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Curriculum Vitae

Education:

University of Chicago, Ph.D. in Comparative Literature, 1959

Université de Paris, Diplôme in French Literature, 1955

University of Chicago, Comparative Literature, 1953-1954

Harvard University, Russian, Summer 1953

University of Chicago, M.A. in English Literature, 1949

University of Chicago, A.B. in General Education, 1946

Teaching Positions and Experience:

City University of New York Graduate School

Professor of Theatre and Comparative Literature since 1970

Distinguished Professor since 1987

Lucille Lortel Distinguished Professor since 1989

San Francisco State College

Professor of English and World Literature 1967-1970

Chair, Department of World Literature, 1961-1970

Associate Professor of English and World Literature, 1963-1967

Associate Director, NDEA Foreign Language Institute (Chinese and Russian),
Summer 1961

Assistant Professor of Humanities, 1959-1961

University of Chicago, Instructor in Humanities, 1955-1959

U.S. Army (Okinawa), Instructor in English, 1951-1952

University of Arkansas, Instructor in English and Humanities, 1949-1951

Awards, Grants, and Scholarships:

American Association of Teachers of Slavic and East European Languages (AATSEEL) Book Award for Translation for the Witkiewicz Reader, 1995

Polish International Theatre Institute Prize, 1983

Los Angeles Drama Critics' Award for Best Translation, 1983

Polish Authors Agency Award, 1981

Translation Center at Columbia University Grant, 1980

City University of New York Faculty Research Award, Spring 1978

Jurzykowski Foundation Award for Translation, 1975

American Council of Polish Cultural Clubs, Man of the Year Award, 1974

City University of New York Award for Excellence in Teaching (Graduate Center), 1973

City University of New York Faculty Research Award, Summer 1971

International Research and Exchanges Board Exchange Program with Poland, Summer 1971

Marian Kister Award for the Best Translation from Polish to English (*The Madman and the Nun*), 1970

Fulbright Lecturer in American Literature, Warsaw University, Poland, 1968-70

Exchange Scholar in Faculty Research Program with the Soviet Union (Moscow State University), Spring 1967

Participant in U.S. Office of Education International Studies Project with California State Colleges (Poland), Summer 1965

French Government Scholarship, Sorbonne, 1953-54

Phi Beta Kappa, University of Chicago, 1949

Editorial Positions:

Editor, *Slavic and East European Performance: Drama, Theatre, Film*

Member of the Editorial Board, *Assaph*

Editor, Polish and Eastern European Theatre Archives for Harwood Academic Publishers

Publications/Books:

- The Madman and the Nun and Other Plays* by Stanisław Ignacy Witkiewicz, trans. and ed. by Daniel C. Gerould and C. S. Durer, with a foreword by Jan Kott (Seattle: University of Washington Press, 1968).
- Avant-Garde Drama Between World Wars*, ed. with introductions by Bernard F. Dukore and Daniel C. Gerould (New York: Bantam, 1969). (Also contains 2 plays and 4 essays trans. by Daniel C. Gerould and collaborators.) New edition, *Avant-Garde Drama: A Casebook 1918-1939* (New York: Crowell, 1976).
- Stanisław Ignacy Witkiewicz: Tropical Madness—Four Plays*, trans. by Daniel and Eleanor Gerould, with an introduction by Martin Esslin (New York: Winter House, 1972). (Also contains a life of Witkiewicz by Daniel Gerould.)
- Twentieth-Century Polish Avant-Garde Drama: Plays, Scenarios, Documents*, trans. and ed. by Daniel Gerould (Ithaca: Cornell University Press, 1977).
- S.I. Witkiewicz: The Beelzebub Sonata*, ed. and trans. by Daniel Gerould (with Jadwiga Kosicka) (New York: Performing Arts Journal Publications, 1980).
- Melodrama*, ed. with an introduction and contributions by Daniel Gerould, *New York Literary Forum*, Vol. 7, 1980.
- Witkacy: A Study of as an Imaginative Writer* (Seattle: University of Washington Press, 1981). A Polish edition published in 1981.
- American Melodrama*, ed. with an introduction by Daniel Gerould (New York: Performing Arts Journal Publications, 1982).
- Gallant and Libertine: Eighteenth-Century French Divertissements and Parades*, ed. and trans. with an introduction by Daniel Gerould (New York: Performing Arts Journal Publications, 1983).
- Polish Plays in Translation: An Annotated Bibliography*, compiled and ed. by Daniel Gerould, Bolesław Taborski, Steven Hart, and Michał Kobiałka (New York: Center for Advanced Study in Theatre Arts (CASTA), 1983).
- Doubles, Demons, and Dreamers: An International Collection of Symbolist Drama*, ed. with an introduction by Daniel Gerould (New York: Performing Arts Journal Publications, 1985).
- A Life of Solitude. Stanisława Przybyszewska: A Biographical Study with Selected Letters* (with Jadwiga Kosicka) (Evanston: Northwestern University Press, 1989).
- Guillotine: Its Legend and Lore* (New York: Blast Books, 1992). Also published in Japanese and Polish.
- The Witkiewicz Reader*, ed., trans., and with an introduction by Daniel Gerould (Evanston: Northwestern University Press, 1992). British edition, Quartet Books, 1993.
- Stanisław Ignacy Witkiewicz, *Country House*, translated and with an introduction by Daniel Gerould. Luxembourg: Harwood Academic Publishers, 1998.

Bruno Jasiński, *The Mannequins' Ball*, translated and with an introduction by Daniel Gerould. Luxembourg: Harwood Academic Publishers, 2000.

Theatre/Theory/Theatre, ed. with introductions by Daniel Gerould (N.Y.: Applause, 2000).

Publications/Articles:

- "The Cherry Orchard as a Comedy," *Journal of General Education*, II:2 (April 1958): 109-122. Reprinted in *The Making of Drama: Idea and Performance*, ed. by Norman M. Small (Holbrook Press): 379-392.
- "Shaw's Criticism of Ibsen," *Comparative Literature*, XV:2 (Spring 1963): 130-145.
- "Saint Joan in Paris," *The Shaw Review*, VII:1 (Jan. 1964): 11-23. Reprinted in *Saint Joan: Fifty Years After*, ed. by Stanley Weintraub (Louisiana State University Press, 1973): 201-219.
- "A Theoretical Theatre," *The Shaw Review*, VII:3 (Sept. 1964): 113-117.
- "*King Lear* in France and Russia," *The Shakespeare Newsletter*, XIV:4 (Sept. 1964): 62.
- "The Non-Euclidean Drama: Modern Theatre in Poland," *First Stage*, IV:4 (Winter 1965-66): 206-211.
- "*The Water Hen*: Creation and Revolution," *First Stage*, VI:2 (Summer 1967): 83-85.
- "Soviet Shaw, Slavic Shaw: Moscow, 1967," *The Shaw Review*, X:3 (Sept. 1967): 84-92.
- "Literary Values in Theatrical Performance: *King Lear* on Stage," *Educational Theatre Journal*, XIX:3 (Oct. 1967): 311-321.
- "Principles of Dramatic Structure in *Henry VI*," *Educational Theatre Journal*, XX:3 (Oct. 1968): 376-388.
- "Socialist Salami and Soviet Avant-Garde: Olyesha's *The Conspiracy of Feelings*" (with Bernard F. Dukore), *Drama and Theatre*, VII:1 (Fall 1968): 17-19.
- "A Mirror Surrounded by Mirrors: e.e. cummings' *him*" (with Bernard F. Dukore), *Players*, 44:2 (Dec.-Jan. 1969): 54-56.
- "Explosions and Implosions: Avant-Garde Drama Between World Wars" (with Bernard F. Dukore), *Educational Theatre Journal*, XXI:1 (March 1969): 1-16.
- "Avant-Garde Theatre Festival in Berkeley," *Dialog*, No. 12 (164, Dec. 1969): 154-58. (In Polish)
- "Candaules and the Uses of Myth," *Modern Drama*, XII:3 (Dec. 1969): 270-278.
- "New Directions in American Drama in the 1960s," *Dialog*, No. 5 (169, May 1970): 122-134. (In Polish)

- "Witkacy in the West," *Twórczość*, 7/8 (July/August 1970): 155-166. (In Polish)
- "Eisenstein's *Wiseman* and *Montage of Attractions*," *Drama and Theatre*, IX:1 (Fall 1970): 8-9.
- "Discovery of Witkiewicz," *Arts in Society*, VIII:3 (Fall-Winter 1971): 652-659.
- "What's New in New York," *Dialog*, No. 2 (178, February 1971): 164-171. (In Polish)
- "The Exotic in Witkacy," *Dialog*, No. 5 (182, May 1971): 117-125. (In Polish)
- "*Ulysses* in Gdańsk" (with Zbigniew Lewicki), *James Joyce Quarterly*, IX:1: 99-116.
- "Which Theatre is More Ridiculous?" *Dialog*, No. 11 (187, Nov. 1971): 139-142. (In Polish)
- "Witkacy on the American Stage," *Odra*, No. 4 (134, April 1972): 46-52. (In Polish) Reprinted in *Polish Perspectives*, XV:9 (Sept. 1972): 72-82. Also in the same issue in the German and French editions.
- "Witkacy," in Stanisław Witkiewicz, *Tropical Madness* (New York: Winter House, 1972): 239-59.
- "Theatre Journal, Paris, Prague, Warsaw," in *Break Out*, ed. by James Schevill (Swallow Press, 1973): 222-237.
- "A-Causality and the Strangeness of Existence in the Theatre of Witkiewicz," *Dada/Surrealism* (1973): 36-41.
- "Witkacy: Theatre Outside the Theatre," *The Polish Review*, XVIII:1-2 (1973): 14-16.
- "Witkacy's Portrait of the Artist as a Young Man," *The Polish Review*, XVIII:1-2 (1973): 139-151.
- "Eisenstein's *Wiseman*," *The Drama Review*, XVIII:1 (T-61, March 1974): 71-76.
- "Bim-Bom and the Afansjew Family Circus," *The Drama Review*, XVIII:1 (T-61, March 1974): 91-103.
- "Recent American Encyclopedias of World Drama," (Review Article), *Educational Theatre Journal*, 26:1 (March 1974): 119-132.
- "The Playwright as Child: The Witkiewicz Childhood Plays," *yale/theatre*, V:3 (1974): 6-9.
- "The Magus Tadeusz Miciński," *yale/theatre*, VII:1 (Fall 1975): 58-65.
- "Stanisław Ignacy Witkiewicz Checklist," *Theatrefacts*, II:2 (1975): 2-21.
- "Gorky, Melodrama, and the Development of Early Soviet Theatre," *yale/theatre*, VII:2 (Winter 1976): 33-44.
- "Tadeusz Różewicz and *Birth Rate*: Playwriting as Collage," *Performing Arts Journal*, 1:2 (Fall 1976): 63-66.
- "Vasilii Aksyonov: Russian Playwright," *Performing Arts Journal*, 2:1 (Spring 1977): 108-110.

- "Sologub and the Theatre," *The Drama Review*, XXI:4 (T-76, Dec. 1977): 79-84.
- "Conrad, Witkacy, and Tropical Madness," *Przegląd Humanistyczny*, XXI:10 (1977): 47-61. (In Polish)
- "Introduction: Witkacy," in *Twentieth-Century Polish Avant-Garde Drama*, ed. by Daniel Gerould (Ithaca and London: Cornell University Press, 1977): 26-43.
- "Comedy and Tyranny," *Comedy: New Perspectives*, *The New York Literary Forum*, Vol. I (Spring 1978): 3-30.
- "Russian Formalist Theories of Melodrama," *Journal of American Culture*, 1:1 (Spring 1978): 152-168. Reprinted in *Imitations of Life: A Reader on Film & Television Melodrama*, ed. by Marcia Landy (Detroit: Wayne State University Press, 1991): 118-34.
- "Andrei Bely: Russian Symbolist," *Performing Arts Journal*, 3:2 (Fall 1978): 25-29.
- "Paul Margueritte and *Pierrot Assassin of His Wife*," *The Drama Review*, 23:1 (March 1979): 103-112.
- "Political Cabaret in Poland: Jan Pietrzak's *Under the Aegis*" (with Jadwiga Kosicka), *yale/theater*, 10:2 (Spring 1979): 54-61.
- "Valerii Briusov: Russian Symbolist," *Performing Arts Journal*, 3:3 (Winter 1979): 85-91.
- "Witkiewicz in Translation," (Review Article), *Science-Fiction Studies*, 6 (1979): 342-44.
- Entries on "History Play," "Tragicomedy," "Mérimée," "Mrożek," "Różewicz," "Witkiewicz," "Shvartz," "Aksyonov," "Przybyszewski," and "Well-Made Play," in *Academic American Encyclopedia* (Princeton: Arete Publishing Co., 1979-80).
- "Cytowanie Obrazów—Witkacy i Shakespeare Selousa," *Pamiętnik Teatralny* (Warsaw: Polska Akademia Nauk—Instytut Sztuki, 1980): 529-540.
- "Introduction," *Polish and Soviet Theatre Posters* (New York: CASTA, 1980).
- "The Drama of the Unseen" (with Jadwiga Kosicka), *The Occult in Language and Literature*, *The New York Literary Forum*, Vol. 4, 1980: 3-42.
- "Tadeusz Kantor: A Visual Artist Works Magic on the Polish Stage," *Performing Arts Journal*, 4:3 (1980): 81-90.
- "Jerzy Grotowski's Theatrical and Paratheatrical Activities as Cosmic Drama: Roots and Continuities in the Polish Romantic Tradition," *World Literature Today* (Summer 1980): 381-384.
- "Leonid Andreyev: An Introduction," *Performing Arts Journal*, 6:1 (1981): 110-112.
- "Henry Monnier and the Erotikon Theatron," *The Drama Review* (Sex and Performance Issue), 25:1 (T-89, March 1981): 17-20.

- "Introduction," *Polish and Soviet Theatre Posters*, Vol. 2 (New York: CASTA, 1982).
- "Les doubles dans l'oeuvre de Witkacy," *Colloque de Bruxelles: Cahier Witkiewicz*, No. 4, *L'Age d'Homme* (1982): 129-45.
- "Soviet Drama and the Polish Theatre Since 1945," *Contemporary Russian and Polish Drama, Theatre Perspectives*, No. 2 (The American Theatre Association, 1982): 28-32.
- "Fernand Crommelynck," *The Magnanimous Cuckold: An Evening of Russian Constructivist Theatre* (New York: The Solomon R. Guggenheim Museum, 1982).
- "Introduction," *Eastern European Drama and the American Stage*, (New York: CASTA, 1983): 1-7.
- "Madame Rachilde: Man of Letters," *Performing Arts Journal*, 7:1 (1983): 117-22.
- "The Americanization of Melodrama," *Theatre Communications*, 5:1 (Jan. 1983): 1-4.
- "Uncle Tom's Cabin and Melodrama," *Uncle Tom's Cabin: A Handbook of Source Materials* (Multimedia Studies in American Drama, 1983): 10-13.
- "On Soviet Science Fiction," (Review Article), *Science-Fiction Studies*, Vol. 10 (1983): 341-43.
- "Witkacy: An Album of Photos, a Bundle of Letters," *Performing Arts Journal*, 7:3 (1983): 59-60.
- "Contexts for Vatzlav: Mrozek and the Eighteenth-Century," *Modern Drama*, XXVI:1 (March 1984): 21-40.
- "Stanisława Przybyszewska: A Life of Solitude" (with Jadwiga Kosicka), *The Polish Review* (Spring 1984): 47-69.
- "Oscar Méténier and the *Comédie Rosse*," *The Drama Review*, 28:1 (Spring 1984): 15-19.
- "Villiers de l'Isle Adam and Science Fiction," (Review Article), *Science-Fiction Studies*, Vol. 11:3 (Nov. 1984): 318-323.
- "Enter Fortinbras: Shakespeare's Strongman in Modern Eastern European Theatre," *Assaph*, Section C:1, *Studies in the Theatre*, Vol. 1 (1984): 5-27.
- "Experiences of a Cultural Mediator in the Theater," *Amerikastudien*, Vol. 32 (1985): 13-17.
- "Witkacy i Jego Sobowtóry," in *Pamiętnik Teatralny* (Warsaw: Polska Akademia Nauk—Instytut Sztuki, 1985): 149-162.
- "The Coming of the Barbarians," in *The Play and Its Critics: Essays for Eric Bentley*, ed. by Michael Bertin (New York: University Press of America, 1986): 269-304.
- "Lacoön at the Frontier, or the Limit of Limits," *Modern Drama*, XXIX:1 (March 1986): 23-40.
- "Introduction: from Adam Mickiewicz's Lectures on Slavic Literature given at the College de France: Lesson 16—'Slavic Drama' 4 April 1843," *The Drama Review*, 30:3 (T-111, Fall 1986): 91-92.

- "Imaginary Invalids: A Theater of Simulated Patients," *Theater* (Yale), XIX:1 (Fall/Winter 1987): 6-18.
- "Fregoli, Witkiewicz, and Quick Change," *Theatre Three*, 3 (Fall 1987): 49-60.
- "Corpse, Ghost, Seance: Translating Witkacy," *LMDA Review*, I:2 (Summer 1988): 2-5.
- "Historical Simulation and Popular Entertainment: The *Potemkin* Mutiny from Reconstructed Newsreel to Black Sea Stunt Men," *The Drama Review*, 33:2 (T-122, Summer 1989): 161-184.
- "Iconographic Images in the Theatre of Tadeusz Kantor," in *Sacred Theatre*, ed. by Daniel Gerould, Bettina Knapp, and Jane House (New York: 1989): 39-49.
- "Introduction," in Stanisława Przybyszewska, *The Danton Case & Thermidor: Two Plays*, trans. by Bolesław Taborski (Evanston: Northwestern University Press, 1989): 1-18.
- "Concepts of Authority, Power and Freedom in the Life and Works of Witkacy," in *Poland Between the Wars: 1918-1939*, ed. by Timothy Wiles (Bloomington: Indiana University Polish Studies Center, 1989): 270-279.
- "Witkacy's Doubles," *S.I. Witkiewicz: Photographs 1899-1939* (Glasgow: Third Eye Center, 1989): 17-23.
- "Terror, The Modern State and the Dramatic Imagination," in *Terrorism and Modern Drama*, ed. by John Orr and Dragan Klaić (Edinburgh University Press, 1990): 15-47.
- "Representations of Melodramatic Performance," in *Browning Institute Studies*, 18, ed. by Adrienne Auslander Munich (New York: The Browning Institute, 1990): 55-71.
- "The Mrożek Festival: Cracow, Summer 1990," *Soviet and Eastern European Performance: Drama, Theater and Film*, 10:3 (Winter 1990): 12-18.
- "The Return of *Hellcat*, or the Timeliness of Witkiewicz," *Soviet and Eastern European Performance: Drama, Theater and Film*, 10:3 (Winter 1990): 21.
- "Mrożek's Life of the Mind," *American Theatre*, 8:8 (Nov. 1991): 27.
- "Mrożek Revisited," in *Slavic Drama: The Question of Innovation. Proceedings*, ed. by Andrew Donskov and Richard Sokoloski *et al.* (Ottawa: Department of Modern Languages and Literatures, 1991): 27-40.
- "The European Cultural Month and the Witkacy Week: Cracow 1992," *Soviet and Eastern European Performance: Drama, Theater and Film*, 12:1-2 (Fall 1991): 20-29.
- "*Marriage Blanc*" and "*The Water Hen*" in *International Dictionary of Theatre-1: Plays*, ed. by Mark Hawkins-Dady (London: St. James Press, 1992).
- "Foreword: Zygmunt Hübner, Man of the Theater," in Zygmunt Hübner, *Theater & Politics*, trans. by Jadwiga Kosicka (Evanston: Northwestern University Press, 1992): vii-xvi.

"*Melodramatic Formations: American Theatre & Society, 1820-1870* by Bruce A. McConachie," (Review Article), *The Drama Review*, 37:2 (T-138, Summer 1993): 181-184.

"Melodrama and Revolution," in *Melodrama: Stage Picture Screen*, ed. by Jacky Bratton, Jim Cook, and Christine Gledhill (British Film Institute, 1994): 185-198.

"Mrożek," "Przybyszewska," Różewicz," and "Witkiewicz," in *International Dictionary of Theatre-2: Playwrights*, ed. by Mark Hawkins-Dady (London: St. James Press, 1994).

"Seismograf der Zeiten: Avantgardeschauspiel in der Zwischenkriegszeit von 1918 bis 1939 am Beispiel Osteuropas und der Sowjetunion," in *Europa, Europa: Das Jahrhundert der Avantgarde in Mittel-und Osteuropa*, Vol. 2, curated by Ryszard Stanislawski and Cristoph Brockhaus (Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, 1994): 113-127.

"Frolov on Tragicomedy," *Soviet and Eastern European Performance: Drama, Theater and Film*, 14:1 (Spring 1994): 49-52.

"Mrożek's Chekhovian Tragicomedy Stirs Mixed Emotions," *Soviet and Eastern European Performance: Drama, Theater and Film*, 14:2 (Summer 1994): 13-15.

"Witkiewicz Conference in Słupsk, Poland: September 16-18, 1994," *Soviet and Eastern European Performance: Drama, Theater and Film*, 14:3 (Fall 1994): 49-50.

"Lunacharsky and Melodrama," *Soviet and Eastern European Performance: Drama, Theater and Film*, 14:3 (Fall 1994): 57-59.

"Modjeska" in *International Dictionary of Theatre--3: Actors, Directors, and Designers*, ed. by Mark Hawkins-Dady (London: St. James Press, 1995).

"Prosper Mérimée," *Dictionary of Literary Biography*, Vol. 192, *French Dramatists, 1789-1914*, ed. Barbara T. Cooper (Detroit: Gale Group, 1998), 244-55.

"Stanisław Ignacy Witkiewicz (Witkacy)," *Twentieth-Century Eastern European Writers*, First Series. *Dictionary of Literary Biography*, Vol. 215, ed. Steven Serafin (Detroit: Gale Group, 1999), 382-92.

"The Apocalyptic Mode and the Terror of History: Turn-of-the-Century Russian and Polish Millenarian Drama," *Theater*, Vol. 29, no. 3, "The Apocalyptic Century," 47-69.

Publications/Translations:

Witkiewicz, *The Madman and the Nun* (with C. S. Durer), *First Stage*, IV (Winter 1965-66): 212-221.

Witkiewicz, *The Water Hen* (with C. S. Durer), *First Stage*, VI:2 (Summer 1967): 86-201.

Alexander Blok, "Shakespeare's *King Lear*: A Speech to the Actors," *Educational Theatre Journal*, XIX:3 (October 1967): 370-375.

Jacques Copeau, "*King Lear* at the Theatre Antoine" (with Bernard F. Dukore), *Educational Theatre Journal*,

- XIX:3 (October 1967): 376-381.
- Witkiewicz, "On a New Type of Play" (with C. S. Durer), *Drama Survey*, VI:2 (Fall 1967): 175-180.
- Witkiewicz, *The Crazy Locomotive* (with C. S. Durer), *First Stage*, VI:4 (Winter 1967-68): 206-215.
- Yurii Olyesha, *The Conspiracy of Feelings*, *Drama & Theatre*, VII:1 (Fall 1968): 20-38.
- Witkiewicz, *The Cuttlefish*, in *A Treasury of the Theatre*, Vol. II, Fourth Edition, ed. by John Gassner and Bernard F. Dukore (Holt, Rinehart and Winston, 1970): 626-637.
- Andrzej Trzebiński, *To Pick Up the Rose*, Act I, *Poland* (American Edition), No. 9 (193, Sept. 1970): 17-19.
- Sergei Eisenstein, "Montage of Attractions for the Production of A. N. Ostrovsky's *Enough Stupidity in Every Wise Man*", *Drama & Theatre*, IX:1 (Fall 1970): 10-13.
- Konstanty Ildefons Gałczyński, "Twenty Short Plays from *The Little Theatre of the Green Goose*," *Dialog*, Special Issue (1970): 91-111. (English Language Issue)
- Witkiewicz, *The Pragmatists*, *Drama & Theatre*, X:1 (Fall 1971): 37-45.
- Gałczyński, "Four Plays from *The Little Theatre of the Green Goose*," in *Break Out*, written and edited by James Schevill (Swallow Press, 1973): 183-185.
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- Witkiewicz, *The Anonymous Work*, *Drama & Theatre*, XII:1 (Fall 1974): 23-48.
- Witkiewicz, *Cockroaches*, *The Courageous Princess*, *The Poor Boy*, *Menagerie*, *Comedies of Family Life*, *Princess Magdalena* (with Jadwiga Kosicka), *yale/theatre*, V:3 (1974): 10-58.
- Witkiewicz, "A Few Words about the Role of the Actor in the Theatre of Pure Form," *Theatre Quarterly*, V (June-August 1975): 66-68.
- Tadeusz Miciński, *The Ballad of the Seven Sleeping Brothers in China*, *yale/theatre*, VII:1 (Fall 1975): 68-75.
- Tadeusz Miciński, "Theatre-Temple," *yale/theatre*, VII:1 (Fall 1975): 66-67.
- Diderot, "Encyclopedia," Sebastien Mercier, "On the Theatre," Chekhov, "Letters," Sergei Eisenstein, "Montage of Attractions," Witkiewicz, "On a New Type of Play," in *Dramatic Theory and Criticism: Greeks to Grotowski*, ed. by Bernard F. Dukore (Holt, Rinehart and Winston, 1974): 287-291, 309-314, 913-914, 942-948, 973-978.
- Tadeusz Różewicz, *Birth Rate*, *Performing Arts Journal*, 1:2 (Fall 1976): 67-75.
- Vasilii Aksyonov, *Your Murderer*, *Performing Arts Journal*, 2:1 (Spring 1977): 111-144.
- Fyodor Sologub, "Theatre of One Will," *The Drama Review*, XXI:4 (T-76, Dec. 1977): 85-99. Partially

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Andrei Bely, *Jaws of Night*, *Performing Arts Journal*, 3:2 (Fall 1978): 30-38.

Valerii Briusov, *The Wayfarer*, *Performing Arts Journal*, 3:3 (Winter 1979): 92-99.

Stanisław Przybyszewski, *Visitors* (with Jadwiga Kosicka), *The Occult in Language and Literature*, *The New York Literary Forum*, Vol. 4, 1980: 197-209.

Leonid Andreyev, *Requiem*, *Performing Arts Journal*, 6:1 (1981): 113-125.

Henry Monnier, *The Tart and the Student*, *The Drama Review* (Sex and Performance Issue), 25:1 (T-89, March 1981): 20-24.

Alexander Blok, *The Stranger*, in *Doubles, Demons, and Dreamers* (New York: Performing Arts Journal Publications, 1985): 147-167.

August Strindberg, *Coram Populo*, in *Doubles, Demons, and Dreamers* (New York: Performing Arts Journal Publications, 1985): 35-41.

Madame Rachilde, *The Crystal Spider*, *Performing Arts Journal*, 7:1 (1983): 123-129.

Kazimierz Moczarski, *Conversations with the Executioner* (with Earl Ostroff) (New York: CASTA Publications, 1983).

Oscar Méténier, *Little Bugger and Meat Ticket*, *The Drama Review*, 28:1 (Spring 1984): 20-28.

"From Adam Mickiewicz's Lectures on Slavic Literature given at the College de France: Lesson 16—'Slavic Drama' 4 April 1843," *The Drama Review*, 30:3 (T-111, Fall 1986): 93-97.

Anatolii Lunacharsky, "What Kind of Melodrama Do We Need?" *Soviet and Eastern European Performance: Drama, Theater and Film*, 14:3 (Fall 1994): 60-64.

Performances of Translations of Witkiewicz:

hundreds of amateur and professional productions in the United States, Canada, England, and Scotland.

Publications/Original Plays:

Candaules, Commissioner, First Stage, IV:3 (Fall 1965): 150-167. Reprinted in *Drama and Revolution*, ed. by Bernard F. Dukore (Holt, Rinehart and Winston, 1971). Published in German, translated by Peter M. Ladiges, in an acting edition by Verlag Johannes Hertel, 1970.

Performances:

- 1) Radio version by the Actors Workshop, San Francisco. Played over KPFA, Berkeley, June 11 and 27, August 2 and 30, 1966, July 29, 1967, February 20, 1970; WBAI, New York, October 23 and 31, 1966; KPFK, Los Angeles, 1966.
- 2) Theatre Company of Boston, Spring 1967.
- 3) Breadloaf School of English, Middlebury College, Summer 1967.
- 4) Stanford Repertory Theater, January-February 1968.
- 5) L'Aquarium, L'Ecole Normale Supérieure, Paris, Spring 1969 (in French).
- 6) Chelsea Theater Center, New York, February 1970.
- 7) Mercer-Hansberry Theatre, New York, May-June 1970.
- 8) Nordmark Landestheater Schleswig, Germany, 1971-72 season (in German).

Explosion, Drama and Theatre, IX:3 (Spring 1971): 169-176. Reprinted in *Break Out*, written and ed. by James Schevill (Swallow Press, 1973): 134-157.

Performances:

- 1) Southern Methodist University, Earth Week, April 1972.
- 2) Lock Haven State College, Lock Haven, PA, 1975.

The Travails of Perseus, or the Terrible Head, Dialog, No. 12 (188, Dec. 1971): 53-76. (In Polish, trans. by Grzegorz Sinko)

Tripstych, Three Short Plays for Dummies, Drama & Theatre, XI:2 (Winter 1972-73): 108-113.

Lectures and Conferences:

"Shaw's Criticism of Ibsen," PAPC, San Francisco, 1961.

"*Saint Joan* in Paris," PAPC, Seattle, 1963.

"*King Lear* in France and Russia," Institute of Renaissance Studies, Ashland, Oregon, 1964.

"*The Cherry Orchard* and *Heartbreak House*," Second Belmont Conference on Literature, Belmont, California, 1964.

"The Well-Made Play: A Self-Destructive Machine," University of California Symposium on Comparative Literature, Berkeley, 1965.

"Principles of Dramatic Structure in *Henry VI*," Western Shakespeare Seminar, Ashland, Oregon, 1965.

"New Trends in Drama," California State College at Palos Verdes, 1966.

"*King Lear* on Stage," American Educational Theatre Association, Chicago, December 1966.

"Contemporary American Drama," Moscow State University, 1967.

"Enter Fortinbras: The Hamlet-Fortinbras Contrast in Russian and Polish Literature," Institute of Renaissance Studies, Ashland, Oregon, 1968.

"New Directions in American Drama," Charles University, Prague, 1969.

"The Exotic in Witkiewicz," Polish Academy of Sciences, Warsaw, 1970.

"Witkiewicz," University of Illinois, Champaign-Urbana, 1970.

"Witkiewicz," Towson State College, Baltimore, Maryland, 1971.

"Recent Polish Drama," Towson State College, Baltimore, Maryland, 1971.

"Playwright Meets Critic," American Theatre Association, San Francisco, Aug. 1972.

"Avant-Garde Drama Between World Wars," American Theatre Association, New York, August 1973 (Panel Chairman).

"Witkiewicz," State University of New York at Fredonia, 1974.

"Witkacy's Doubles," International Witkiewicz Conference, Université Libre, Brussels, 1981.

"Terrorism, Modern State and Dramatic Imagination," Politics and Terrorism in Modern Drama, International University Centre for Postgraduate Studies, Dubrovnik, 1988.

"Mrożek Revisited," Slavic Drama: The Question of Innovation, International Symposium, University of

- Ottawa, 1989.
- “Mrożek as Cartoonist,” Mrożek Festival, Cracow, 1990.
- “Witkacy's Monsters,” European Cultural Month, Cracow, 1992.
- “Melodrama and Revolution,” International Melodrama Conference, British Film Institute, London, 1992.
- “Witkacy,” Polish Drama Conference, British Centre for Literary Translation, University of East Anglia, 1993.
- “The Pitoëffs' Chekhov,” International Chekhov Symposium, The Reception of Chekhov in World Literature, University of Ottawa, 1994.
- “Witkacy's Journey to the Tropics,” International Witkiewicz Conference, Słupsk, Poland, 1994.
- “Leonid Andrejev's Requiem: Audience as Puppets,” “The Marionette Theater of the Symbolist Era, International Conference and Exhibition, Anna Akmatova Museum, St. Petersburg, 1996.
- “Calling Up the Dead: The Dramatic Seances of Mickiewicz, Witkacy, and Kantor,” Theatres of Death, Fourth Annual Performance Studies Conference, New York, 1998.
- “Hamlet and the Traveling Players,” Keynote Address, Millennial Shakespeare: Performance/Text/Scholarship, Hofstra University, 1999.

Awards, Grants, and Scholarships

Polish International Theatre Institute Prize	1983
Los Angeles Drama Critics' Award for best translation	1983
Polish Authors Agency Award	1981
Translation Center at Columbia University Grant	1980
City University of New York Faculty Research Award	Spring, 1978
Jurzykowski Foundation Award for Translation	1975
Man of the Year Award, American Council of Polish Cultural Clubs	1974
City University of New York Award for Excellence in Teaching (Graduate Center)	1973
City University of New York Faculty Research Award	Summer, 1971
International Research and Exchanges Board Exchange Program with Poland	Summer, 1971
Marian Kister Award for the Best Translation from Polish to English (<u>The Madman and the Nun</u>)	1970
Fulbright Lecturer in American Literature Warsaw University, Poland	1968-1970
Exchange Scholar in Faculty Research Program with the Soviet Union (Moscow State University)	Spring, 1967
Participant in U.S. Office of Education International Studies Project with California State Colleges (Poland)	Summer, 1965
French Government Scholarship, Sorbonne	1953-1954
Phi Beta Kappa, University of Chicago	1949

Administrative and Editorial Positions

Deputy Executive Officer, Ph.D. Program in Theatre, Graduate Center, City University of New York	
Board of Directors, The Polish Institute	
Member of the Editorial Board, <u>The Polish Review</u>	
Member of the Editorial Board, <u>The Performing Arts Journal</u>	
Co-director, National Endowment for the Humanities Institute on Contemporary Eastern European Drama and Theatre: Poland and the Soviet Union (Summer, 1980)	