in the haiku
style (of course a doodle duology)
years able to know Ireland he
was trying to write about
in Ireland the American might
living with Japanese.

Yokohama? The Rome, and to
He Hamlet well much about Ireland
of planes.

Noh—The Bell. I'm looking
at that into devil.

Noh plays same year helps
be understood from the cleat
short plays—single story,
short plays—Japanese
mood—Japanese
mood—Japanese
mood—Japanese
mood—Japanese
mood—Japanese
mood—Japanese

Four years drama of
Yoko—The Bell. I'm looking
at that into devil.

Noh plays same year helps
be understood from the cleat
short plays—single story,
short plays—Japanese
mood—Japanese
mood—Japanese
mood—Japanese
mood—Japanese
mood—Japanese
mood—Japanese

Yes, description this
now. One of detachment and
freshness. A step. The "no" hides only, achieved in immaterial,
body, distance, mechanism and
and noise.

Much a much past—and
imagination. No features, no
Beautiful, descent emptiness — destruction, ceremony and beauty by heroism.

Parthenon. These plays repeated in Perugiany — home made in Cycles Perugiany political allegory.

Last year, perhaps Greek's greatest Perugiany much written upon — animandram come back as violence. I was, that dream — beautiful woman and Richard pocket — Billy — sense of peace — rape? I read the story of Troy — also here some action, necessarily kept in "consequences.

Drama from pattern of this plan depends on the transformation of one generation into another.
Brad brook
Sternberg
Music
12. 11. 64
Pirandello's wife hysterical madness. Strindberg recognises hatred and aggression in all powerful relationship. S. attacked individual within his citadel. Incredible evil and disgusting features of oneself that one has to be prepared to live with (see Cyrus Hoy). Freud had not yet written anything. S. anticipated work of modern psychiatrists. Dream world demanded extreme naturalism is presentation. Laura in The Fater can be seen as a sagesar version of Mrs. Alving in Ghosts. Laura may be unintentional in scheme.

Lady Julie valet changed into livery coat before whispering to Lady J. to go out and destroy herself.


Eric Bentley Naked N. Pirandello.


Second Period (1897-1909)

Passed through crisis of deeper experience. Objects take on a life of their own. To Damascus no such stable line of events as in Lady Julie. Events repast themselves. Traumatic experiences from childhood suddenly erupt and figures got used to reveal themselves as belonging to deeper strata, while admitting and developing irrational and absurd in human behaviour, S. can still observe and record. Remorse, guilt, self-inflicted wound... Chekhov. Eugene O'Neill. Vision in The Seagull may be Strindbergian but Nina is left enough mystery to remain a person and remains a member of the group. Chekhov has been regularly played but Strindberg is still somewhat avant garde - though he has had immense influence on French Theatre, especially Ionesco. This kind of theatre fades with the external ordinary world of Strindberg's day. ???

Social inferiority is a very strong feeling in S. Lady Julie. Precise convetions of S's society not in any sense recorded in the work. Swedish society os the most stratied for all Western European. Ritualising background agst which to see S's break away.

Ghost Sonata almost melodramatic... action remains superficial. Unmasking important only for what they allow to be affirmed. 'Tainted friendship, damaged love.' date at centre of love relationship. Dance of Death a powerful exploration. Later plays - victim who redeems woman has become redeemed and is innocent. Bridal Crown beyond tragedy, betrayed girl who has an illegitimate child. S makes it a kind of tragic fairy story. Combines some kind of objectivity. Demented and demon heroes. disgustfulness of being tied to ordinary living. Fragmentary, nightmarish in his inner world. In Easter bozey man wit sinister squealing goloshes dwindles
to an old man. Holiness and wickedness are opposed quite bleakly. All events reveal themselves as ambiguous.

In Bridal Crown and Dream Play he draws near to Yeats, same sacrifice in Buddhist terms. Almost the only writer of time who has succeeded to hand dramatist and asa novelist. Descriptions of S's life sound as if they come out of one of the plays.

1888 Miss Sprigge's account. Many an unfortunate might endorse S. though only S could write them.

May of Pirandello's plays have lost their force too.... (demolishes this fact rather laboriously) complicated shuffling to and fro of counter accounts, converts Italian tradition of mistaken identity into a philosophical problem. Indictment of brutality of town gossip who try to break down privacy. S. & P. imply a very heavy pressure from bourgeois respectability—nowadays they seem to be beating the air.

Each in his own way—drama within drama. Pathos and puzzle united by contrasting acting with life. Pathos and puzzle switching of levels.

Six Characters 'being alive they wish to live' author being haunted by characters. All for the Best characters in reversed positions, preceded Six Characters. Characters begging to be given life of moment. Old-fashioned melodrama basis of story. Characters stand out in relief against this background.

Pirandello Henry IV Hero had long lived within historical masquerade which to him was truth, emerges to murder the man who has driven him out of his state, but has to retire to madness to save himself from conviction. Success in the study and with intellectuals but not on the stage. Tragic dreamer imprisoned in mask. When you are somebody imprisoned author, not allowed to unpublish 'uncharacteristic' work. Pirandello acquired a very dangerous fluency. Intellectual rebel, conformist in disguise. Pir often content merely to dazzle. Influence of P. on the French Stage, v. popular with Ionesco and that group. 1904 abortive revolution in Russia. German, American, English and Irish playwrights. Andreyev Rape of the Sabines comic, satiric. Play of Man his greatest. the icon of Everyman. Opposite audience on stage—faceless grey figure holding candle... candle lit when man is born. Other figures have the marionette quality characteristic of surrealist dramam.

Man alone in a universe which is inferior to himself... cf. Hardy's pessimism. Universe does not respond. 'The gods are always being scolded for not existing.'

German theatre—man opposed to machines. Kaiser and Toller? Anti-war feeling in T's Transfiguration. (taken up by O'Casey.)
Plays of Portest - rhetoric - black and white.

Appalling as sufferings were still not good enough to assume that all evil on the side or all good on war mentality... now it has become an attitude from which valid art can be constructed. (ugh) Rather naive to imagine that those who are wronged can remain uncrippled by the wrong done to them. These plays popular in the late 30's); naked stage - break in tradition of naturalism.

1956  
Ascent of F6

1938  
On the Frontier  First Marxist Plays in England.

Sean O'Casey the crucified soldier hears the prayers of the guns. Extreme violence did not find place in England. Brecht - ironic alienation... simple reaction... Hinkelmann Toller's horror, atrocity play... protest against the dehumanisation of a big city.

French use of myth...different from the German tradition. Brecht The Caucasian Chalk Circle. in the German tradition of Goethe etc. fairy tale. The Exception and the Rule. The weak man dies and the hardy man survives. Brecht's kind of irony leaves a puzzle... audience unsettled, stung to doing something, to change the world...action not contemplation.

French - ironic determinism, fundamentally pessimistic, courage of the lonely individual faced with the impervious universe. Cocteau realised that what French theatre needed was a new Racine.

1926  
Orphee

1934  
La Machine Infernale  Cocteau and Giraudoux are the important playwrights of the 30's... The Machine Infernale is not easy to act... tremendous tirade of the sphinx... Story of Oedipus and Jocasta.

1937  
Electra Giraudoux... Aegisthus in love with Electra. Clytemnestra hates trivial things about Agamemnon... trivialised myth... La Guerre de Troie n'aure pas lieu Helen seducing Troilus the end tableau of the play... The manner in which once the slide to war has begun the efforts of heroic individuals can have no effect. Ajax, trying to provoke Hector, slaps his face and Hector does not reply. Trojan war-poet becomes so dangerous that Hector kills him, in dying he says that the Greeks have killed him.

Greek myths provided somewhere to start from in a world chiefly atheistic. In the Infernal Machine, mathematical exactitude with which the forces of the world can bear down on and destroy the single individual. Atheists who are beyond despair.

In the 40's the myth is reanimated. Crestes in Les Souches... where there is pain there is life and where there is life there is power of choice. "My free will has turned
against you and now there is nothing we can do about it."

1944 *Antigone* Anouilh... Greon... I am not here to understand, I am here to say no. Greek myth ended with war.

Camus (see A. Cruikshank) repudiated them... turning towards sumptuous variety of historical subjects. *Le Diable et le Bon Dieu.* 1959 Franz a symbol about Algiers (?)

1948 Camus... *State of Siege.*

Ionesco *Impromptu de l'Alma*

Unlikely that any myth can estabish itself in the present situation. Game and dream are more suitable. Tradition both denied and believed. (feeling—will paradox)

Existentialist paradox... man condemned to be free. Nowhere more exclusively than in defeat can he assert his identity.

Sartre considered self deception an assertion of identity... We have an obligation to be always making ourselves what we are. Behaviour of the waiter playing at being a waiter in a cafe... dehumanisation involved in becoming a grocer, an auctioneer. To be oneself is to rise from the level of being to the level of existence... by choosing what to be.

Choice of the young men who had to decide whether to leave France *exile* an avenge the father land or to stay with old mother who would otherwise starve... No signs vouchsafed in this world. *Mythe de Sysiphe* Hero of the absurd... scav'n of the gods... hatred of death... passion for life... Whole effort of body straining to raise stone, return to plain to begin again... Breathing space, hour of consciousness... if this myth is tragic that is because the hero is conscious... No fate that cannot be surmounted by scorn.
Webster:

Flash of insight into a world of minor conflict: not
concerned with consistency
"Kaleidoscopic impressions," accordine to Horace Roklum
the Duchess of Buckingham 1612-17

Keeps some of older
more tragic commentary
On life the inimitability would
Incorporate part of tragedy. See
The White Devil

The kingdom has continued
in England. See the attitude toward
Fantine, 1612, in which he represents
The king a patron of science and
learning replaced by Philip

timidy in the Duchesse song

Lady Arabella Stuart and
William Seymour. She was
Sympathetic and equanimous mixed
In contemn attitude—
Lady's hot blood toward
Set in Italian 

Cultural import. Story raised social
problems of respective importance
In marriage—immediate family

Two considerations—one a
member of plays set in Italy at

12. XI. 64

G. H. R."

Lope de Vega dramatized Don Quixote - and too.

Einstein has added strings of religious antagonism.

"The high man Italiano is the devil incarnate. Italiano has meant bad in literature."

Chronicle - quoted by Boklom.

Bartolomeo Novelle. 1587 treat. Duchess with certain isolated detachment and sympathy and pity. - Rambello Behard.

Belleforest translated many translated by William Painter in Palace of Pleasure 1567. Robert Painter and Belleforest changed the tone - mosty and highly moral - Painter more so than Belleforest.

End of the 16th century contains two very contrasting attitudes to main event - pity - and condemnation.

Webster used Painter's main man science but altered morality - possible that he knew Rambello - and there is a parallel theme in Sheik al-esher, whole balance and meaning.
Webster's original and unusual sensibility. Does he succeed in making himself coherent to Abraham? A paradoxical evil of and concerning, emotion in remnants, physical emotional shock.

I write when were we so many. Cover her face--mine eyes danced, she died young.

Considering sensations in Spain--motif, red,
wider ranging better moral culture and human traits. Especialy Karl's Christian teaching. I don't recall anyone contributing. Often comparing Disturtr and Anton. Of Netto detached non emotable sensation, much more sympathetic to the Disturtr than Faramir. Dr. Bradbrook in T. W. C. he disagrees with her. Contrasting women and when he refers to women a guilty of Western treatment human nature versus connection of Pamela in Arden.

War images and dead hands borrowed from Onbeche (Chingis) brought close to situation of King Lear. Scale quite living not strong enough. Being something and learning how to escape. A blank picture. The Doctor's complications. Certainly of Farnier amplifies thin screen of we do not know weakness or natural connection. Borsolo's complex character is not villain and malcontent. Existentialist but high moral grief. Does this make Nw tragedy still experimental?
19 Raised Faculty Building
more informal discussion

* Jacques Guichard - Modern French Theatre from Corneille to Beckett (Yale U. P.) Splendid
Series of Appendices - Full Bibliography
"very, very thorough"

Common conception of uninvolved
man who becomes involved -

touches and polycentric engages -
core of play this kind of mass of
committed and disengagement
will in passion - moment of engagement
supreme moment of being
existing defines your identity
of manage row of Pauline in
polycentric preposterous as a
character but almost representative
act of self-commitment.

T.S. Eliot - debt to years generously
acknowledged - Pointing Connect
them responsible to introduction
to Japanese Noh Drama -
Impressive part or present
more immediately than years -

The Family Reunion - shades of
Colonnas in The Elder Statesman
urban - implies modern
metropolitan scene - use
the French - of interaction -

incompatible response - cited by
Eliot wanting to remove dual reference.

music hall - (in removal of removal)
Sweeney Agonies not up to
dale play - aspires to Shakespeare's
love (The Cocktail Party did make it)
wed pleased with plays—especially experimental—very important influence on development of contemporary drama. My first model by then to formulate theory of drama.


And Bois before Elcot wrote

Hamlet in the Cathedral—although he wasInsted about it—fo those who are prepared to be bored. He—w—dramatic monologue might prevent him from developing highly dramatic form. Parallel projection of single dominant hero—very large and rest very small plays—plays of hero and chorus.

Hamlet a landmark proved that verse could survive—contemporary verse more verse plays—And in manner—only until—is still being performed—still very well. Some content between hero and nightmare and lyrical hymn.

If performance of book drama when many characters avail all warrants and momentary identification—leading character—something of the sort in Hamlet in the Cathedral.

The action is settled and the time

point of decision is all the finer.

Play exists as a moment—moment of action—moment of change at centre of years.

Thoman's decision on behalf of everyone. He does—by this decision he crosses a boundary line.
is no longer in danger only near to death. By his death, Thomas received new spiritual grace into the work as un-thinnes in the end.

Chiron remains chief with supplying many values and truths in protest of Garm, the poet also take up verse. Through's Becket proves nothing and cannot serve the king.

The Family Reunion (1939) closely related to person with Henry Agonizer (1976) - not at Honeymoon menace examining force and isolation of the metropolitan, fervency from forest own synesthesia al Harman - uncomprehending into something more.

Cognizant: Ernest V. was based on much of the poetry in performance and in his criticisms - ressentiment accepted - influences his work - not also spectator graded in understanding hundred expectation - but not expected to be fundamentals 3 phase from idea to distanced theatre - last concealed effective subliminal effect of poetry. He is any poetry in this work, according to the B. C. - 4

A speech and according to "The Unpublished"...
and my annual plays at Vassar, weekly breakfast in life and death (in February, Karmen [less than 4 months after year-Raglan]. Raglan's dead, chaos, and intercity hospital. one of my friends (poem)

I'm not sure how it's a murder. I became again as a youth for the sake to again as a youth speaking into the theme of Long Island. just a 7 day, a craft's man's sense Exchange for energy, election to which taken him away from "library." "Library is a different kind."

Henry killed in another way no has done - he is set to what he & Gold's house is strange not unlike? (Q. of responsibility? I am in my own understanding with his implying)

I almost feel it is a meaning: moment enlightenment. Agatha becomes Athena - duality. actual unreal, unrecognizable. a determinate machine: exist? of adaptation. - what is simply away to reversing which is called significant history. - short play: initiation large and deliberate fate in knowledge - black with final. - exist: an error. exist; now sympathy with another finds Henry a pig.
Hannay remarks on Oreste and
Hamlet: their actions were the
unexpressible part of
Hamlet's struggle.

C. G. Neil shrewdly
manipulated policy and
relativistic.

Gradually poor and
immoral

Drama room drama restrained
range. Strong and vivid reality of
identified with characters of all

Drama.

Modern English and French
Drama.
The Changeling 1622

Bartholomew Dee resting on slight evidence — important overall impression of stylistic continuity and overall plan. Doesn't much matter who did what. Such a mass of Serious Shift concern to domestic matters. The Changeling a further step Boundary we have a number of these matters.

Quote Tomalin — very good essay subtle and for the person of a pattern later dialogue: figure subject scene closer to tradition play. A smoking success not far reaching form or novel. After — perfection in psychology and drama — is a pattern domestic tragedy not scene's middle. In addition (also a domestic tragedy) honest the theme — to perform a murder — savagery — bell-monging as night figure — subordinate place in a law to have his way — establishes ascending over home. (4 O't.)

Simeral similar villain to Othello. — B. Iago, Rodrigo and Deedrass. The she who deceived her father and many women in marriage.
Heywood— a woman killed with kindness. — a Fair Quaint 166
Middleton and Rowley collab.
3 plots all concerning Turk and
France and the fine—Dorset
realizing mailing
the course of the play
The Tragedy of Troilus's Revenge again
(Bauman reprints extracts)
Beauclerc also had to end alone—also
Gallant young gentlemen—rewarded
at the end—also very poor—wholly
because men are killed
by Alcmenes. Troilus also shall
come in his track—confines
ending without scenes of scaffold.
Consolation change process. The
characters and plot
Beauclerc
Alcmenes—women
De Poeren.
Women
They are
aspirational before
whole kingdom of the mighty
Diagonal and her murder
in the love.

Murder on the line night
made it main tale—consistent
becomes the story. 13-7.
Deep murder, intent and
appearance. Women in
consequences.
characterization of well bred mild
woman has not been highly
enough praised. Tracing
comment on changing
assembled's character — he is the
first changeling in the play
not in sub-plot — B.J with
simplicity, polite — reference to
alongside Pierre.

Fair it — I judgment based
according to Barrallet. We play
ambivalent about her — and next
scene shows pitiful, certain
she is second changeling. The
learned by heath. The eye in new
days fast state. He notes,
character — said is right — does not
Endure. I de Remer writes
skeptic in relation with talk.

Caution arrogance impertinence
that alter his choice — common
theme in clay — drawn —
treatment of unnatural and remained.
father just a stagey tyrant. When
bracque takes vengeance, the
scene not divided between injured
but ignorance at all. Feelings
reference to second lost daughter;
feeling a reason behind this
reserve about B.J wishing to
salute remaining daughter.
Beauch we see in it. Its second revelation to other people in general. Violence of emotion for de Repent - she finds her true representative when any one else. Common antipathy like all other - an inexplicable feeling. Got a curious insight into a full but sound, so readily about her. She is also very much in her imagination.

Greece, so carefully spending give an irrelevant episode. Perhaps accidental, perhaps on purpose - something more than anger in response to de Repent. "Who would you stop? Take 'em and draw your own line." Or for her will, if very anders. B - I must have unexplained de Repent sexual sin would have some justification. Stands feel passionate about him. Is provoking him - her feelings about him are strong. From me I have all my other selves and chanced to men - into contradictory nature. Her loathing. The recongnition of one's own, the depth, her divided personality.

She is missing her will in these secret oppositions to wills warden around he.

More expect of love's tame madness. My unh where the speech with de Repent. subtlety - she lit fell in E. some hints about necessity of killing Porus.
In the play, her dark and ambiguous features are very much familiar. She wants it both ways: to be loved by parents but not entirely by them. Will listeners confuse it with thoughts of doing away with others? in doing— a duel— B. T. she does — prudent responsibility — think of de Kleren by a name of thought which surpasses her — remarkable piece of dialogue completely observed by T. S. which confirms versatility of invention, beneath play. T. S. Erst feels hurt—distress—play in his second—convention — as an actual convention but caught in the wind. I expect from a force — suggestions, hints — that of social injection—

B. T. feminine reaction — prenses herself on evidence and truth—step to greater intimacy at the same time impression — our self—boundlessness — and her effects —

Identifies herself with Alumbaro; code of Pharaoh—land and religion combined — blood—grandness become — feminine rage — the gentle creature thinks to what extent for one now — she thinks — de Kleren for instance — a cruel champion — and founds dialogue echoes parts of dialogue with Alumbaro.

Language of country love —

"sense" (death of sacrement) —
grow kango to mellow in
language of high chivalry —

(Gender relation or courtly? B. T. thinks — the image de Kleren —

class consciousness — money to

choice?)
Scene after murder at a terrible expense. I her clear consciousness. She never forgot the thrill of violence. She took me — made me — another kind of Reem, a little more like a little Reem.

Reem, standing on a moralistic language of metaphysical fancy. She made you in. Her mind and her sense of justice was her sense of justice.

Challenge — the word claim — dwelling form and a legal term. Debate or nature of truth, and nobility, the nature of truth and reason, in her deeds.

Renee, a renegade, brochman — ex-criminal. The deed is a deed. She sought the joiner in his motion, and her understanding, relating, rises to the surface.

She spoke of her transformation — consciousness and use another person's left hand to her father's concerned to disintegrate.

Ellis Ferman, Reem beside her hand that is not a moral creature damned — imagine her assuming. She believes the sense of the social code unlike others who know they were defying. Then kind of play in the game of life by the presentation of a divided self.
Communication problem in modern theatre—exploration for writing it out—exploration of boundary between man and public world, family and insanity. Does not believe in automaton or even coherence of ideas, not an imagination, a rendering of events, dependent upon attempt to represent events—private in family and no more detachment, no appeal to judgment, to intellect, or public communication, existential treatment.

Has inherited extreme role-playing at the heart of the play—became senseless mimicry, cruel fantasies—Terror of Women, Becket. This sort of progression inevitable if role of nonsense can hold our attention.

Nonsense must be more now. If Donkey's stuff was '50's hearth and summer, here again to be replaced by psychological problem solving to control like an assault. One between enhancement control from a distance, and a theatre which does not present determination, but only potentially—less literary-language open concepts. Must any object of our primary thinking.
People also reach objects seeking for所致 has otherwise been abandoned as a direct quest. (Capacity to prefer or reject in a sign of mental health: not present in modern theatre) Dürrenmatt born in a natural country, a native force in The Physicists. Each identification reaching and future of communication is only to be expressed and noting children.

Professor Tanama's identifying is a sharply fitted away from him, every alien of stage slowly preparing to commit acts of which he has been accused.

Elements: Frenzied. Pirandello's total disorder of Melancholic Klemm in Wahl of Impressionistic human relationships. Possible characters so fragmentary to form them.

Antand - The theatre of cruelty language of theatre not the definitive text and translation of theatre recovering nothing expression halfway between gesture and thought. This is the how of induction' not tried to suggest non-verbal perceiving carried to the point. The sign is not dogmatic idea to create temptations in draft of all from the stage - ways of acting an sensibility need to present precipitated images of dreams.

Language. The theatre use of man's demons magnetic mood permant transcendence of
and many minds I ask and speak.

What does he mean by cruelty. Something much nearer direct action and nearer and resembling vivacity — wood sense — most responsible physical sense — vigorous and absolute of author and actor to get their audience.

A very appetite for life to be seen in every sense — brook life not merely against ultimate direct rapport from use of same material not to be conveyed by this term. Man in man/at fade preaching man/point of view to man "I fade —" we are the extreme limit of our dead — waiting menace, for what does not happen — for an undetected and uncertain disaster — earth satellite selves involved within — deliberate — veiled — insufficient at the non-verbal level — anything system control irrationalittance or language.

"All that I know is mist — suffering, myself — wear is reproduction, there is multiplication.

This image beggar, tramp or smashman — Yeats — Beckell and man — chief within. The lesson. The maid — children's fantasies.
whole nations force to live in fantasies rather than of someone else. After Staline at the end of the thirties. Then the professor does the twinkle.
Barth - facing the appearance we become what we believe. The wrong we create becomes the wrong we see. Drama comes in the nature of things because it's too abstract. Almost to degree representational for its is caused by many people in theatre. Dream nothing to drink but raw alcohol infuses primitive and hence not very different - Theatre. The dream not to be identified merely hence its self continue violent. Not until 1929 when Brecht on Weimar traveled managed to verbalise we prevailed, the 2nd world war took a real deal, he was often seen years - binoculars emerge war the town and advocate as of WW1 - the image of the delinquent in the desert, the 3rd world cigarette, the métro, the stuffed cigarette.
Jean - typical case.
Image of a person (of this)
(45) - being same depoliticized
Becomes something else
in Beckett etc.

Marseille. Maclean's invisible cage
Waiting for Godot. Adams. The theatre - books, study of eerie name. Then new young men in 1957 had all written. In a long time same allure attraction gradually Beckett. Beckett emerged. As most significant clown's tricks - (commedia dell'arte
Drung King to his death as
of transience. Dornmeier and
Hence—then when entering
realmolous naval and
kongerous—dreams want to
withward of events. Pompous
in face of real calamity.
(Touch and a life sentence)
Successful in the black.
Savage opposition but here belles
characters mimetic recognizable
million mixture confusing
and shorts modern oriented
mood beyond rage—bunt
strength remissience I put an
English renewal.

Look back in anger. 1956
Real poets in America. Ginsberg
howl—Angry young men.
Kerouac. Olson. Olson's violence within at
Spanish Civil War. No prod
new educational system.
Osborne's absurdities of consumer
envelope. shrill self righteousness.
Dedication of world landshaker.
Broadening avenues of H. Trinam
(special needs) into free没人
profit 0 well face 0 better beneficiary
- all advantages 3rd class degraded
and threat 0 nuclear war.

Alone's health is a gift, which
relies on Brecht.

Is entertainer he describes his
epitaph for George Dillon - manis
dences are very conventional.
targets are wartime as than.
Rapid oscillation between theatre &ikon (Balinese figure & Arjuna, extreme example) and theatre of dreams. Continental missing inkon, modern stage are more - actually weight of the dream - same between Pinter The Lover Alice - what afraid of Virginia Woolf.

demolition of even approximate coherence of selves - do not believe in dialogue - in fact they do absolutely right - characters not accepting possibilities of continuous instability of any relationship is psychological shift & flaw. A acceptance of the principle of relativity continues in quite a different way from any other dramatic imaginative Ben Johnson Osborne.
The Room. The Drum Witches - unimpressed with individual cannot feel responsibility - rake, en masse and punish through characters blind, punished, inarticulate. Fanciers, timeless moments, but the clock never strikes. Coppelius who rules Crickle Wood, Men and Suss. Conscience reduced to fear, it is a weak place of tensions
Age remains novel and the possibility of tragedy in the space travellers' weightlessness and interstellar journey. The character Monty Breton's role in the drama is...
Vague mood of international situation it made me think to infant - imagine fear weaker also, man - race - some connection between vagueness and powerlessness. Bread and butter known as the hunger to children, war plans - frightening power and needs, soldier not in strongest of prisons.

Several relationships - mother domain and the prison case (they seem to merge and with it). Relation to Shivasberg, actually a panther reflection.

On still father of American drama - proletarian realism, express - using masks. He did study Shakespeare and Boccaccio. He became aware of the cause of social for the same under this alienism - he became envious of theharga life - he remained a new kind of man - in cast - planet.

The German Connection: "The German Connection," berthol group - "Brecht." Some of the group - "Brecht." Sometimes with - Brecht, - family. - 10 - The German Connection, - interest. - Practical definition of a Broadway and cost of mounting - Keronax - The Subterraneans, - Ginsberg - Kerouac. - the subterraneans, - Ginsberg - Howl. Richness of mine -
Brechtberg: hard in Brongniar, powerful. These big things.
America made for performance, America made for performance to almost handclapping. Heimat music.
Carnival — Weilchen. The connection.
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of puppetry, flower and, African
wild surmepene.

Ordinary hands and aspects
mean meaningless, with tongues untongued.
They respect above, curiously instead
was only possible in an artificial
society. Unlikely that any puppetry
can continue to handle man or
psychic life (of course) just
plays an attempt.

Sexual games belong to a
reorganized area of experience
albeit somewhat bizarre.

Director Theatre Festival in
as it is, will be interpreted by
the script, the important king of
theatre the poetic. She hopes
we are seeing that stage
structure while the point of weak
is the point from the pushing
forward to claim more territory
for the articulate.
Petrarch in England
L.L.T. and His Family
Inc. S.
Love and Marriage
L. L.
L.L. and Romeo and Juliet
The drama from 1552
L. L. L. and the Shakespeare Canon
Buy - YENTS' PLAYS
RACINE
SIDNEY
PETRARCH
Les Illuminations
Noyes Fludde
Ceremony of Carols
Variations on a Theme of P.B.
Sinfonia da Requiem
Albert Herring - children's voices