

Prof. Dr. Wolf-D. Weise

JAMES SAUNDERS

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Auberlen, Eckhard, "Die Nutzung des dramatischen Mediums in James Saunders' 'Next Time I'll Sing to You'", *Germanisch-Romanische Monatsschrift* 30 (1980) 191-210.
- Berger, Dieter A., "Komik und Tragik des Paradoxen bei James Saunders" [SA/SF], *Maske und Kothurn* 20 (1974) 2, 191-207.
- Berger, Dieter A., "James Saunders: *The Borage Pigeon Affair*", in: Horst Oppel (ed.), *Das englische Drama der Gegenwart*, Berlin 1976, 174-191.
- Brown, Dennis, "James Saunders (8 January 1925-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit.Biogr.13), Detroit 1982, 440-444.
- Coveney, Michael, "Not-so-tall Stories on the Block" [rev.-art. *Making it Better*], *Observer* (1992) 16 Feb., 56.
- Crowley, Jeananne, "A Scent of Flowers" [re: TV series *Bloomers*], *Radio Times* [no further data].
- Dace, Tish, "Saunders, James A.", in: James Vinson (ed.), *Contemporary Dramatists*, New York ³1982, 691-695.
- Dace, Tish, "Saunders, James A.", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 626-630.
- Dörfel, Hanspeter, "James Saunders: *A Scent of Flowers* (1964)", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, Frankfurt/M. 1975, 199-217.
- Gentile, Kathy J., "A Hermit Dramatized", *Modern Drama* 28 (1985) 3, 490-499.
- Hammerschmidt, Hildegard, *Das historische Drama in England (1956-1971): Erscheinungsformen und Entwicklungstendenzen*, Frankfurt/M. 1972, 207-234. [NTISY].
- Hewes, Henry, "The Best Things in Death" [rev.-art.Saunders,SF], *Saturday Review (of Literature)* (1969) 8 Nov., 28.
- Liebelt, Lutz, "Herbst des Mannes, der Frauen Frühling: Uraufführung des Dramas 'Fall' von James Saunders im Orange Tree Theatre London", *Darmstädter Echo* (1981) 24 Nov., [no page].
- Palmer, Richard H., *The Contemporary British History Play*, Westport, CT: Greenwood, 1998. [re: Arden/Gray/Osborne/Saunders/Th.Workshop/Whiting]
- Platz, Norbert H., "The Social Significance of Locality in the British Drama from the 1950s to the 1970s", *Anglistik & Englischunterricht* Bd.20, (1983), 67-82. [Osborne,Hampton,Saunders, Wesker,Griffiths,Bond,Poliakoff,Pinter,Keeffe,Brenton].
- Sammells, Neil, "Giggling at the Arts: Tom Stoppard and James Saunders", *Critical Quarterly* 28 (1986) 4, 71-78.
- Stummer, Peter, "Urbanismus und modernes Drama in England", *Anglistik & Englischunterricht* 7 (1979), 9-27.
- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, (Univ.Paperback 304), London ²1969.
- Trussler, Simon, "Second-Generation London", (*Tulane*) *Drama Review* 12 (1967-68) Winter, 171-176. [Stoppard,Saunders,Orton,G.Cooper].
- Weise, Wolf-D., "Kommunikationsprobleme im zwischenmenschlichen Bereich (James Saunders, *Alas, Poor Fred*, 1958)", in: Horst Groene/Berthold Schik (eds.), *Das moderne Drama im Englischunterricht der Sekundarstufe II: Grundlegungen - Interpretationen - Kursprojekte*, (Scriptor Taschenbücher S 152), Königstein/Ts., 1980, 141-160.

PETER SHAFER

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 13.2.02]

- Adam, Peter, "Peter Shaffer on Faith, Farce and Masks", *Listener* 96 (1976) 14 Oct., 476-477.
- Akstens, Thomas, "Redression as a Structured Imperative in Shaffer's *Equus*", *Journal of Dramatic Theory and Criticism* 6 (1992) 2, 89-98.
- Bach, Susanne, *Grenzsituationen in den Dramen Peter Shaffers*, (Neue Stud.z.Angl.u.Amer.55), Frankfurt/M. etc. 1992.
- Bach, Susanne, "Withered Murder: Peter Shaffer as Novelist", *AAA - Arbeiten aus Anglistik und Amerikanistik* 19 81994) 1, 27-40.
- Bach, Susanne, "Extending Ancient Myths: Freud, Fromm, and the Plays of Peter Shaffer", *Classical and Modern Literature* 15 (1995) 4, 345-356.
- Baldwin, Hélène L., "Equus: Theatre of Cruelty or Theatre of Sensationalism?", *West Virginia University Bulletin - Philological Papers* 25 (1979), 118-127.
- Barnish, Valerie L., *Notes on Peter Shaffer's 'The Royal Hunt of the Sun'*, (Study-Aid Series), London etc. 1975.
- Barth, Adolf, "Grausamkeit und Gewalt in den Bühnenwerken Peter Shaffers", *Literaturwissen-schaftliches Jahrbuch im Auftrag der Görres-Gesellschaft Berlin* 32 (1991), 359-390.
- Beckerman, Bernard, "The Dynamics of Peter Shaffer's Drama", in: Michael Bertin (ed.), *The Play and Its Critics: Essays for Eric Bentley*, Lanham, MD, 1986, 199-209.
- Benedictus, David, "Laughter in the Dark" [rev.-art.Shaffer,BC], *Spectator* (1965) 6 Aug., 179-180.
- Beyer, Manfred, "Peter Shaffers *Equus* und die Paradoxie von gesunden Kranken und kranken Gesunden", *Forum Modernes Theater* 2 (1987) 2, 154-169.
- Beyer, Manfred, "Pathei Mathos: Das moderne englische Drama und die Tradition des 'lehrhaften Leidens'" [re Osborne,Shaffer,Stoppard,Bond], *AAA - Arbeiten aus Anglistik und Amerikanistik* 16 (1991) 2, 225-241.
- Beyer, Manfred, *Das englische Drama des 20. Jahrhunderts: Eine motiv- und bildgeschichtliche Untersuchung*, Tübingen/Basel 1996. [*Equus*, 161-179].
- Bidney, Martin, "Thinking about God and Mozart: The Saliries of Pushkin and Peter Shaffer", *Slavic and East European Journal* 30 (1986) 2, 183-195.
- Bowen, John, "Changing Fashions in the English Theatre: John Bowen on 'Five Finger Exercise' by Peter Shaffer", *Listener* 60 (1958) 21 Aug., 269 & 272.
- Brien, Alan, "Eating People is Wrong" [rev.-art.Shaffer,FFE], *Spectator* (1958) 25 July, 133-134.
- Brown, A. Peter, "*Amadeus* and Mozart" [re Shaffer], *American Scholar* (1992) 1, 49-66.
- Brunkhorst, Martin, "Die Rekonstruktion der Vergangenheit bei Heinar Kipphardt und Peter Shaffer", *Deutschunterricht* 36 (1984) 3, 51-59.
- Brunkhorst, Martin, "Der Erzähler im Drama: Versionen des *memory play* bei Fry, Shaffer, Stoppard und Beckett", *AAA - Arbeiten aus Anglistik und Amerikanistik* 5 (1980) 2, 225-240.
- Brustein, Robert, "Peru in New York: 'The Royal Hunt of the Sun' by Peter Shaffer", in: Robert Brustein, *The Third Theatre*, London/New York 1969, 114-166.
- Bryden, Ronald, "Ruin and Gold" [rev.-art.Shaffer,RHS], *New Statesman* 68 (1964) 17 July, 95-96.
- Bryden, Ronald, "Firebird", [rev.-art.Shaffer,RHS], *New Statesman* 68 (1964) 18 Dec., 972.
- Carpenter, Charles A., "Bond, Shaffer, Stoppard, Storey: An International Checklist of Commentary", *Modern Drama* 24 (1981), 546-556.
- Cerny, Lothar, "Peter Shaffer, *Equus*", in: Rainer Lengeler (ed.), *Englische Literatur der Gegenwart, 1971-1975*, Düsseldorf 1977, 157-169 & 402.
- Chambers, Colin, "Psychic Energy: Peter Shaffer in an Interview", *Plays and Players* 27 (1980) 5, 11-13.
- Chaudhuri, Una, "The Spectator in Drama/Drama in the Spectator: Peter Shaffer's *Equus*", in: Hersh Zeifman/Cynthia Zimmerman (eds.), *Contemporary British Drama, 1970-1990*, Basingstoke/London 1993, 41-61.
- Clum, John M., "Religion and Five Contemporary Plays: The Quest for God in a Godless World" [re Shaffer/Stoppard], *South Atlantic Quarterly* 77 (1978) 4, 418-432.
- Cohn, Ruby, *Retreats from Realism in Recent English Drama*, Cambridge etc. 1991.
- Cooke, Virginia/Malcolm Page (comps.), *File on Shaffer*, (Writer-Files), London/New York 1987.
- Coveney, Michael, "Wrestling School Strains to a Viennese Waltz" [rev.-art.Barker,E/Shaffer,GG], *Observer* (1993) 28 Mar., 58.
- Davies, Russell, "Horses for Courses" [rev.-art.Shaffer,E], *New Statesman* (1973) 3 Aug., 165-166.
- Dean, Joan F., "Peter Shaffer's Recurrent Character Type", *Modern Drama* 21 (1978) Sep., 297-305.
- Dörfel, Hanspeter/Bärbel Dietz, "Identität: Suche und Krise in dramatischer Interaktion (Peter Shaffer, *Equus*, 1973), in: Groene, Horst/Berthold Schik (eds.), *Das moderne Drama im Englischunterricht der Sekundarstufe II: Grundlegungen - Interpretationen - Kursprojekte*, (Scriptor-Tb S 152), Königstein/Ts. 1980, 161-183.
- Downer, Alan S., "Total Theatre and Partial Drama: Notes on the New York Theatre, 1965-66" [re Shaffer/Osborne], *Quarterly Journal of Speech* 52 (1966) Oct., 225-236.
- Ebner, I. Dean, "The Double Crisis of Sexuality and Worship in Shaffer's *Equus*", *Christianity and Literature* 31 (1982) 2, 29-47.
- Elsom, John, "Click" [rev.-art.Shaffer,BoS], *London Magazine* 10 (1970) Apr., 88-94.
- Elsom, John, "Horse Play", [rev.-art.Shaffer,E], *Listener* (1973) 2 Aug., 160 & 162.
- Elsom, John, "Shaffer, Peter (Levin)", in: James Vinson (ed.), *Contemporary Dramatists*, New York ³1982, 708-711. [also in: *ibid.*, London 1973, 687-690.]
- Esslin, Martin, "All in the Text" [rev.-art.Shaffer, RHS], in: Peter Roberts (ed.), *The Best of Plays and Players: 1953-1968*, (= vol.1), London 1988, 190-191.
- Esslin, Martin, "*Amadeus* at the Olivier" [re Shaffer], in: Peter Roberts (ed.), *The Best of Plays and Players: 1969-1983* (= vol.2), London 1989, 190-192. [also in: *Plays and Players* 27 (1980) 5, 20.]
- Fietz, Lothar, "Variationen des Themas vom 'fragmentarischen Existieren' im zeitgenössischen englischen Drama: Pinter, Bond, Shaffer", *Anglia* 98 (1980), 383-402.
- Ford, Christopher, "High Horse" [rev.-art.Shaffer,E], *Guardian* (1973) 6 Aug., n.p.
- French, Philip, "Surprise, Surprise" [rev.-art.Shaffer,BC], *New Statesman* (1968) 1 Mar., 279.

- Fricker, Robert, "Peter Shaffers 'totales Theater'", *Schweizer Monatshefte für Politik, Wirtschaft und Kultur* 72 (1992) 1, 57-64.
- Gascoigne, Bamber, "Touched by Pleasure" [rev.-art.Shaffer,PE/PE], *Spectator* (1962) 18 May, 653.
- Gelatt, Roland, "Peter Shaffer's 'Amadeus': A Controversial Hit", *Saturday Review* (1980) Nov., 11-14.
- Gellert, Roger, "Encircling Gloom", [rev.-art.Shaffer PE/PE], *New Statesman* (1962) 18 May, 732.
- Gianakaris, C.J., "Theatre of the Mind in Miller, Osborne and Shaffer", *Renascence* 30 (1977) Autumn, 33-42.
- Gianakaris, C.J., "A Playwright Looks at Mozart: Peter Shaffer's *Amadeus*", *Comparative Drama* 15 (1981), 37-53.
- Gianakaris, C.J., "Shaffer's Revisions in *Amadeus*", *Theatre Journal* 35 (1983), 88-101.
- Gianakaris, C.J., "Drama into Film: The Shaffer Situation", *Modern Drama* 28 (1985) 1, 83-98.
- Gianakaris, C.J., "Placing Shaffer's *Lettice and Lovage* in Perspective", *Comparative Drama* 22 (1988) 2, 145-161.
- Gianakaris, C.J. (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991.
- Gianakaris, C.J., "The Artistic Trajectory of Peter Shaffer", in: id. (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 3-23.
- Gianakaris, C.J., "A Conversation with Peter Shaffer (1990)", in: id. (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 25-38.
- Gianakaris, C.J., "Fair Play? Peter Shaffer's Treatment of Mozart in *Amadeus*", in: id. (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 127-131.
- Gianakaris, C.J., *Peter Shaffer*, (Macmillan Mod.Dramatists), Basingstoke/London 1992.
- Gianakaris, C.J., "Equus by Peter Shaffer", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 772-774.
- Gill, Brendan, "Unhorsed" [rev.-art.Shaffer,E], *New Yorker* (1974) 4 Nov., 123-124.
- Gilliatt, Penelope, *Unholy Fools - Wits, Comics, Disturbers of the Peace: Film & Theatre*, London 1973.
[Livings,Bond,Pinter,Simpson,Shaffer,Orton,Coward,Littlewood].
- Glenn, Jules, "Anthony and Peter Shaffer's Plays: The Influence of Twinship on Creativity", *American Imago* 31 (1974) Fall, 270-292.
- Glenn, Jules, "Twins in Disguise: A Psychoanalytic Essay on Sleuth [sic] and The Royal Hunt of the Sun [sic]", *Psychoanalytic Quarterly* 43 (1974) 2, 288-302.
- Hamilton, Iain, "Nothing Versus Nothing" [rev.-art.Shaffer], *TES* (1970) 20 Feb., 28.]
- Harben, Niloufer, *Twentieth-Century English History Plays*, Basingstoke/London 1988. [Bolt,Shaffer, Osborne,Bond].
- Hayman, Ronald, "Like a Woman They Keep Going Back to", *Drama* No.98 (1970) Autumn, 57-64. [Bolt, Bowen,Mortimer,Shaffer].
- Hayman, Ronald, *The First Thrust: The Chichester Festival Theatre*, London 1975 [re Shaffer: 88-93 & 190-193].
- Hays, Peter L., "Shaffer's Horses in *Equus*, the Inverse of Swift's", *Notes on Contemporary Literature* 17 (1987) 4, 10-12.
- Heilman, Robert Bechthold, *The Ways of the World: Comedy and Society*, Seattle/London 1978. [Hampton, Fry,Osborne,Nichols,Shaffer,Arden,Orton,Behan,Storey,Gray,Stoppard,Pinter,D.Thomas,Kops].
- Hewes, Henry, "Unsentimental Journeys" [rev.-art.Osborne,IM;Shaffer,RHS], *Saturday Review* (1965) 29 May, 31.
- Hilsky, Martin, "Peter Shaffer: Amadeus - Mozart versus Salieri aneb dve verze lidké nesmrtnosti", *Svetová literatura* (Prag) 28 (1983) 4, 83-85.
- Hinden, Michael, "When Playwrights Talk to God: Peter Shaffer and the Legacy of O'Neill", *Comparative Drama* 16 (1982), 49-63.
- Hinden, Michael, "Trying to Like Shaffer", *Comparative Drama* 19 (1985) 1, 14-29.
- Hinden, Michael, "'Where All the Ladders Start': The Autobiographical Impulse in Shaffer's Recent Work", in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 151-169.
- Huber, Werner/Hubert Zapf, "On the Structure of Peter Shaffer's *Amadeus*", *Modern Drama* 27 (1984) 3, 299-313.
- Hurren, Kenneth, "On a Pitiful Farce and Two Revivals", [rev.-art.Shaffer,RHS], *Spectator* (1973) 8 Sep., 320.
- Hurren, Kenneth, "Horse Power" [rev.-art.Shaffer,E], *Spectator* (1976) 1 May, 28-29.
- Hutchings, William, "Revitalised Ritual and Theatrical Flair: The Plays of Peter Shaffer", in: James Acheson (ed.), *British and Irish Drama Since 1960*, Basingstoke/London 1993, 32-46.
- Iking, Petra, *Strukturen gestörter Kommunikation in den Dramen Peter Shaffers*, (Anglistik i.d.Blauen Eule 9), Essen 1989.
- Iking, Petra, "To be hoist with one's own petard: Zur Interaktionsstruktur von Peter Shaffers *Lettice and Lovage*", *Anglistik & Englischunterricht* Nr. 41: Bernhard Reitz/Hubert Zapf (eds.), *British Drama in the Eighties: New Perspectives*, Heidelberg 1990, 153-163.
- Jones, D.A.N., "Overweening" [rev.-art.Shaffer,BoS], *Listener* (1970) 12 Feb., 229.
- Jones, Daniel R., "Peter Shaffer's Continued Quest for God in *Amadeus*", *Comparative Drama* 21 (1987) 2, 145-155.
- Kalson, Albert E., "Equus, by Peter Shaffer" [rev.-art.], *Educational Theatre Journal* 25 (1973) Dec., 514-515.
- Kauffmann, Stanley, "Equus (December 7, 1974)" [re Shaffer], in: id., *Persons of the Drama: Theater Criticism and Comment*, New York etc. 1976, 248-251.
- Kerensky, Oleg, *The New British Drama: Fourteen Playwrights Since Osborne and Pinter*, London 1977.
[Storey,Bond,Shaffer,Nichols,Hampton,Ayckbourn,Gray,Stoppard,Hare,Brenton,Griffiths,Barker,Poliakoff].
- Kerr, Walter, "Peter Shaffer's *Equus*: A Review", in: John Russell Brown (ed.), *Modern British Dramatists: New Perspectives*, Englewood Cliffs, NJ, 1984, 121-125.
- Klein, Dennis A., *Peter Shaffer*, (Twayne's Engl.Authors Series 261), Boston 1979.
- Klein, Dennis A., "Literary Onomastics in Peter Shaffer's *Shrivings to Equus*", *Literary Onomastics Studies* 7 (1980), 127-138.
- Klein, Dennis A., "Amadeus: The Third Part of Peter Shaffer's Dramatic Trilogy", *Modern Language Studies* 13 (1983), 31-38.
- Klein, Dennis A., "Yonadab: Peter Shaffer's Earlier Dramas Revisited in the Court of King David", *Comparative Drama* 22 (1988) 1, 68-78.
- Klein, Dennis A., "A Note on the Use of Dreams in Peter Shaffer's Major Plays", *Journal of Evolutionary Psychology* 9 (1989), 25-32.
- Klein, Dennis A., "Game-playing in Four Plays by Peter Shaffer: *Shrivings, Equus, Lettice and Lovage, and Yonadab*", in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 133-150.
- Kuna, F.M., "Current Literature 1974: II. New Writing", *English Studies* 56 (1975), 519-532. [Sillitoe,Spark,Snow, Mercer,Shaffer].
- Lengeler, Rainer, "Peter Shaffer: *Equus* - Der Mythos vom ursprünglichen Leben", in: Heinrich F. Plett (ed.), *Englisches Drama von Beckett bis Bond*, (UTB 1116), München 1982, 272-294.
- Lewis, Allan, "The English Theatre - Osborne, Pinter, Shaffer: *Look Back in Anger, The Homecoming, The Royal Hunt of the Sun*", in: id., *The Contemporary Theatre: The Significant Playwrights of Our Time*, New York, rev. ed., 1971, 315-335.
- Londré, Felicia Hardison, "Straddling a Dual Poetics in *Amadeus*: Salieri as Tragic Hero and Joker", in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 115-125.
- Lounsbury, Barbara, "'God-Hunting': The Chaos of Worship in Peter Shaffer's *Equus* and *Royal Hunt of the Sun*", *Modern Drama* 21 (1978) 1, 13-28.
- Lounsbury, Barbara, "Peter Shaffer's *Amadeus* and *Shrivings*: God-Hunting Continued", *Theatre Annual* (1984), 15-33.
- Lounsbury, Barbara, "The Cosmic Embrace: Peter Shaffer's Metaphysics", in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 75-94.
- Lumley, Frederick, *New Trends in 20th Century Drama*, London 1967, 260-267.
- Lyons, Charles R., "Peter Shaffer's *Five Finger Exercise* and the Conventions of Realism", in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 39-56.
- MacMurrough-Kavanagh, M.K., *Peter Shaffer: Theatre and Drama*, Basingstoke/London: Macmillan, 1998.
- Mustazza, Leonard, "A Jealous God: Ritual and Judgment in Shaffer's *Equus*", *Papers on Language and Literature* 28 (1992) 2, 174-184.

- Neumeier, Beate, "Sex and Violence in Contemporary Anglo-American Drama", in: Uwe Böker/Hans Sauer (eds.), *Anglistentag 1996 Dresden - Proceedings*, Trier 1997, 235-243.
- Nightingale, Benedict, "Some Immortal Business" [rev.-art.Shaffer,BoS], *New Statesman* (1970) 13 Feb., 227.
- Nightingale, Benedict, "Horse Sense" [rev.-art.Shaffer,E], *New Statesman* 91 (1976) 30 Apr., 583.
- Nünning, Ansgar, "Be my confessors!": Formen und Funktionen epischer Kommunikationstrukturen in Peter Shaffers *Amadeus*", *Forum modernes Theater* 9 (1994) 2, 141-159.
- Oakes, Philip, "P.O. Talks to Peter Shaffer", *Sunday Times* (1973) 29 July, 33.
- Osterwalder, Hans, "Zwischen epischem und totalen Theater: Peter Shaffers Suche nach dem Numinosen", *ZAA* 43 (1995) 3, 234-243.
- Page, Malcolm, *Peter Shaffer: Bibliography, Biography, Playography*, (Theatre Checklist No.16), London 1978.
- Pennel, Charles A., "The Plays of Peter Shaffer: Experiment in Convention", *Kansas Quarterly* 3 (1971) 2, 100-109.
- Plunka, Gene A., "The Existential Ritual: Peter Shaffer's *Equus*", *Kansas Quarterly* 12 (1980) 4, 87-97.
- Plunka, Gene A., *Peter Shaffer: Roles, Rites, and Rituals in the Theater*, Rutherford etc. 1988.
- Plunka, Gene A., "'Know Thyself': Integrity and Self-Awareness in the Early Plays of Peter Shaffer", in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod.Dramatists 10), New York/London 1991, 57-74.
- Pree, Barry, "Peter Shaffer" [interview], in: John F. McCrindle (ed.), *Behind the Scenes: Theatre and Film Interviews from the 'Transatlantic Review'*, London 1971, 205-210.
- Quigley, Michael, "I stand in the dark with a pick in my hand, striking at the heads!": Excavations of the Grotesque in Peter Shaffer's *Equus*", in: Michael J. Meyer (ed.), *Literature and the Grotesque*, Amsterdam 1995, 21-30.
- Reitz, Bernhard, "English Drama and Theatre on the Threshold of the 1980s", *Anglistik & Englischunterricht*, Bd.20 (1983), 7-36.
[Orton,Nichols,Keefe,Bond,Griffiths,Hare,Brenton, Ayckbourn,Stoppard,Shaffer,Fry,Pinter,Wesker,Arden,Osborne].
- Renner, Stanley, "The Lawrentian Power and Logic of *Equus*", in: Keith Cushman/Dennis Jackson (eds.), *D.H.Lawrence's Literary Inheritors*, Basingstoke/London 1991, 31-45.
- Reynolds, Oliver, "Peter Shaffer, *The Gift of the Gorgon*" [rev.-art.], *TLS* (1992) 25 Dec., 17.
- Richardson, Jack, "The English Invasion" [re Shaffer], *Commentary* 59 (1975) Feb., 76-78.
- Rutherford, Malcolm, "Sun Worship" [rev.-art.RHS], *Spectator* (1964) 18 Dec., 844.
- Rutherford, Malcolm, "The Christ That Died" [rev.-art.RHS], *Spectator* (1964) 17 July, 82-83.
- Schnierer, Peter Paul, *Rekonventionalisierung im englischen Drama 1980-1990*, (Stud.z.engl.Philol. N.F.31), Tübingen 1994.
- Schulz, Dieter, "Peter Shaffer: *The Royal Hunt of the Sun*", in: Horst Oppel (ed.), *Das englische Drama der Gegenwart*, Berlin 1976, 107-119.
- Scott, Matthew, "*Amadeus*: A Glimpse of the Absolute Theatre", *Plays and Players* 27 (1980) 5, 40-41.
- Seymour, Alan, "Royal Hunt of the Sun" [re Shaffer], *London Magazine* 4 (1964) Oct., 60-65.
- Shaffer, Peter, "Labels Aren't for Playwrights", *Theatre Arts* (1960) Feb., 20-21.
- Shaffer, Peter, "The Cannibal Theater", *Atlantic Monthly* (1960) Oct., 48-50.
- Shaffer, Peter, "To See the Soul of a Man...", *New York Times* (1965) 24 Oct., Sect.2, p.3.
- Shaffer, Peter, "End of Empire", *Listener* (1979) 13 Aug., 220-221.
- Shaffer, Peter, "Paying Homage to Mozart", *New York Times Magazine* (1984) 2 Sep., 22-23, 27, 35, 38.
- Shaffer, Peter, [interviews, cf. Adam, Chambers, Gianakaris 1991, Oakes, Pree].
- Simard, Rodney, *Postmodern Drama: Contemporary Playwrights in America and Britain*, Lanham, MD/London 1984. [ch. 6: "Peter Shaffer: Epic Psychoquester", 99-115].
- Simon, John, "Hippodrama at the Psychodrome" [re Shaffer,E], *Hudson Review* 28 (1975) Spring, 97-106.
- Simpson, Hassell, "A Pair of Desert Saints: Name Symbolism in Peter Shaffer's *Equus*", *Names* 41 (1993) 3, 183-193.
- Smith, Leslie, *Modern British Farce: A Selective Study of British Farce from Pinero to the Present Day*, London 1989.
[Ayckbourn,Bond,Churchill,Frayn,Orton,Pinter,Shaffer,Stoppard].
- Smith, Warren Sylvester, "Peter Shaffer (15 May 1926-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict.of Lit.Biogr.13), Detroit 1982, 451-469.
- Spurling, Hilary, "Tattypeds" [rev.-art.Shaffer WL/BC], *Spectator* (1968) 1 Mar. 271-272.
- Spurling, Hilary, "Stags at Bay" [rev.-art.Shaffer,BoS], *Spectator* (1970) 14 Feb., 217.
- Stacy, James R., "The Sun and the Horse: Peter Shaffer's Search for Worship", *Educational Theatre Journal* 28 (1976) Oct., 325-337. [also in: C.J. Gianakaris (ed.), *Peter Shaffer: A Casebook*, (Casebooks on Mod. Dramatists 10), New York/London 1991, 95-113].
- Stern, Carol Simpson, "Shaffer, Peter (Lewis)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 636-641.
- Sullivan, William J., "Peter Shaffer's *Amadeus*: The Making and Un-Making of the Fathers", *American Imago* 45 (1988) 1, 45-60.
- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, (Univ.Paperback 304), London 1969.
- Taylor, John Russell, *Peter Shaffer*, (Writers & Their Work 244), Harlow 1974.
- Taylor, John Russell, "Art and Commerce: The New Drama in the West End Marketplace", in: C.W.E. Bigsby (ed.), *Contemporary English Drama*, (Stratford-Upon-Avon Studies 19), London 1981, 176-188. [Bolt,Shaffer,Ayckbourn,Gray].
- Thomsen, Christian W./Gabriele Brandstetter, "Mozart und Salieri: Das Schauspiel als Oper - Überlegungen zu Peter Shaffers 'Amadeus'", *anglistik & englischunterricht* 6 (1982), Nr. 16: *Race and Literature*, Trier 1982, 191-210.
- Timm, Neil, "*Equus* as a Modern Tragedy", *West Virginia University Philological Papers* 25 (1979), 128-134.
- Vandenbroucke, Russell, "*Equus*: Modern Myth in the Making", *Drama and Theatre* 12 (1975) Spring, 128-133.
- Vidal, Gore, "Strangers at Breakfast: 'Five Finger Exercise'" [re Shaffer], in: id., *Rocking the Boat*, Boston/Toronto 1962, 118-132.
- Walls, Doyle W., "*Equus*: Shaffer, Nietzsche, and the Neuroses of Health", *Modern Drama* 27 (1984) 3, 314-323.
- Watschke, Ingeborg, *Erscheinungsformen der Grausamkeit im zeitgenössischen englischen Drama*, (Europ. Hochsch.-Schriften XIV/37), Frankfurt/M. 1976. [G.Cooper,Rudkin,Shaffer,Orton,Bond,Nichols,Merger].
- Weightman, John, "Gradations in Farce" [re Shaffer,BC], *Encounter* 27 (1966) Nov., 64-66.
- Weightman, John, "Christ as Horse" [re Shaffer,E], *Encounter* 44 (1975) Mar., 44-46.
- Rudolf Weiss, "Form und Funktion des Monologs im englischen Gegenwartsdrama: Bond, Shaffer, Keefe, Edgar", in: Christian W. Thomsen (ed.), *Studien zur Ästhetik des Gegenwartstheaters*, (Reihe Siegen 58), Heidelberg 1985, 235-239.
- Welch, James M., "Dream Doctors as Healers in Drama and Film: A Paradigm, an Antecedent, and an Imitation" [re Shaffer,E], *Literature and Medicine* 6 (1987), 117-127.
- Westarp, Karl-Heinz, "Myth in Peter Shaffer's *The Royal Hunt of the Sun* and in Arthur Kopit's *Indians*", *English Studies* 65 (1984), 120-128.
- Witham, Barry B., "The Anger in *Equus*" [re Shaffer], *Modern Drama* 22 (1979) Mar., 61-66.
- Worsley, T.C., "Give Me a Good Play" [rev.-art.Shaffer,FFE], *New Statesman* (1958) 26 July, 112-113.
- Wright, Daniel L., "Disparaging Freud: The Negative Function of Psychoanalysis in Peter Shaffer's *Equus* & John Pielmeier's *Agnes of God*", *Journal of Evolutionary Psychology* 15 (1994), 22-28.
- Wulf, Herwig, "Peter Shaffer: *Five Finger Exercise* (1958)", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, Frankfurt/M. 1975, 71-85.
- Zapf, Hubert, *Das Drama in der abstrakten Gesellschaft: Zur Theorie und Struktur des modernen englischen Dramas*, (Reihe: Theatron 2), Tübingen 1988. [Osborne,Pinter,Wesker,Arden,Stoppard, Bond,Shaffer et al.].

Zelter, Joachim, *Sinnhafte Fiktion und Wahrheit: Untersuchungen zur ästhetischen und epistemologischen Problematik des Fiktionsbegriffs im Kontext europäischer Ideen- und englischer Literaturgeschichte*, Tübingen 1994. [re Lessing/Durrell/Pinter/Shaffer/Stoppard: 213-283].

SHORT DRAMA -

ONE-ACT PLAY

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[cf. also: File HISTORY OF LITERATURE]

[Stand: 27.11.00]

- Ahrends, Günter, "Stationen einer Odyssee: Edward Albees *Zoo Story*", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 81-96.
- Anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986.
- Assbeck, Jürgen, "Von der Textarbeit zur literarischen Analyse: Thesen und Vorschläge für die Drameninterpretation in der 11. Klasse am Beispiel von LeRoi Jones' *A Black Mass*", *Die Neueren Sprachen* 89 (1990) 1, 20-38.
- Baum, Hans-Jürgen, "Das Kurzdrama im Französischunterricht. Ionesco 'La leçon' - Beckett: 'Fin de partie'", in: Horst Groene (ed.), "Hörspiel und Kurzdrama", = Heft 49 von: *Der fremd-sprachliche Unterricht* 13 (1979) Feb., 60-71.
- Browne, E. Martin, "The One-Act Play - In English Repertories", *Theatre Arts Monthly* 21 (1937), 528-532.
- Caine, Cindy S.A.M., "Structure in the One-Act Play", *Modern Drama* 12 (1969-70), 390-398.
- Crocker, Lionel, "Will the One-Act Play Endure?", *Quarterly Journal of Speech* 14 (1928) Feb., 64-71.
- Degering, Klaus, "'Landstreicher im Sonnensystem' - Thornton Wilders *Pullman Car Hiawatha* [plus Text: Thornton Wilder: *Pullman Car Hiawatha*]", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 49-79.
- Domann, W., "One Act [sic] Plays of Today für den Schulgebrauch", *Zeitschrift für französische und englischen Unterricht* 26 (1927), 33-42.
- Finney, Gail, "Theater of Impotence: The One-Act Tragedy at the Turn of the Century", *Modern Drama* 28 (1985), 451-461.
- Glaap, Albert-Reiner, "Kurzdramen und kurze Dramen zeitgenössischer Autoren: Vorschläge für Grund- und Leistungskurse im Englischunterricht", *Die Neueren Sprachen* 82 (1983), 151-169.
- Glaap, Albert-Reiner, "'I got no past...no future...nothing. I nobody.' *Indian* - a Short Play by George Ryga [plus Text: George Ryga: *Indian*]", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 97-124.
- Glaap, Albert-Reiner, "Short Plays im Englischunterricht: Plädoyer für ein immer noch vernachlässigtes Genre", *Die Neueren Sprachen* 90 (1991) 4, 368-388.
- Glaap, Albert-Reiner/Franz-Rudolf Weller/Rolf Althof, "Auswahlbibliographie zum Kurzdrama im Fremdsprachenunterricht: Berichtszeitraum 1960-1991", *Die Neueren Sprachen* 90 (1991) 4, 451-461.
- Groene, Horst (ed.), "Hörspiel und Kurzdrama", = Heft 49 von: *Der fremdsprachliche Unterricht* 13 (1979) Feb.
- Halbritter, Rudolf, *Konzeptionsformen des modernen angloamerikanischen Kurzdramas: Dargestellt an Stücken von W.B.Yeats, Th.Wilder and [sic] H. Pinter*, (Palaestra 263), Göttingen 1975.
- Hartmann, Alfons, *Der moderne englische Einakter*, (Aus Schrifttum & Sprache der Angelsachsen 6), Leipzig 1936.
- Hinz, Klaus, "Das Kurzdrama im Englischunterricht - Beispiel: *Hello Out There*", *Praxis des neu-sprachlichen Unterrichts* 34 (1987), 127-133.
- Höllerer, Walter, "Warum dieses Buch gemacht worden ist", in: id./Marianne Heyland/Norbert Müller (eds.), *Spiele in einem Akt: 35 exemplarische Stücke*, Frankfurt/M. 1961, 545-559.
- Kosok, Heinz, "Englische und amerikanische Kurzdramen im Englischunterricht der Oberstufe", *Die Neueren Sprachen* N.F. 14 (1965), 520-531.
- Kosok, Heinz, "Die Anfänge der modernen Repertoiretheater-Bewegung in England und Schottland", *Maske und Kothurn* 14 (1968), 318-340. [cf. also: Kosok, "Die Repertoiretheater-Bewegung...", below].
- Kosok, Heinz, "Das moderne englische Kurzdrama", *Neusprachliche Mitteilungen aus Wissenschaft und Praxis* 23 (1970), 131-141. [cf. also: Kosok, "Das Kurzdrama", below].
- Kosok, Heinz, "Drama und Theater im 19. Jahrhundert", in: Josepha Nünning (ed.), *Das englische Drama*, Darmstadt 1973, 349-402.
- Kosok, Heinz, "Die Repertoiretheater-Bewegung und ihre Dramatik", in: id. (ed.), *Drama und Theater im England des 20. Jahrhunderts*, (Stud.-Reihe Engl.34), Düsseldorf 1980, 65-79 & 222-223. [cf. also: Kosok 1968, above].
- Kosok, Heinz, "Das Kurzdrama", in: id. (ed.), *Drama und Theater im England des 20. Jahrhunderts*, (Stud.-Reihe Engl.34), Düsseldorf 1980, 80-90 & 223-224. [cf. also: Kosok 1970, above]
- Kosok, Heinz, "Lady Gregory's *The Gaol Gate* und das anglo-irische Kurzdrama [plus Text: Lady Gregory: *The Gaol Gate*]", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 7-32.
- Kosok, Heinz, "Das anglo-irische Kurzdrama", in: Dieter A. Berger et al. (eds.), *Literatur und Landeskunde an Beispielen aus Australien, Irland, Afrika und Kanada: Neue Vorschläge für den Englischunterricht in der Sekundarstufe II*, (Päd.Inst.d.Landeshauptstadt Düsseldorf - Schriftenreihe 1/86), Düsseldorf 1986.
- Kosok, Heinz, "[Rezension von:] Wilfried Herget/Brigitte Schultz (Hgg.), *Kurzformen des Dramas...*, Tübingen/Basel 1996", *LWU* 31 (1998), 294-296.
- Kosok, Heinz, "Making Short Work of the Bard: Shakespeare's Character and Shakespearean Characters in the British Amateur Theatre", in: Christoph Bode/Wolfgang Kloos (eds.), *Historicizing/Contemporizing Shakespeare: Essays in Honour of Rudolf Böhm*, Trier: Wiss.Vlg, 2000, 159-181.
- Kozlenko, William (ed.), *The One-Act Play Today: A Discussion of the Technique, Scope and History of the Contemporary Short Drama*, London etc. 1939. [contents: Percival Wilde, "The Construction of the One-Act Play"; Sydney Box, "The Technique of the Experimental One-Act Play"; Michael Blankfort, "The Construction of the Social One-Act Play"; Val Gielgud, "The One-Act Play and the Radio"; Isaac Goldberg, "The One-Act Play and the Films"; Gilbert Seldes, "The One-Act Play and Television"; Virgil L. Baker, "The One-Act Play in the College Theatre"; Fred Eastman, "The One-Act Play in the Church"; Alfred Kreymborg, "The Use of Poetry in the One-Act Play"; Barrett

- H.Clark, "Where Does the One-Act Play Belong?"; Glenn Hughes, "The One-Act Play in the United States"; John Bourne, "The One-Act Play in England"; John W. Gassner, "The One-Act Play in the Revolutionary Theatre"].
- Kreutzer, Eberhard, "Eugene O'Neills *Bound East for Cardiff*: Genese, Struktur und Kontext eines paradigmatischen Einakters", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 33-47.
- Lechler, Hans Joachim, "Dramatisierte Rechtsfälle aus dem englischen Alltag: Ein Unterrichtsbeispiel für die Oberstufe", in: Horst Groene (ed.), "Hörspiel und Kurzdrama", = Heft 49 von: *Der fremdsprachliche Unterricht* 13 (1979) Feb., 28-41.
- Lewis, B. Roland, *The Technique of the One-Act Play: A Study in Dramatic Construction*, Boston 1918.
- Mortimer, Paul, "W. Stanley Houghton: An Introduction and Bibliography", *Modern Drama* 28 (1985) 474-489.
- Nagel, Regine, "Kurzdramen Pinters im Leistungskurs der Sekundarstufe II", in: Horst Groene (ed.), "Hörspiel und Kurzdrama", = Heft 49 von: *Der fremdsprachliche Unterricht* 13 (1979) Feb., 49-59.
- Nischik, Reingard M., "Das groteske Kurzdrama als Anreiz zur Enträtselung: Harold Pinters *The Dumb Waiter*", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 125-148.
- Plessow, Gustav L., *Das amerikanische Kurzschauspiel zwischen 1910 und 1930*, (Stud.z.engl.Philol. 83), Halle/S. 1933.
- Schik, Berthold, "Das Kurzdrama im Fremdsprachenunterricht", in: Horst Groene (ed.), "Hörspiel und Kurzdrama", = Heft 49 von: *Der fremdsprachliche Unterricht* 13 (1979) Feb., 16-27.
- Schnetz, Diemut, *Der moderne Einakter: Eine poetologische Untersuchung*, Bern/München 1967.
- Schoell, Edwin R., "Amateur Theatre in Great Britain", *Educational Theatre Journal* 15 (1963), 151-157.
- Sensche, Klaus, "Spielszene und Hörspiel in der Orientierungsstufe der Realschule - ein Projektbericht", in: Horst Groene (ed.), "Hörspiel und Kurzdrama", = Heft 49 von: *Der fremdsprachliche Unterricht* 13 (1979) Feb., 42-48.
- Stocker, Karl, *Die dramatischen Formen in didaktischer Sicht*, Donauwörth 1972.
- Stratmann, Gerd, "Kurzdrama als Spielvorlagen für den Englischunterricht: *The Windmill Plays* [plus Texte: David Campton: *The Do-It-Yourself Frankenstein Outfit* & Kenneth Lillington: *The Avenging Phoenix*]", in: anon., *Very Short Plays*, (Anglistik & Englischunterricht 28), Heidelberg 1986, 149-184.
- Strindberg, August, "Der Einakter" (1889), in: id., *Elf Einakter*, Dt.v.Emil Schering, (= August Strindberg, *Gesamtausgabe*, Abt. I, Bd. 4), München/Leipzig (Gg.Müller) 1917, 323-342.
- Triesch, Gisela, *Die Motive in 'Thirst and Other Plays' und ihre Verarbeitung in den späteren Werken O'Neills*, München 1969. [short drama, esp. 15-19 & 155-162].
- Vernon, Frank, *The Twentieth-Century Theatre*, London etc. 1924. [short drama: "The Case of the One-Act Play", 87-97].
- Weller, Franz-Rudolf, "Dramatische Kurzformen in fremdsprachendidaktischer Sicht - versuch eines einleitenden Überblicks zum Themenheft 'Kurzdramen im Fremdsprachenunterricht'", *Die Neueren Sprachen* 90 (1991) 4, 350-367.
- Wilde, Percival, *The Craftsmanship of the One-Act Play*, Boston 1924.

Literaturrecherche via IFS, Marburg, zum englischsprachigen Einakter im Unterricht

a) Zur Verwendung von Einaktern im Unterricht (Teaching of Literature):

- 1) Diller, Hans Jürgen/Stephan Kohl/Joachim Kornelius et al. (Hg.), *Very Short Plays, anglistik & englischunterricht* 28, Heidelberg 1986. [Sammelband].
- 2) Düwel, Dieter-Hermann/Flaake, Norbert, "Barrie Keefes *Gotcha*: Ein modernes Kurzdrama im Unterricht der Sekundarstufe II", *Praxis des neusprachlichen Unterrichts* 38 (1991) 3, 239-248.
- 3) Glaap, Albert-Reiner, "Kurzdramen und kurze Dramen zeitgenössische Autoren: Vorschläge für Grund- und Leistungskurse im Englischunterricht", *Die Neueren Sprachen* 82 (1983) 2, 151-169.
- 4) ders., "Dramatexte als Spielvorlagen lesen: Auch eine Aufgabe für den Literaturunterricht?", *Der fremdsprachliche Unterricht* 21 (1987) 86, 5-8.
- 5) ders., "Der 'Goldene Westen' und 'Die Sonne des Nordens': Zeitgenössische Dramen aus den USA und Kanada für die gymnasiale Oberstufe", *Die Neueren Sprachen* 86 (1987) 5, 370-383.
- 6) ders., "Einblicke in die Maori-Kultur: Ein neuseeländisches Kurzdrama für den Englischunterricht der Sekundarstufe II", *Der fremdsprachliche Unterricht* 25 (1991) 3, 36-39.
- 7) ders., "Short Plays im Englischunterricht: Plädoyer für ein immer noch vernachlässigtes Genre", *Die Neueren Sprachen* 90 (1991) 4, 368-388.
- 8) ders., "Literarische Kurzformen: Perspektive und Vorschläge", *Der fremdsprachliche Unterricht* (Englisch) 29 (1995) 18, 4-8.
- 9) ders., "Erste Begegnung mit szenischen Texten: Short Plays", *Der fremdsprachliche Unterricht* 32 (1998) 31, 21-26.
- 10) Hinz, Klaus, "Das Kurzdrama im Englischunterricht", *Praxis des neusprachlichen Unterrichts* 34 (1987) 2, 127-133.
- 11) Kosok, Heinz, "Das anglo-irische Kurzdrama im Englischunterricht der Sekundarstufe II", *Mitteilungsblatt des Fachverbandes Moderne Fremdsprachen (FMF), Landesverbände Hessen und Thüringen* (1995) 10, 25-32.
- 12) Müller-Zanith, Ingrid, "Short Plays als Anregung zum Rollenspiel", *Der fremdsprachliche Unterricht* 20 (1986) 77, 23-27.
- 13) Nagel, Regine, "Kurzdramen Pinters im Leistungskurs der Sekundarstufe II", *Der fremdsprachliche Unterricht* 13 (1979) 49, 49-59.
- 14) Rattunde, Eckhard/Franz-Rudolf Weller, "Fremdsprachliches Theater und Theaterarbeit im Fremdsprachenunterricht (Auswahlbibliographie)", *Die Neueren Sprachen* 90 (1991) 2, 214-218.
- 15) Weise, Wolf-D., "Die Situation englischer Jugendlicher im Spiegel der Kurzdramen Barrie Keefes", *Neusprachliche Mitteilungen aus Wissenschaft und Praxis* 39 (1986) 4, 242-248.

b) Verwendung dramatischer Strukturen im Fremdsprachenunterricht (Teaching English with the Help of Literary Forms/Drama, [Anm.: Titel zumeist zum Drama im Allgemeinen, nicht spezifisch zum Einakter]):

- 1) Barnett, Lewis/Kathy Seley, "Drama in the Classroom", *English Teaching Forum* 17 (1979) 4, 22-24.
- 2) Bredella, Lothar/Michael Legutke (Hg.), *Schüleraktivierende Methoden im Fremdsprachenunterricht*, Bochum 1985.
- 3) Carlson, Victor, "Should We Pretend? The 'Real' Use of Drama in the Classroom", *English Teaching Forum* 20 (1982) 1, 22-24 & 28.
- 4) Chee, Hans-Martin, "Literary Terms: Drama - Definitions and Quotations on the (Short) Short Story", *Fremdsprachenunterricht* 43 (52) (1999) 4, 310-315.
- 5) Diller u.a., siehe oben, a.1.
- 6) Flecht, Ilka-Cordula, "Szenisches Spielen und Darstellen im Englischunterricht: Erfahrungen und Vorschläge", *Englisch-Amerikanische Studien* 6 (1984) 4, 624-641.
- 7) Fricke, Dietmar/Albert-Reiner Glaap (Hg.), *Literatur im Fremdsprachenunterricht - Fremdsprache im Literaturunterricht*, Frankfurt/M. 1990.
- 8) Griffée, Dale T., "Listen and Act: From Simple Actions to Classroom Drama", *English Teaching Forum* 24 (1986) 2, 18-23.
- 9) Hannig, Franz/Uwe Mulhaupt, "Schüler als 'Schriftsteller': Ein Projekt zur Textproduktion und Textinszenierung", *Praxis des neusprachlichen Unterrichts* 38 (1991) 3, 271-279.
- 10) Linde, Heinz van de, "Dramenspezifische Übungen im Fremdsprachenunterricht. Beispiel Arthur Millers *All My Sons*", *Praxis des neusprachlichen Unterrichts* 38 (1991) 3, 256-261.
- 11) Müller-Zanith, siehe oben, a.12.
- 12) Nissen, Peter, "Den Text inszenieren - statt analysieren", *Der fremdsprachliche Unterricht* 28 (1994) 15, 36-39.
- 13) Nünning, Ansgar, "Von 'Teaching Drama' zu 'Teaching Plays': Spielend Lernen durch dramatische Formen und mit dramatischen Texten", *Der fremdsprachliche Unterricht* 32 (1998) 31, 4-15.
- 14) Olearski, Janet (Hg.), "Teaching Ideas", *Practical English Teaching* 14 (1994) 3, 24-60.
- 15) Raufuß, Roswitha, "'Play-acting' im Englischunterricht der Unter- und Mittelstufe", *Anregung* 29 (1983) 1, 32-43.
- 16) Richter, Sybina, "School Play Performance in English: A Practical Approach", *Der fremdsprachliche Unterricht* 21 (1987) 86, 9-13.
- 17) Via, Richard A., "English Through Drama", *English Teaching Forum* 10 (1972) 4, 3-7.
- 18) Wessels, Charlyn, *Drama*, (Reihe: Resource Books for Teachers). Oxford 1987.
- 19) Wilkening, Monika, "Schülerinnen entwickeln dramatische Formen in offenen Unterrichtsphasen", *Der fremdsprachliche Unterricht* (Englisch) 32 (1998) 31, 16-20.

SHORT STORY

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[cf. also: File History of Literature]

[Stand: 26.11.00]

- Alberti, Zeno, "Die Kurzgeschichte in der Oberstufe der Realschule", *Die Realschule* 71 (1963) Sep., 228-232.
- Allen, Walter, *The Short Story in English*, Oxford, 1982.
- Bader, A.L., "The Structure of the Modern Short Story", in: Hollis Summers (ed.), *Discussion of the Modern Short Story*, Boston 1963, 40-45.
- Beachcroft, T.O., *The English Short Story I & II*, (Writers & Their Work 168-169), London 1964.
- Beachcroft, T.O., *The Modest Art: A Survey of the Short Story in English*, London etc. 1968.
- Beck, Warren, "Art and Formula in the Short Story", *College English* 5 (1943) Nov., 55-62.
- Bender, Hans, "Ortsbestimmung der Kurzgeschichte", *Akzente* (1962) 9 (1962), 205-225.
- Bohnheim, Helmut, "The Short Story in the Secondary School", *Neusprachliche Mitteilungen aus Wissenschaft und Praxis* 20 (1967), 22-27.
- Bohnsack, Rolf, "Didaktische Erörterungen zur modernen Kurzgeschichte", in: id./Hayo Gerdes/Helmut Heeger, *Gottes Wort in der evangelischen Unterweisung: Religionspädagogische Beispiele und didaktische Erörterungen: Festschrift für Gerhard Bohne zu seinem 70. Geburtstag*, Berlin 1965, 50-59.
- Brandt, Thomas O., "The Modern German 'Kurzgeschichte'", *Monatshefte für den deutschen Unterricht, deutsche Sprache und Literatur* 44 (1952), 79-84.
- Broich, Ulrich, "Muted Postmodernism: The Contemporary British Short Story", *ZAA* 41 (1993) 1, 31-39.
- Bungert, Hans (ed.), *Die amerikanische Short Story: Theorie und Entwicklung*, (Wege d.Forsch.256), Darmstadt 1972.
- Canby, Henry Seidel/Alfred Dashiell, *A Study of the Short Story*, New York, rev.ed., 1935.
- Current-García, Eugene/Walton R. Patrick, *What is the Short Story?*, Glenview, IL, 1961.
- Doderer, Klaus, "Die Definition der Kurzgeschichte", in: id., *Die Kurzgeschichte in Deutschland*, Wiesbaden 1953, 36-96.
- Doderer, Klaus, "Die angelsächsische short story und die deutsche Kurzgeschichte", *Die Neueren Sprachen* N.F. 2 (1953), 417-425.
- Doderer, Klaus, "Die Kurzgeschichte als literarische Form", *Wirkendes Wort* 8 (1957-58), 90-100.
- Doderer, Klaus, "Didaktische Überlegungen zur Fabel und Kurzgeschichte", in: Ernst Jungmann (ed.), *Literarische Erziehung*, Frankfurt/M. 1971, 27-37.
- Ferguson, Suzanne C., "Defining the Short Story: Impressionism and Form", *Modern Fiction Studies* 28 (1982) Spring, 13-24.
- Freese, Peter, *Die amerikanische Kurzgeschichte nach 1945: Salinger, Malamud, Baldwin, Purdy, Bath*, Frankfurt/M. 1974.
- Freese, Peter (ed.), "Narrative Kurztexte in der Sekundarstufe II", = *Der fremdsprachliche Unterricht* Heft 37, 10 (1976) Feb. [contents: id., "Die Short Story im Englischunterricht der Sekundarstufe II: Entwurf eines Interpretationsverfahrens"; Klaus Straßburger, "Strukturelle Textlektüre im Französischunterricht der Sekundarstufe II-am Beispiel von Maupassants 'Après'; Albert-Reiner Glaap, "Koordinaten für die Hinführung zur Analyse narrativer Kurztexte auf dem Weg zur Sekundarstufe II"; Hans Hunfeld, "Unfinished Sentences: literaturdidaktische Anmerkungen zu Joyce 'The Sisters'; Harald Husemann, "Alan Sillitoe, 'The Disgrace of Jim Scarfedale'; Horst Groene, "Materialien und Hilfsmittel für die Behandlung amerikanischer Short Stories in der Sekundarstufe II"].
- Freese, Peter, "The Contemporary American Short Story: Developments and Directions (1)", *Fremdsprachenunterricht* 39/48 (1995) Juli-Aug., 285-288.
- Freese, Peter/Horst Groene/Liesel Hermes (eds.), *Die Short Story im Englischunterricht der Sekundarstufe II: Theorie und Praxis*, (ISL 23), Paderborn etc. 1980. [contents: Ahrens, "Die bisherige Rolle der Short Story im EU der SII"; Freese, "Zur Methodik der Analyse von Short Stories im EU der SII"; Groene, "Short-Story-Theorien im EU der SII"; Groene, "Interpretationssammlungen und Schulausgaben von Short Stories für den EU der SII"; Real, "Zur Analyse und Bewertung von Short-Story-Schulausgaben für den EU der SII"; Hermes, "Zur Propädeutik der Short-Story-Lektüre im EU der SI"; Bruck, "Die Vergangeheit der Zukunft: Amerikanische science fiction stories von William Tenn bis Damon Knight"; Freese, "Über die Schwierigkeiten des Heranwachsenden: Amerikanische stories of initiation von Nathaniel Hawthorne bis Joyce Carol Oates"; Heller, "Zu den Erscheinungsformen der Gewalt: Amerikanische stories of violence von Stephen Crane bis Flannery O'Connor"; Hermes, "Aspects of society: Zeitgenössische sozialkritische stories in England von Sid Chaplin bis Doris Lessing"; Hunfeld, "Individuelle Erfahrung und literarische Spiegelung: Englische und amerikanische school stories von William Saroyan bis Donald Barthelme"; Schik/Schröder, "Vor roten Heringen wird gewarnt: Englisch und amerikanische detective stories von Arthur Conan Doyle bis Stanley Ellin".]
- Friedman, Norman, "What Makes a Short Story Short?", *Modern Fiction Studies* 4 (1958-59), 103-115.
- Galinsky, Hans, "Beharrende Strukturzüge im Wandel eines Jahrhunderts amerikanischer Kurzgeschichte (dargelegt an E.A.Poes 'The Masque of the Red Death' und Ernest Hemingways 'The Killers')", in: id./Leo Marx/Calvin Rus (eds.), *Amerikanische Dichtung in der höheren Schule: Interpretationen amerikanischer Erzählkunst und Lyrik*, (Die Neueren Sprachen - Beiheft N.F. 3), Frankfurt/M. etc. 1958, 5-45.
- Gelfert, Hans-Dieter, *Wie interpretiert man eine Novelle und eine Kurzgeschichte? - Für die Sekundarstufe*, (Arb.-Texte f.d.Unterr./Reclams Univ.-Bibl.15030), Stuttgart 1993.
- Gerth, Klaus, "Die Kurzgeschichte in der Schule", *Westermanns Pädagogische Beiträge* 14 (1962), 437-447.
- Gillespie, Gerald, "Novella, Nouvelle, Novelle, Short Novel? - A Review of Terms", *Neophilologus* 51 (1967), 117-127 & 225-230.
- Glorfeld, Louis E./Robert N. Broadus/Tom E. Kakonis (eds.), *The Short Story: Ideas and Backgrounds*, Columbus, OH, 1967 [esp.: "A Technique for Interpretation", 1-5, & "List of Useful terms", 306-312].
- Göller, Karl Heinz/Gerhard Hoffmann (eds.), *Die amerikanische Kurzgeschichte*, Düsseldorf 1972. [on: Irving, 'Rip van Winkle'; Hawthorne, 'Young Goodman Brown', 'The Birthmark', 'The Artist of the Beautiful'; Poe, 'Ligeia', 'The Fall of the House of Usher', 'The Murders in the Rue Morgue'; Melville, 'Benito Cereno', 'Bartleby, the Scrivener'; Twain, 'The Notorious Jumping Frog of Calaveras County'; Harte, 'The Luck of Roaring Camp'; Bierce, 'An Occurrence at owl Creek Bridge'; James, 'The Real Thing', 'The Beast in the Jungle'; Wharton, 'Roman Fever'; Crane, 'The Open Boat'; Anderson, 'I Want to Know Why'; Porter, 'The Jilting of Granny Weatherall'; Scott Fitzgerald, 'Babylon Revisited'; Faulkner, 'Dry September', 'That Evening Sun', 'Barn Burning'; Hemingway, 'The Killers', 'A Clean, Well-Lighted Place', 'The Undeafened'; Steinbeck, 'The Leader of the People'; Malamud, 'Angel Levine'; Powers, 'Keystone'; Salinger, 'The Laughing Man'; F.O'Connor, 'Greenleaf'; Capote, 'Children on Their Birthdays'; Updike, 'Wife-Wooing'.]

- Göller, Karl Heinz/Gerhard Hoffmann (eds.), *Die englische Kurzgeschichte*, Düsseldorf 1973. [on: Hardy, 'The Three Strangers'; Stevenson, 'Markheim'; Conrad, 'The Secret Sharer'; 'The Heart of Darkness'; Doyle, 'The Speckled Band'; Kipling, 'The Miracle of Purun Bhagat'; 'The Bull that Thought'; Wells, 'The Country of the Blind'; Chesterton, 'The Blue Cross'; Maugham, 'The Force of Circumstance'; Forster, 'The Eternal Moment'; Joyce, 'The Dead'; 'The Sisters'; Lawrence, 'The Odour of Chrysanthemums'; Fanny and Annie; Woolf, 'The Shooting Party'; Cary, 'The Breakout'; Mansfield, 'The Garden Party'; 'The Doll's House'; Huxley, 'The Gioconda Smile'; O'Flaherty, 'Two Lovely Beasts'; Bowen, 'Mysterious Kôr'; O'Faolain, 'The Man Who Invented Sin'; Waugh, 'Mr Loveday's Little Outing'; O'Connor, 'My Oedipus Complex'; Green, 'The Basement Room'; Beckett, 'The Expelled'; Wilson, 'Raspberry Jam'; Wain, 'A Message from the Pig-Man'; Sillitoe, 'The Loneliness of the Long-Distance Runner'; Brunner, 'The Windows of Heaven'.]
- Goetsch, Paul (ed.), *Studien und Materialien zur Short Story*, (Schule & Forsch.15), Frankfurt a.M./ Berlin/München 1971. [contents: Weber, 'Amerikanische Theorien der Kurzgeschichte: Vorbemerkungen zu einer historischen Poetik der Short Story' & 'Eine kleine Quellensammlung amerikanischer Theorien der Kurzgeschichte'; Goetsch, 'Probleme und Methoden der Short-Story-Interpretation' & 'Arten der Situationsverknüpfung: Eine Studie zum *explosive principle* in der modernen Short Story' & 'Der Umfang von Hemingsways 'Old Man at the Bridge'' & 'Aussagen über die Kürze' & 'Materialien zum Anfang der Short Story' & 'Arbeiten zur Short Story und Kurzgeschichte (1950-1968): Eine ausgewählte Bibliographie'; Haack, "'The real thing': Hinweise zu einem Darstellungsprinzip bei Stephen Crane und Hemingway"; Neuweiler, "Sherwood Andersons 'I Want to Know Why': Die strukturelle Eigenart einer 'story of initiation'"; Jansma, "An Interpretation of Eudora Welty's 'Livvie'".]
- Goetsch, Paul, *Literarische und soziale Bedingungen erzählerischer Kurzformen: Die Short Story*, (Stud.-Mat.Engl./Fernstud.f.Engl.-Lehrer SII-Gatt./Textsorten-DIIF Univ.Tübingen), Tübingen 1978.
- Gordon, Giles, *The Twentieth-Century Short Story in English: A Bibliography*, (Brit.Council), London 1989.
- Gullason, Thomas H., "The Short Story: An Underrated Art", *Studies in Short Fiction* 2 (1964-65), 13-31.
- Haas, Rudolf, "Einige Bemerkungen zu Schulausgaben amerikanischer Dramen und Gedichte", *Jahrbuch für Amerikastudien* 8 (1963), 84-91.
- Hagopian, John V./Martin Dolch (eds.), *Insight II: Analyses of Modern British Literature*, Frankfurt/M. 1964. [esp. "Preface", 3-5].
- Hermes, Liesel, "Gesellschaftskritische Short Stories und ihre Behandlung im Englischunterricht", in: *GESELLSCHAFTSKRITISCHE LITERATURBETRACHTUNG, = Der fremdsprachliche Unterricht* Nr. 2, 10 (1976) 2, 15-26.
- Höllerer, Walter, "Die kurze Form der Prosa", *Akzente* 9 (1962), 226-245.
- Hombitzer, Eleonore, "Die Erschließung der Short Story im Unterricht: Vorschlag einer Methode", *Der fremdsprachliche Unterricht*, Heft 19: 'Moderne Prosa im neusprachlichen Unterricht', 5 (1971) 3, 2-13.
- Hopkinson, Tom, "Die englische Short Story", *Englische Rundschau* 5 (1956) Nr. 10, 122.
- Hüllen, Werner, "Roman und Kurzgeschichte in der englischen Literaturkritik", in: id. et al. (eds.), *Zeitgenössische englische Dichtung - Bd. 2: Prosa*, Frankfurt/M. 1966, 5-34.
- "INTERNATIONAL SYMPOSIUM ON THE SHORT STORY, THE", *Kenyon Review* 30 (1968), 443-490 (part I), & 31 (1969), 57-94 (part II) & 449-503 (part III).
- Kilchenmann, Ruth J., *Die Kurzgeschichte*, Stuttgart 1968.
- Klein, Johannes, "Kurzgeschichte", in: Werner Kohlschmidt/Wolfgang Mohr (eds.), *Reallexikon der deutschen Literaturgeschichte*, (begründet von Paul Merker & Rudolf Stammeler), Bd 1, Berlin 1958, 912-915.
- Kostelanetz, Richard, "The Short Story in Search of Status", *Twentieth Century* 74 (1965) No 1027, 65-69.
- Krämer, Herbert (ed.), *Theorie der Novelle - Für die Sekundarstufe*, (Arb.-Texte f.d.Unterr./Reclams Univ.-Bibl.9524), Stuttgart 1977.
- Krebs, Karl, "Die amerikanische Kurzgeschichte in der Schule", *Die Neueren Sprachen* N.F. 5 (1956), 306-308.
- Kruppa, Hans-Günter, "Das Kind und der junge Mensch in der modernen amerikanischen Short Story", *Die Neueren Sprachen* N.F. 16 (1967), 611-614.
- Kusenberg, Kurt, "Über die Kurzgeschichte", *Merkur* 19 (1965), 830-838.
- Lang, Hans-Joachim, "Kunst und Wirklichkeit in der Short Story", *Pädagogische Provinz* 13 (1959), 398-404.
- Lang, Hans-Joachim, "Amerikanische Kurzgeschichten in deutschen Schulausgaben", *Jahrbuch für Amerikastudien* 8 (1963), 92-97.
- Leach, Christopher, *The Writer's Approach to The Short Story*, London, repr., 1980.
- Link, Franz H., "'Tale', 'Sketch', 'Essay' und 'Short Story'", *Die Neueren Sprachen* N.F. 6 (1957), 345-352.
- Lubbers, Klaus, "Amerikanische Kurzgeschichten, Romane, Gedichte und Dramen in deutschen Schulausgaben: Kritische Übersicht und Vorschläge", *Die Neueren Sprachen* N.F. 14 (1965), 180-190.
- Martin, Richard, "The English Short Story in the Twentieth Century: Some Suggestions for the Oberstufe", *Praxis des neusprachlichen Unterrichts* 11 (1964), 144-149.
- Mertner, Edgar, "Zur Theorie der Short Story in England und Amerika", *Anglia* 65/N.F.53 (1941), 188-205.
- Motekat, Helmut, "Gedanken zur Kurzgeschichte: Mit einer Interpretation der Kurzgeschichte 'So ein Rummel' von Heinrich Böll", *Der Deutschunterricht* 9 (1957) 1, 20-35.
- Nayhauss, Hans-Christoph Graf von (ed.), *Theorie der Kurzgeschichte - Für die Sekundarstufe*, (Arb.-Texte f.d.Unterr./Reclams Univ.-Bibl.9538), Stuttgart 1977.
- O'Connor, Frank, *The Lonely Voice: A Study of the Short Story*, London 1963.
- O'Faolain, Sean, "The Secret of the Short Story: The French Have a Word for It", *United Nations World* 3 (1949) March, 37-38.
- O'Faolain, Sean, "Are You Writing a Short Story?", *Listener* 59 (1958) 13 Feb., 282-283.
- O'Faolain, Sean, *The Short Story*, New York, repr. 1964. [1st ed., London 1948].
- Piontek, Heinz, "Graphik in Prosa: Ansichten über die deutsche Kurzgeschichte", *Merkur* 13 (1959), 275-283.
- Poe, Edgar Allan, "Twice-Told Tales. By Nathaniel Hawthorne...", in: id., *The Complete Works*, James A. Harrison, ed. (Virginia Edition), vol. 11: 'Literary Criticism', vol.4, New York 1965, 104-113.
- Poe, Edgar Allan, "The Philosophy of Composition", in: id., *The Complete Works*, James A. Harrison, ed. (Virginia Edition), vol. 14: 'Essays and Miscellanies', New York 1965, 193-208.
- Pongs, Hermann, "Die Anekdote als Kunstform zwischen Kalendergeschichte und Kurzgeschichte", *Der Deutschunterricht* 9 (1957) 1, 5-20.
- Reid, Ian, *The Short Story*, (The Crit.Idiom 37), London/New York 1977.
- Rohrberger, Mary/Dan E. Burns, "Short Fiction and the Numinous Realm: Another Attempt at Definition", *Modern Fiction Studies* 28 (1982) Spring, 5-12.
- Schik, Berthold, "Jugend und Tod: John Updikes 'Pigeon Feathers'", in: Hans Hunfeld/Gottfried Schröder (eds.), *Literatur im Englischunterricht der Sekundarstufe II: Materialien des Kieler Arbeitskreises Didaktik (II)*, (IPTS-Schriften 8), Kiel n.d. [1976], 97-112.
- Schik, Berthold/Gottfried Schröder, "Kürze als Appell zur Enträtselung: Literaturdidaktische Überlegungen zur Short Story", in: Hans Hunfeld/Gottfried Schröder (eds.), *Literatur im Englischunterricht: Drama-Hörspiel-Lyrik-Short Story-Roman-Trivilliteratur-Lehrbuchtext*, (Monogr.Fremdspr.,Theorie & Praxis ihrer Did.6), Königstein/Ts. 1978, 144-167.
- Schnurre, Wolfdietrich, "Kritik und Waffe: Zur Problematik der Kurzgeschichte", *Deutsche Rundschau* 87 (1961), 61-66.
- Schröder, Gottfried, "Der andere Krieg: Ambrose Bierces 'A Horseman in the Sky' als literatur-didaktisches Modell", in: Hans Hunfeld/Gottfried Schröder (eds.), *Literatur im Englisch-unterricht der Sekundarstufe II: Materialien des Kieler Arbeitskreises Didaktik (II)*, (IPTS-Schriften 8), Kiel n.d. [1976], 24-34.
- Stegner, Wallace, *Teaching the Short Story*, (Davis Publs in Engl.2), Davis, CA, 1965.
- Strong, L.A.G., "The Art of the Short Story", *Essays by Divers Hands* n.s. 23 (1947), 37-51.

- Stroud, Theodore A., "A Critical Approach to the Short Story", *Journal of General Education* 9 (1955-56), 91-100.
- Uhlig, Helmut, "Kurzgeschichten: Kritische Anmerkungen zu einer literarischen Gattung", *Colloquium* 17 (1963) Nrn 9-10, 22-24.
- Waidson, H.M., "The German Short Story as a Literary Form", *Modern Languages* 39 (1958-59), 121-127.
- Wain, John, "Remarks on the Short Story", *Les Cahiers de la Nouvelle/Journal of the Short Story in English* No.2 (1984) Jan., 49-66.
- Ward, Alfred C., *Aspects of the Modern Short Story: English and American*, London 1924.
- Welty, Eudora, "The Reading and Writing of Short Stories", *Atlantic Monthly* 183 (1949) 2, 54-58, & 3, 44-49.
- West, Ray B., Jr., "The Modern Short Story and the Highest Forms of Art", *English Journal* 46 (1957) Dec., 531-539.
- Wharton, Edith, "Telling a Short Story", in: id., *The Writing of Fiction*, New York/London 1925, 33-58.
- Wolpers, Theodor, "Die amerikanische *short story* in der Schule: Gesichtspunkte und Vorschläge für eine repräsentative Auswahl", *Die Neueren Sprachen* N.F. 5 (1956), 286-304.
- Wolpers, Theodor, "Kürze im Erzählen: Überlegungen zu einer Poetik und Geschichte kurzen Erzählens und zur angloamerikanischen *short story* im 19. und 20. Jh.", *Anglia* 89 (1971), 48-86.

a) Abkürzungen:

A&E - Anglistik & Englischunterricht
DfU - Der fremdsprachliche Unterricht
DfU/E - Der fremdsprachliche Unterricht. Englisch
DNS - Die Neueren Sprachen
EBU - Englisch betrifft uns
ELTJ - ELT Journal
ETF - English Teaching Forum
EU - Englischunterricht
Fu - Fremdsprachenunterricht
FU - Fremdsprachenunterricht
LWU - Literatur in Wissenschaft und Unterricht
NMWP - Neusprachliche Mitteilungen aus Wissenschaft und Praxis
Praxis - Praxis des neusprachlichen Unterrichts
SII - Sekundarstufe II
ZFF - Zeitschrift für Fremdsprachenforschung

b) Zur Verwendung von Short Stories im Unterricht (Teaching of Literature):

- 1) Ahrends, Günter, "Defective Perceptiveness, Amnesia & Malcommunication in Purdy's 'Colour of Darkness'", *LWU* 22 (1989) 1, 30-40.
- 2) Castellanos, Gabriela, "Coherence & Stream-of-Consciousness Writing: A Pedagogical Writing of 'The Jilting of Granny Weatherall'", *ETF* 25 (1987) 1, 6-9.
- 3) Cleary, Liam, "Victor S. Pritchett (1900-1997): The Outstanding British Short Story Writer of the Past Half Century (SII)", *EBU* (1997) 4, 31-38.
- 4) Delanoy, Werner, "'Come to Mecca (?)': Assessing a Literary Text's Potential for Intercultural Learning", *English Language Teaching News* (1995) 26, 44-45.
- 5) Detro, Günter, "'Point of View' im Unterricht", *Praxis* 33 (1986) 2, 129-131.
- 6) id., "'He seemed to be happy': Gelenkte Textanalysen & Übungen zum 'point of view' anhand ausgewählter Kurzgeschichten (SII)", *EBU* (1997) 4, 15-26.
- 7) Diller, Hans-Jürgen, "John Updike, 'Minutes of the Last Meeting'", *A&E* 23 (1984), 7-20.
- 8) id. et al. (eds.), *The Very Short Story* 2, *A&E* 23 (1984).
- 9) id./Stephan Kohl/Joachim Kornelius et al. (eds.), *Recent American Short Story Writing*, *A&E* 44 (1991).
- 10) Dörfel, Jörn, "Short Stories from Southern Africa", *DfU/E* 31 (1997) 26, 40-43.
- 11) Enter, Hans/Hartmut Lutz, "Compatriots: Eine Short Story, vorgestellt für die Behandlung im EU der SII", *Fu* 42 (51) (1998) 2, 86-94.
- 12) Esch-Jakob, Juliane/Wiebke Bodenstern-Niemax, "Hemingway, 'The Killers' - Short Story & Film: Ein Unterrichtsversuch in der SII", *NMWP* 39 (1986) 4, 249-257.
- 13) Fähnrich, Beate, "Über das Hörverstehen zum Ganzverstehen: James Thurbers 'The Secret Life of Walter Mitty' in der SII", *Praxis* 33 (1986) 2, 115-122.
- 14) Freese, Peter, "Teaching 'Life in New York' Through Selected Short Stories", *Mitteilungsblatt des Fachverbands Moderne Fremdsprachen (FMF)/Landesverband Niedersachsen* 13 (1998) 2, 5-22. [auch in: *Westfalen-Lippe* 17 (1999) 2, 18-35.]
- 15) id., "Francisco Jiménez, 'The Circuit', or: The Plight of *braceros* in California", *DfU/E* 33 (1999) 39, 34-38.
- 16) Friberg, Ingegerd, "The Reflection in the Mirror - an Interpretation of Hemingway's Short Story 'Cat in the Rain'", *Moderna Språk* 76 (1982) 4, 329-338.
- 17) Glaap, Albert-Reiner, "Literarische Kurzformen: Perspektiven & Vorschläge", *DfU/E* 29 (1995) 18, 4-8.
- 18) Gonzales, Ann Brashear de, "Teaching Hemingway's 'Hills Like White Elephants' to Non-Native Speakers", *ETF* 23 (1985) 1, 6-9.
- 19) Grindhammer, Lucille, "'The Story of an Hour' by Kate Chopin: Using the Story &/or the Film in Class - Activities & Exercises", *EBU* (1997) 4, 11-14.
- 20) id., "An Immigrant in London: Using the Short Story 'Let Them Call It Jazz' (ab Klasse 8)", *EBU* (1999) 1, 10-16.
- 21) Groene, Horst/Günter Schubert, "Hemingway's 'Soldier's Homes' als Short Story & Film im fortgeschrittenen EU", *DfU* 19 (1985) 73, 3-9.
- 22) id./Hans-Gerhard Seyfert, "American Short Stories on Video", *DfU/E* 28 (1994) 16, 24-27.
- 23) Gymnich, Marion, "Weibliche Sichtweisen: Englischsprachige Kurzgeschichten von Frauen", *DfU/E* 33 (1999) 39, 24-27.
- 24) Hallet, Wolfgang, "19th-Century American Short Stories: Intertextualität als Grundlage einer gattungstypologisch orientierten Unterrichtsreihe", *ZFF* 10 (1999) 2, 231-255.
- 25) Hermes, Ursula, "The Short Story & You: Ein Unterrichtsexperiment", *DfU/E* 26 (1992) 6, 36-39.
- 26) Hill, David A., "Using Short Stories", *Practical English Teaching* 14 (1993) 2, 54-56.
- 27) Hombitzer, Eleonore, "Die Erschließung der Short Story im Unterricht", *DfU* 19, 5 (1971) 3, 2-13.
- 28) Kaiser, Gerd, "Stundenblätter Hemingway Short Stories: 'Indian Camp'/'The Killers'/'Old Man at the Bridge', *Stundenblätter Englisch*, Stuttgart: Klett, 1993.
- 29) Kipp, Dieter, "'From Many, One': Arbeit mit einer Kurzgeschichte", *Fu* 42 (51) (1998) 2, 95-99.
- 30) Kuhlmeier, Torsten, "Another Taste of Literature: Möglichkeiten eines schülerfreundlichen Literaturunterrichts", *Fu* 38 (47) (1994) 4, 259-262.
- 31) MacDevitt, Laraine, "Das kann man doch nicht in Sek II machen!", *Fu* 45 (1992) 6, 335-340.
- 32) Markus, Hana, "Textarbeit affektiv, kreativ & kognitiv: Eine Synthese dreier Verfahren am Beispiel der Short Story 'Previous Condition' von James Baldwin", *Praxis* 47 (2000) 1, 20-25.
- 33) Nischik, Reingard M., "The Short Story in Canada: Metcalf & Others Making It New", *DNS* 86 (1987) 3, 232-246.
- 34) id., "Die Short Short Story im EU", *NMWP* 50 (1997) 1, 24-28.
- 35) id., "Teaching the American Short Story: New Approaches to an Old Favorite", *DfU/E* 33 (1999) 39, 28-33.
- 36) Nissen, Peter H., "Erfahrungsbezogener Literaturunterricht: Hemingways Kurzgeschichte 'Cat in the Rain'", *DfU/E* 33 (1999) 39, 44-46.
- 37) Nissen, Rudolf, "John Updike, 'The Music School [?Hall]': Short Story & Film im EU der SII", *DfU* 19 (1985) 73, 10-19.
- 38) id., "Literaturdidaktik als kommunikative Sprachdidaktik am Beispiel der Kurzgeschichte 'Neighbors' von Raymond Carver", *ZFF* 9 (1998) 2, 211-229.
- 39) id., "Fluchtpunkt Samarra: W. Somerset Maugham & die Arbeit mit Short Stories", *DfU/E* 33 (1999) 39, 19-23.
- 40) Noçon, Peter/Peter Bischoff, "Dorothy M. Johnson's 'A Man Called Horse': A Mythic Western Story", *Praxis* 35 (1988) 3, 247-255.
- 41) Nünning, Ansgar, "'But man [...] is the story-telling animal': Perspektivenwechsel & Perspektivenvielfalt bei der Behandlung von Short Stories", *DfU/E* 33 (1999) 39, 4-12.
- 42) Osterwalder, Hans, "Illuminating Students: Introducing Epiphany in SII", *Praxis* 43 (1996) 1, 38-45.

- 43) Otto, Erwin, "Die Jungfrau & die Ungeheuer: Ellis Komeys 'I Can face You' als parabolischer Spiegel politischer Konstellationen im Afrika des 20. Jahrhunderts", *A&E* 23 (1984), 111-128.
- 44) Ramm, Hans-Christoph, "Joyce Carol Oates' Kurzgeschichte 'The Swimmers': Eine handlungsorientierte Lektürearbeitung", *Praxis* 42 (1995) 2, 127-131.
- 45) Resühr, Madeleine, "Getting More out of Literature: Ideas to Help Your Students Get the Most out of Short Stories", *Zielsprache Englisch* 25 (1995) 1, 20-24.
- 46) Röhrig, Johannes, "Kazuo Ishiguro, 'A Family Supper'", *DfU/E* 33 (1999) 39, 40-43.
- 47) Ross, Ingrid, "The Influence of a Place on One's Writing: Margaret Laurence's Short Story 'To Set Our House in Order' & Her Essay 'A Place to Stand On' in a Class 12 'Leistungskurs'", *A&E* 33 (1987), 131-141.
- 48) Schaefer, Klaus, "Der alte Mann & das Gift oder Die englische Abituraufgabe & der Fachberater...", *Fu* 37 (46) (1993) 8, 459-464.
- 49) Sieker, Egon, "Zur Methodik der Textinterpretation: Hemingways Short Story 'In Another Country' im EU der SII", *Praxis* 32 (1985) 1, 15-24.
- 50) Spolsky, Ellen, "'I come to bury Caesar, not to praise him': Teaching, Resisting, Reading", *ELTJ* 43 (1989) 3, 173-179.
- 51) Stevenson, Douglas K., "'Christmas Tree': A Christmas Story for Children & Other Adults", *Praxis* 31 (1984) 4, 407-409.
- 52) Stolz, Peter, "William Faulkners 'Mirrors of Chartres Street' in einem Englisch-Leistungskurs", *Praxis* 33 (1986) 4, 343-348.
- 53) Werner, Eckhardt, "Working with a Story Classic", *DfU* 22 (1988) 91, 21-22.
- 54) Yorke, Felicity, "Interpretative Tasks Applied to Short Stories", *ELTJ* 40 (1986) 4, 313-319.
- 55) Zydati, Wolfgang, "Alltagskommunikation & Groteske: Ein Textprojekt für einen gymnasialen Leistungskurs Englisch", *Praxis* 35 (1988) 1, 42-53.

c) Verwendung narrativer Strukturen im FU (Teaching English Through Literature/Short Story):

- 1) Burwitz-Melzer, Eva, "'Nibbling the Bait' - neue stories & short stories", *DfU/E* 33 (1999) 39,14-18.
- 2) Düwel, Dieter Hermann/Jennifer von der Grün, "'The Tortoises' Picnic': A Classroom Project (ab Klasse 6)", *EBU* (1997) 4, 1-10.
- 3) Groene, Horst/Klaus Kieschke, "Literaturverfilmung im EU der SII: Frank R. Stocktons 'The Lady or the Tiger?'"', *Praxis* 33 (1986) 1, 3-12.
- 4) Hamm, Wolfgang, "A Story Without a Title: Ganzschriften im fortgeschrittenen EU", *Schulmagazin fünf bis zehn* 9 (1994) 5, 35-40.
- 5) Harm, Andreas, "My Short Science-Fiction-Horror-Love-Adventure Short Story: Writing a Short Story of One's Own (ab Klasse 7)", *EBU* (1997) 4, 27-30.
- 6) Hermes, Ursula, "The Short Story & You...", s.o., unter b)
- 7) Kuhlmeier, Torsten, "Another Taste...", s.o., unter b)
- 8) Linde, Heinz van de, "Murder 'on the Rocks' - Cheers!", *Englisch* 28 (1993) 2, 47-53.
- 9) Schoon, Wilfried, "Unterrichtsreihen Englisch: Wortschatzarbeit im Englischunterricht am Beispiel zweier Stories of Initiation in einem Grundkurs der Jahrgangsstufe 12", *A&E* 32 (1988), 131-166. [Anm. wdw: Negatives Beispiel: Literatur (& dann noch Mansfields stories!) als Steinbruch für Wortschatzarbeit.]
- 10) Strodt-Lopez, Barbara, "Using Stories to Develop Interpretive Processes", *ELTJ* 50 (1996) 1, 35-42.

ALAN SILLITOE

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Aldridge, James, "Glavnoe ponimat sboyo epody", *Inostrannaya Literatura* [Moskau] (1962) 2, 247-249 [in Russian].
- Aldridge, James, "Pisatel y obshchestvennaya moral", *Inostrannaya Literatura* [Moskau] (1963) 9, 194-217 [in Russian].
- Aldridge, John W., "Alan Sillitoe: The Poor Man's Bore (1966)", in: id., *Time to Murder and Create: The Contemporary Novel in Crisis*, New York 1966, 239-244.
- Allen, Walter, *The Short Story in English*, Oxford 1981.
- Anon., "Alan Sillitoe v Moskve", *Literaturnaya Gazeta* [Moskau] (1963) 9 Apr./No.43, 4 [in Russian].
- Anon., "Super Sillitoe so Full of Surprise" [rev.-art.LGO], *Daily Express* (1985) 10 Oct., [no page].
- Antor, Heinz, *Die Narrativik der Angry Young Men: Eine Studie zur literaturdidaktischen Bedeutung rezeptionslenkender Gruppenstereotypen*, Heidelberg 1989.
- Atherton, Stanley S., "Alan Sillitoe's Battleground", *Dalhousie Review* 48 (1968), 324-331.
- Atherton, Stanley S., *Alan Sillitoe: A Critical Assessment*, London 1979.
- Bahn, Sonja, "Alan Sillitoe", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 207-223.
- Barrows, John, "Living Writers 13: Alan Sillitoe", *John o'London's* 5 (1961) 30 Nov., 596-597.
- Biester, Hannelore, "Alan Sillitoe und die Sowjetunion", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 17 (1969), 60-74.
- Blaydes, Sophia B./Philip Bordinat, "Blake's 'Jerusalem' and Popular Culture" [rev.-art.Sillitoe, LLD/film], *Literature/Film Quarterly* 11 (1983) 4, 211-214.
- Borgmeier, Raimund, "Welt im Kleinen: Kinder als Zentralcharaktere in der modernen englischen *short story*", *Poetica* 5 (1972), 98-120.
- Boroff, David, "Glimpses of a Shabby Gaiety" [rev.-art.LLD], *Saturday Review (of Literature)* (1960) 16 Apr., 27.
- Bredella, Lothar, *Das Verstehen literarischer Texte*, Stuttgart etc. 1980. [Sillitoe, LLD: 143-159].
- Brumm, Anne-Marie, "Alan Sillitoe - From Angry Young Man to Universal Writer", *Neohelicon* 14 (1987) 1, 89-113.
- Buckley, David, "Soap Without the Suds" [rev.-art.Sillitoe LW], *Observer* (1991) 29 Sep., 61.
- Burns, Alan, "The Loneliness of the Writer", *New Statesman* (1972) 20 Oct., 569.
- Byars, John A., "The Initiation of Alan Sillitoe's Long-Distance Runner", *Modern Fiction Studies* 22 (1976-77) Winter, 584-591.
- Capey, Arthur, "The Post-War English Novel", in: Fred Inglis (ed.), *Literature and Environment: Essays in Reading and Social Studies*, London 1971, 15-40.
- Caute, David, "Breakthrough: Alan Sillitoe, *Key to the Door*", *Time and Tide* 42 (1961) 12 Oct., 1705.
- Coleman, John, "The Unthinkables" [rev.-art.Sillitoe,KD], *New Statesman* (1961) 27 Oct., 610-611.
- Craig, David, "The British Working-Class Novel Today", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 11 (1963), 29-41.
- Craig, David, "Sillitoe and the Roots of Anger", in: id., *The Real Foundations: Literature and Social Change*, London 1973, 270-285.
- Craig, David, "Images of Factory Life", *Gulliver* 2 (1977), 96-112.
- Craig, David, "The Roots of Sillitoe's Fiction", in: Jeremy Hawthorn (ed.), *The British Working-Class Novel in the Twentieth Century*, (Stratford-Upon-Avon Stud., 2nd series), Ldn 1984, 94-109.
- Curtis, Jean-Louis, "Une Furieuse Solitude" [rev.-art.Sillitoe,LLD/film], *Nouvelle Revue Française* 13 (1965) nos. 145-148, 709-712.
- Daleski, H.M., "Alan Sillitoe: The Novelist as Map-Maker", in: Hedwig Bock/Albert Wertheim (eds.), *Essays on the Contemporary British Novel*, München 1986, 137-152.
- Daniels, Stephen, "Mapping the Modern City: Alan Sillitoe's Nottingham Novels", in: K.D.M. Snell (ed.), *The Regional Novel in Britain and Ireland, 1800-1990*, Cambridge etc.: CUP, 1998.
- Denny, N., "The Achievement of the Long-Distance Runner", *Theoria* (1965) No.24, 1-12.
- Dixon, Terrell F., "Expostulation and a Reply: the Character of Clegg in Fowles and Sillitoe", *Notes on Contemporary Literature* 4 (1974) 2, 7-9.
- Donapetry, Maria, "An Interview with Alan Sillitoe", *Revista Canaria de Estudios Ingleses* 10 (1985), 205-208.
- Draper, R.P., "Sillitoe, Alan", in: James Vinson/D.L.Kirkpatrick (eds.), *Novelists and Prosewriters*, London 1979, 1101-1103.
- Drescher, Horst W., "Alan Sillitoe: The Loneliness of the Long-Distance Runner - Zur Behandlung einer engl. Short Story in der Studienstufe", *Die Neueren Sprachen* 77/N.F.27 (1978) 5, 400-412.
- Fairbanks, N.David, "The Class Character of the 'Working-Class' Fiction in Post-War England", *Literature and Ideology* (1972), 25-36.
- Festerling, Georg, *Die Frau im zeitgenössischen englischen Roman (1953-1975)*, (Stud.z.engl.Lit.18), Bonn 1978.
- Fraser, G.S., *The Modern Writer and His World*, Harmondsworth, repr. 1970, 179-180.
- Fraser, G.S., "Cultural Nationalism in the Recent English Novel", in: H.Ernest Lewald (ed.), *The Cry of Home: Cultural Nationalism and the Modern Writer*, Knoxville, TN, 1972, 22-38.
- Friedrich, Otto, "Out on a Limbo" [rev.-art.Sillitoe,SL], *Time* (1971) 20 Sep., 67-68.
- Gallion, Patrick, "Alan Sillitoe et la roman prolétarien en Grande-Bretagne", *Europe* 55 (1977) nos. 575-576, 60-70.
- Gindin, James, "Alan Sillitoe's Jungle", *Texas Studies in Literature and Language* 4 (1962), 35-48.
- Gindin, James, "Sillitoe, Alan", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago, IL, 1972, 1131-1134 [= 1st ed.of id.⁵1991].
- Gindin, James, "Sillitoe, Alan", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 814-817 [= 5th ed. of id.¹1972].
- Gray, Nigel, *The Silent Majority: A Study of the Working-Class in Post-War British Fiction*, Ldn 1973.
- Hajek, Igor, "Morning Coffee with Sillitoe" [interview], *Nation* 208 (1969) 27 Jan., 122-124.
- Haller, Robert S., "The Crux of Merging Deltas: A Note on Alan Sillitoe", *Prairie Schooner* 48 (1974-75) 4, 351-358.
- Halperin, John, "Interview with Alan Sillitoe", *Modern Fiction Studies* 25 (1979) Summer, 175-189.
- Hamalian, Leo, "Rebels Without Claws" [rev.-art.Sillitoe,SNSM/LLD], *Nation* (1961) 25 Feb., 173-174.
- Hanson, Gillian Mary, *Understanding Alan Sillitoe*, (Understanding Contemp.Brit.Lit.), Columbia, South Carolina UP, 1999.

- Harcourt, Peter, "I'd Rather Be Like I Am: Some Comments on *The Loneliness of the Long-Distance Runner*" [sc.the film], *Sight and Sound* 32 (1962-63), 16-19.
- Hermes, Liesel, "Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)", in: Peter Freese/Liesel Hermes (eds.), *Der Roman im Englischunterricht der Sekundarstufe II: Theorie und Praxis*, (ISL 11), Paderborn 1977, 261-276.
- Hitchcock, Peter, *Working-Class Fiction in Theory and Practice: A Reading of Alan Sillitoe*, Ann Arbor, MI/London 1989.
- Holeczek, Irntraut, *Alan Sillitoe: Untersuchungen zur Erzähltechnik seiner Romane und Kurzgeschichten*, Diss.Freiburg/Schweiz 1971.
- Hope, Francis, "Novels", [rev.-art.Sillitoe,KD;Spark,PMJB], *Encounter* 17 (1961) Dec., 75-78.
- Howe, Irving, "The Worker as a Young Tough", *New Republic* 141 (1959) 24 Aug., 27-28.
- Hurrell, John Dennis, "Alan Sillitoe and the Serious Novel", *Critique* 4 (1960-61) Summer, 3-16.
- Husemann, Harald, "Alan Sillitoe, 'The Disgrace of Jim Scarfedale'", in: Peter Freese (ed.), "Narrative Kurztexte in der Sekundarstufe II", = *Der fremdsprachliche Unterricht* Heft 37, 10 (1976) Feb., 48-54.
- Hutchings, William, "The Work of Play: Anger and the Expropriated Athletes of Alan Sillitoe and David Storey", *Modern Fiction Studies* 33 (1987), 35-47.
- Hutchings, William, "Proletarian Byronism: Alan Sillitoe and the Romantic Tradition", in: Allan Charkin (ed.), *English Romanticism and Modern Fiction: A Collection of Critical Essays*, New York 1993, 83-112.
- Isaacs, Neil D., "No Man in His Humour: a Note on Sillitoe", *Studies in Short Fiction* 4 (1967), 350-351.
- Isernhagen, Hartwig, "The Thematic Unity of the *Long-Distance Runner*: The Short Story as a Semi-Qua-lified Medium of Social Criticism", *Literatur in Wissenschaft & Unterricht* 12(1979)3, 178-189.
- Isernhagen, Hartwig, "Alan Sillitoe's 'The Loneliness of the Long-Distance Runner': Versuch einer literar- und genrehistorischen Einordnung", *Anglia* 99 (1981), 134-161.
- Isernhagen, Hartwig, "Alan Sillitoe's 'Noah's Ark' - Social Existence and Individual Consciousness", in: Klaus Lubbers (ed.), *Die englische & amerikanische Kurzgeschichte*, Darmstadt 1990, 390-398.
- Karbanova, I.Ju., "Tema rabocheho klassa anglii v proisvedeniech Alana Sillitou", *Uchenyye zapiski* [Latv.univ.] 87 (1967), 151-172 [in Russian].
- Karl, Frederick R., *The Contemporary English Novel*, New York 1962.
- Katona, Anna, "The Decline of the Modern in Recent British Fiction", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 13 (1965), 35-44.
- Kermode, Frank, "Rammel", [rev.-art.Sillitoe,DWP], *New Statesman* (1965) 14 May, 765-766.
- Kettle, Arnold, "Poiski puti (Eanetki o sowremennoi angliskoi literature)", *Inostrannaya Literatura* [Moskau] (1961) Aug., 182-188 [in Russian].
- Klotz, Günther, "Naturalistische Züge in Alan Sillitoe's Roman *Saturday Night and Sunday Morning*", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 10 (1962), 153-161.
- Klotz, Günther, "Alan Sillitoe's Heroes", in: Anselm Schlösser (ed.), *Essays in Honour of William Gallacher: Life and Literature of the Working Class*, Berlin[-Ost] 1966, 259-263.
- Kuna, F.M., "Current Literature 1974: II. New Writing", *English Studies* 56 (1975), 519-532.
- Kuna, Franz M., "Texts as Contexts: Problems of Reception and Transformation in Film Versions of Literary Works: The Exemple of the Fifties", in: Rüdiger Ahrens/Heinz Antor (eds.), *Text - Culture - Receptions: Cross-cultural Aspects of English Studies*, Heidelberg 1992, 447-472.
- Laing, Stuart, *Representations of Working-Class Life: 1957-1964*, London 1986
- Lange, Bernd, "Alan Sillitoe, 'The Loneliness of the Long-Distance Runner'", in: Karl Heinz Göller/ Gerhard Hoffmann (eds.), *Die englische Kurzgeschichte*, Düsseldorf 1973, 327-336 & 396-397.
- Lawrence, D.H., "Nottingham and the Mining Country" [written: 1929/publ.1930 & 1938], in: id., *Selected Essays*, Harmondsworth, repr. 1960, 114-122.
- Lee, James W., "Myths of Identity: Alan Sillitoe's *The Death of William Posters; A Tree on Fire* (1965, 1967)", in: K. Morris (ed.), *Old Lines, New Forces*, Rutherford, NJ. 1976, 120-130.
- Le Franc, Bolivar, "Sillitoe at Forty" [interview], *Books and Bookmen* (1969) June, 21-22 & 24.
- Lefranc, M., "Alan Sillitoe: an Interview", *Etudes Anglaises* 26 (1973), 35-48.
- Levidova, I., "Novaj Vstrecha s Ananom Sillitou", *Inostrannaya Literatura* [Moskau] 12 (1967) 12, 251-253 [in Russian].
- Lotringer, Sylvère, "Alan Sillitoe - suite de la première page" [interview], *Les Lettres françaises* (1963) No.994/12.-18.Sep., 3.
- Maloff, Saul, "The Eccentricity of Alan Sillitoe", in: Charles Shapiro (ed.), *Contemporary British Novelists*, Carbondale/Edwardsville, IL, 1966, 95-113.
- Matveyeva, Nina, "Alan Sillitoe Visits Our Office", *Soviet Literature* [Moskau] (1963) 9, 180-182.
- McDowell, Frederick P.W., "Self and Society: Alan Sillitoe's *Key to the Door*", *Critique* 6 (1963) Spring, 116-123.
- McDowell, Frederick P.W., "'The Devious Involutions of Human Character and Emotions': Reflections on Some Recent British Novels" [re Sillitoe], *Wisconsin Studies in Contemporary Literature* 4 (1963) Autumn, 339-366.
- McDowell, Frederick, "Time of Plenty: Recent British Novels", *Contemporary Literature* 13 (1972) Summer, 361-394.
- Miller, Karl, "Sillitoe and Son", [rev.-art.Sillitoe,RD], *New Statesman* (1963) 18 Oct., 530.
- Nagel, Wolfgang, "Gespräch mit Alan Sillitoe [1973]", *Merkur* 29 (1975), 760-772.
- Nardella, Anna Ryan, "The Existential Dilemmas of Alan Sillitoe's Working-Class Heroes", *Studies in the Novel* 5 (1973), 469-482.
- Nathan, Sabine, "The Proper Subject of *Saturday Night and Sunday Morning*", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 24 (1976) 1, 57-70.
- O'Brien, Sean, "Bad in a Crisis" [rev.-art.Sillitoe,S], *TLS* (1993) 14 May, 23.
- Oserby, J.R., "Alan Sillitoe's *Saturday Night and Sunday Morning*", in: G.R.Hibbard/George A. Panichas/Allan Rodway (eds.), *Renaissance and Modern Essays: Presented to Vivian de Sola Pinto in Celebration of His 70th Birthday*, London 1966, 215-230.
- Palievskij, P., "Novoe imj", *Inostrannaya Literatura* [Moskau] 9 (1963) 5, 193-197. [in Russian].
- Paul, Leslie, "The Angry Young Men Revisited", *Kenyon Review* 28 (1965), 344-352.[Sillitoe,Osborne].
- Penner, Allen Richard, "'What are yo' looking so bleddy black for?': Survival and Bitters in 'On Saturday Afternoon'", *Studies in Short Fiction* 4 (1967), 300-307.
- Penner, Allen Richard, "Dantesque Allegory in Sillitoe's *Key to the Door*", *Renascence* 20 (1968) Winter, 79-85 & 103.
- Penner, Allen Richard, "The Political Prologue and Two Parts of a Trilogy: *The Death of William Posters* and *A Tree on Fire* - A Liturgy for Revolution", *University Review* (Kansas City) 35 (1968), 11-20.
- Penner, Allen Richard, "Human Dignity and Social Anarchy: Sillitoe's 'The Loneliness of the Long-Distance Runner'", *Contemporary Literature* 10 (1969) 2, 253-265.
- Penner, Allen Richard, "The General: Exceptional Proof of a Critical Rule", *Southern Humanities Review* 4 (1970), 135-142.
- Penner, Allen Richard, *Alan Sillitoe*, (Twayne's Engl.Authors Series 141), New York 1972.
- Phillips, Norma, "Sillitoe's 'The Match' and Its Joycean Counterparts", *Studies in Short Fiction* 12 (1975), 9-14.
- Prince, Rod, "Saturday Night and Sunday Morning" [rev.-art.SNSM & film], *New Left Review* (1960) Nov.-Dec., 14-17.
- Quirk, Eugene F., "Social Class as Audience: Sillitoe's Story and Screenplay - *The Loneliness of the Long-Distance Runner*", *Literature/Film Quarterly* 9 (1981), 161-171.
- Rabinovitz, Rubin, *The Reaction Against Experiment in the English Novel: 1950-1960*, New York/London 1967. [ch.1: "The Novelists of the 1950s: A General Survey", 1-37;-> Sillitoe].
- Rippier, Joseph Storey, *Some Postwar English Novelists*, (Stud.z.Sprache & Lit.Engl.1) Frankfurt/M. etc. 1965. [Sillitoe:193-208].

- Ritchie, Harry, *Success Stories: Literature and the Media in England, 1950-1959*, London/Boston 1988.
- Ritchie, Harry, "The Art and Graft of Alan Sillitoe" [rev.-art.OD], *Sunday Times* (1989) 19 Feb., [G]9.
- Rollins, Janet Buck, "Novel into Film: The Loneliness of the Long-Distance Runner", *Literature/Film Quarterly* 9 (1981), 172-188.
- Rosenberg, Ingrid von, "Militancy, Anger and Resignation: Alternative Moods in the Working-Class Novel of the 1950s and Early 1960s", in: H. Gustav Klaus (ed.), *The Socialist Novel in Britain: Towards the Recovery of a Tradition*, Brighton 1982, 145-165. [Barstow, Sillitoe].
- Rosenberg, Ingrid von, *Alan Sillitoe: "Saturday Night and Sunday Morning"*, (UTB 1261/Text & Gesch.7), München 1984.
- Roskies, D.M., "Alan Sillitoe's Pastoral", *Journal of Narrative Technique* 10 (1980) 3, 170-185.
- Roskies, D.M., "'I'd rather be like I am': Character, Style, and the Language of Class in Sillitoe's Narratives", *Neophilologus* 65 (1981) 2, 308-319.
- Roskies, D.M., "Class, Consciousness and Sillitoe's Long Distance Runner: Some Interrelations of Literature and Society", *Gulliver* 10 (= *Argument-Sonderband AS 71: Frauenstudien*) (1981), 140-159.
- Rosselli, John, "(Views & Reviews:) A Cry from the Brick Streets", *Reporter* (1960) 10 Nov., 37,40,42.
- Rothschild, Joyce, "The Growth of a Writer: an Interview with Alan Sillitoe", *Southern Humanities Review* 20 (1986) 2, 127-140.
- Sauter, Josef-Hermann, "Interview mit Alan Sillitoe", *Weimarer Beiträge* (1973) 12, 44-59.
- Sawkins, John, *Dann mit dem Hammer: Eine Studie des Frühwerks von Alan Sillitoe im Hinblick auf das Thema der Entfremdung*, Bochum 1992.
- Schleussner, Bruno, *Der neopikareske Roman: Pikareske Elemente in der Struktur moderner englischer Romane 1950-1960*, (Abh.z.Kunst-,Musik- & Lit.-Wiss.61), Bonn 1969.
- Schlueter, Kurt, "The Time and Life of Arthur Seaton in Alan Sillitoe's *Saturday Night and Sunday Morning*", *Anglia* 101 (1983) 12, 99-116.
- Seehase, Georg, "Kapitalistische Entfremdung und humanistische Integration: Bemerkungen zum englischen proletarischen Gegenwartsroman" [re Sillitoe], *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 15 (1967), 383-400.
- Seymour-Smith, Martin, "A Last, Fine Careful Rapture", [rev.-art.Sillitoe,OD], *Sunday Times* (1989) 26 Feb., [G]6.
- Shestakov, Dmitri, "Alan Sillitoe from Nottingham", *Soviet Literature* [Moskau] (1963) 9, 176-179.
- Shestakov, Dmitri, "15 millionov geroev", *Inostrannaya Literatura* [Moskau] (1964) Nov., 226-235 [in Russian].
- Sillitoe, Alan, "The Pen Was My Enemy", *Books and Bookmen* 4 (1959) Jan., 11.
- Sillitoe, Alan, "Proletarian Novelists", *Books and Bookmen* 4 (1959) Aug., 13.
- Sillitoe, Alan, "Arthur Seaton is not just a Symbol", *Daily Worker* (1961) 28 Jan., 2.
- Sillitoe, Alan, "Novel or Play?", *Twentieth Century* (1961) Feb., 206-211.
- Sillitoe, Alan, "Symbolism Must Merge with Realism", *Books and Bookmen* (1961) Oct., 7-8.
- Sillitoe, Alan, "Lawrence's Republic", *Time and Tide* 42 (1961) 19 Oct., 42.
- Sillitoe, Alan, "Shto govorit pisatelj", *Inostrannaya Literatura* [Moskau] (1964) 1, 208-212 [in Russian].
- Sillitoe, Alan, "(John Bull's First Job): Drilling and Burring", *Spectator* (1964) 3 Jan., 11-12.
- Sillitoe, Alan, "Poor People", *Anarchy* No. 38, 38 (1964) Apr., 124-128.
- Sillitoe, Alan, "(Violence in Art:) The Wild Horse", *Twentieth Century* (1964/65) Winter, 90-92.
- Sillitoe, Alan, *Mountains and Caverns: Selected Essays*, London 1975. [contains: The Long Piece/Evacuated/ National Service/Maps/Poor People/Destiny of Insignificance/Sport & Nationalism/Government Forms/The Wild Horse/Through the Tunnel/Arnold Bennett:the Man from the North/Che' Guevara/Lawrence and District/Robert Tressell/Mountains and Caverns].
- Sillitoe, Alan, [interviews, cf. Donapetry 1985, Hajek 1969, Halperin 1979, Le Franc 1969, Lefranc 1973, Lotringer 1963, Nagel 1975, Rothschild 1986, Sauter 1973, Taylor 1979].
- Smith, Catherine, "Alan Sillitoe (4 March 1928-)", in: J.L. Haliao (ed.), *British Novelists Since 1960*, (Dict. of Lit. Biogr. 14), Detroit 1983, 666-675.
- Spann, Ekkehard, "*Problemkinder*" in *der englischen Erzählkunst der Gegenwart* (Greene-Angus Wilson-Wain-Amis-Murdoch-Golding-Braine-Sillitoe), Diss. Tübingen 1970.
- Spolton, L., "The Secondary School in Post-War Fiction", *British Journal of Educational Studies* 11 (1963) May, 125-141.
- Staples, Hugh B., "*Saturday Night and Sunday Morning*: Alan Sillitoe and the White Goddess", *Modern Fiction Studies* 10 (1964) Summer, 171-181.
- Stéphane, Nelly, "Alan Sillitoe", *Europe* 42 (1964), 289-293.
- Taylor, David, "(Brief Encounters:) The Loneliness of the Long-Distance Writer" [interview with Sillitoe], *Punch* (1979) 24 Oct., 711.
- Temple, Ruth Z./Martin Tucker, "Sillitoe, Alan (1928-)", in: id./id. (eds.), *A Library of Literary Criticism: Modern British Literature*, vol.3: Q-Z, New York 1966, 120-122.
- Updike, John, "Poetry from Downtroddendom" [rev.-art.Sillitoe,LLD], in: id., *Assorted Prose*, New York 1965, 227-230.
- Watrin, Jany, "Alan Sillitoe's *A Start in Life*", *Revue des Langues Vivantes* 38 (1972) 5, 508-516.
- West, Anthony, "(Books:) On the Inside Looking In", [rev.-art.Sillitoe,SNSM], *New Yorker* 35 (1959) 5 Sep., 99-100.
- Wilding, Michael, "Alan Sillitoe's Political Novels", in: id., *Social Visions*, Sydney 1993, 95-139.
- Wilson, Keith, "Arthur Seaton Twenty Years On: A Reappraisal of Sillitoe's *Saturday Night and Sunday Morning*", *English Studies in Canada* 7 (1981) Dec., 414-425.

N(ORMAN) F(REDERICK) SIMPSON

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 27.7.99]

- Ahrens, Rüdiger, "Norman Frederick Simpson: *One Way Pendulum*", in: Horst Oppel (ed.), *Das englische Drama der Gegenwart*, Berlin 1976, 49-64.
- Angus, William, "Modern Theatre Reflects the Times", *Queen's Quarterly* 70 (1963) 2, 255-263.
- Anon., "N.F.Simpson: Making Nonsense of Nonsense" [interview], *Transatlantic Review* 21 (1966) Summer, 5-13.
- Churchill, Caryl, "(A Direction for Drama?) Not Ordinary, Not Safe", *Twentieth Century* 168 (1960), Nov., 443-451.
[Arden, Behan, Bolt, Kops, Lessing, Mortimer, Osborne, Pinter, Simpson, Waterhouse, Wesker].
- Collier, Gordon, "Norman Fredrick Simpson: *A Resounding Tinkle* (1957)", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, Frankfurt/M. 1975, 25-42.
- Diller, Hans-Jürgen, "N.F.Simpsons *A Resounding Tinkle* als philosophische Satire", *Die Neueren Sprachen* N.F.16 (1967), 357-362.
- Elsom, John, *Post-War British Theatre*, London, rev.ed. 1979. [Arden, Simpson, Wesker].
- Esslin, Martin, "Pinter and the Absurd", *Twentieth Century* 169 (1961) Feb., 176-185. [Pinter, Simpson].
- Fothergill, C.Z., "Echoes of *A Resounding Tinkle*: N.F. Simpson Reconsidered", *Modern Drama* 16 (1973), 299-306.
- Gascoigne, Bamber, "Pulling the Wool?" [rev.-art. Mortimer, LH; Simpson, F; Pinter, SA], *Spectator* (1961) 27 Jan., 106.
- Gilliatt, Penelope, *Unholy Fools: Wits, Comics, Disturbers of the Peace - Film and Theatre*, London 1973. [Simpson:180-183; Shaffer].
- Habicht, Werner, "Theater der Sprache: Bemerkungen zu einigen englischen Dramen der Gegenwart", *Die Neueren Sprachen* 12 (1963), 302-313.
[Wesker, Simpson, Pinter, Delaney, Jellicoe].
- Habicht, Werner, "Der Dialog und das Schweigen im 'Theater des Absurden'", *Die Neueren Sprachen* 16 (1967), 53-66. [Pinter, Simpson].
- Lumley, Frederick, *New Trends in 20th Century Drama*, London 1967. [Behan; Simpson:305-308; Ustinov; Arden].
- Marowitz, Charles, "New Wave in a Dead Sea", *X (A Quarterly Review)* 1 (1960) Oct., 270-277. [Simpson, Behan].
- Pountney, Rosemary, "Simpson, N(orman) F(rederick)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 641-645.
- Simpson, N.F., *Man Overboard: A Testimonial to the High Art of Incompetence*, New York 1976.
- Simpson, N.F., [interview cf. Anon. 1966].
- Swanson, Michele A., "*One Way Pendulum*: A New Dimension in Farce", *Drama Survey* 2 (1963), 322-332.
- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, (Univ. Paperback 304), London 1969.
- Trewin, J.C., "Simpson, N(orman) F(rederick)", in: James Vinson (ed.), *Contemporary Dramatists*, New York 1982, 728-731.
- Tschudin, Marcus, *A Writer's Theatre: George Devine and the English Stage Company at the Royal Court 1956-1965*, (Europ. Univ. Papers XIV/3), Bern/Frankfurt(M.) 1972. [Jellicoe, SMMM:69-97; Arden, SMD:99-132; Simpson, OWP:133-157; Wesker, K:159-182; Osborne, L:183-216].
- Ward, J.P., "The T-Group: Absurdity and the Consequences", *Encounter* 246 (1974) Mar., 30-40. [Pinter, Stoppard, Simpson, Osborne, Nichols].
- Wellwarth, George, "N.F. Simpson: Parallel to Logic", in: id., *The Theater of Protest and Paradox: Developments in the Avant-Garde Drama*, New York 1964, 212-220.
- Zimmerman, C.D., "N.F. Simpson (29 January 1919-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit. Biogr. 13), Detroit 1982, 474-481.

C (HARLES) P (ERCY) S N O W

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 27.7.99]

- Adams, Robert, "Pomp and Circumstance: C.P. Snow", *Atlantic Monthly* 214 (1964) Nov., 95-98.
- Allen, Walter, "Recent Trends in the English Novel" [re Wilson,Golding,Snow], *English* 18 (1969) 100, 2-5.
- Allen, Walter, "Snow, C(harles) P(ercy)", in: James Vinson (ed.), *Contemporary Novelists*, London/New York 1976, 1262-1265. [= 2nd ed. of: James Vinson (ed.), *Contemporary Novelists*, London/ Chicago 1972, 1151-1155].
- Allen, Walter et al., "'The Two Cultures': A Discussion of C.P. Snow's Views", *Encounter* 13 (1959) Aug., 67-73.
- Amstutz, G. Christian, "Die ganzheitlichen Grundlagen der Wissenschaften" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 214-220.
- Anon., "Experience of a Lifetime" [re Snow], *TLS* (1958) 20 June, 345.
- Anon., "The Workaday World that the Novelist Never Enters" [re Snow,Wilson,Golding,Green], *TLS* (1960) 9 Sep., vii.
- Anon., "Chubb Fellow" [re Snow], *New Yorker* 37 (1961) 16 Dec., 44-45.
- Anon., "Interview with C.P. Snow", *Review of English Literature* 3 (1962) July, 91-108.
- Anon., "Technology and Humanism" [re Snow], *TLS* (1965) 29 July, 641-642.
- Anon., "A Man of Two Cultures - C.P. Snow: 1905-1980", *Time* (1980) 14 July, 54.
- Ashton, Thomas L., "Realism and the Chronicle: C.P. Snow's *Cinéma Vérité*", *South Atlantic Quarterly* 72 (1973), 516-527.
- Atkins, John, "C.P. Snow - The Long Climb (First Fiction: *Death Under Sail*, 1932)", in: id., *Six Novelists Look at Society*, London 1977, 200-245.
- Bahrdt, Hans Paul, "Literarische Bildung und technische Intelligenz" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 221-237.
- Balliett, Whitney, "The Author" [biogr.sketch on Snow], *Saturday Review* 38 (1955) 8 Jan., 9. [cf also: Smith, Harrison, "Morality vs. the Atomic Monster", *Saturday Review* 38 (1955) 8 Jan., 9].
- Bergonzi, Bernard, "The World of Lewis Eliot" [re Snow], *Twentieth Century* 67 (1960) Mar., 214-225.
- Bergonzi, Bernard, *The Situation of the Novel*, London 1970. [re Snow:133-148].
- Bernard, Kenneth, "C.P. Snow and Modern Literature", *University Review-Kansas City* 31 (1965) Mar., 231-233.
- Boldizsár, Iván, "In Memoriam C.P. Snow", *New Hungarian Quarterly* 21 (1980), Winter, 88-91.
- Bonnet, Jacky-Alain, "Last Things: Snow's Refusal of Man's Tragic Individual Condition", *Langues Modernes* 66 (1972) 3, 80-82.
- Bonnet, Jacky-Alain, "C.P. Snow et ses critiques: R. Rabinovitz sur le moralisme de l'écrivain", *Etudes Anglaises* 32 (1979), 62-73.
- Bonnet, J.A., "Time of Hope, ou l'enfance de Lewis Eliot", in: Pierre Sahel/Jean Vivieš (eds.), *L'enfance dans la littérature et la civilisation anglaise*, Aix-en-Provence 1993, 155-167.
- Born, Max, "Die Zerstörung der Ethik durch die Naturwissenschaft: Überlegungen eines Physikers" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 179-186.
- Borowitz, Albert I., "(The Revolving Bookstand:) The Snows on the Moors", *American Scholar* 40 (1971), 708-732.
- Bradbury, Malcolm, "C.P. Snow's Bleak Landscape", in: id., *Possibilities: Essays on the State of the Novel*, London 1973, 201-210.
- Bradbury, Malcolm, "New Men: Snow, Cooper and the Novel of the Fifties", in: id., *No, Not Bloomsbury*, New York 1988.
- Brady, Charles A., "The British Novel Today" [re Snow], *Thought* 34 (1959), 518-546.
- Buchholz, Arnold, "Die 'zwei Kulturen' in entwicklungsgeschichtlicher Sicht" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 253-263.
- Buckley, Vincent, "C.P. Snow: How Many Cultures?", *Melbourne Critical Review* (1962) 5, 102-107.
- Burgess, Anthony, "(Books & Writers:) Powers That Be" [re Snow], *Encounter* 24 (1964) Jan., 71-76.
- Carter, Ian, *Ancient Cultures of Conceit: British University Fiction in the Post-War Years*, London/ New York 1990.
- Caute, David, "A Writer's Prospect - IX" [re Snow], *London Magazine* 7 (1960) 1, 40-46.
- Cooper, William, *C.P. Snow*, (Writers & Their Work), Harlow, rev.ed., 1971.
- Cousins, Norman, "The Third Culture" [re Snow], *Saturday Review* (1966) 7 May, 42.
- Dallmayr, Fred R., "Political Science and the 'Two Cultures'" [re Snow], *Journal of General Education* 19 (1968) Jan., 269-295.
- Davis, Robert Gorham, *C.P. Snow*, (Columbia Essays on Mod.Writers 8), New York/London 1965. [also in: George Stade (ed.), *Six Contemporary British Novelists*, New York/Guildford 1964/1976, 57-114, as: "C.P. Snow"].
- Dennis, Nigel, "Under the Combination Room" [re Snow], in: id., *Dramatic Essays*, London 1962.
- Domin, Hilde, "Eine Kultur oder keine Kultur: Der Zwei-Kulturen-Streit als Scheinkonflikt" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 108-120.
- Dorsey, John T., "The Responsibility of the Scientist in Atomic Bomb Literature" [re Snow], *Comparative Literature Studies* 24 (1987) 3, 277-290.
- Enright, D.J., "Easy Lies the Head: C.P.Snow and the Corridors of Power", in: id., *Conspirators and Poets*, London 1966, 106-110.
- Eriksson, Bo H.T., *The 'Structuring Forces' of Detection: The Cases of C.P. Snow and John Fowles*, Uppsala 1995.
- Field, J.C., "The Literary Scene: 1968-70", *Revue des Langues Vivantes* 37 (1971) [re Snow,SR] 93-97.
- Fietz, Lothar, "Cambridge und die Diskussion um das Verhältnis von Literatur und Naturwissenschaft" [re Snow], in: Gerhard Müller-Schwefe/Konrad Tuzinski (eds.), *Literatur - Kultur - Gesellschaft in England und Amerika: Friedrich Schubel zum 60. Geburtstag*, Frankfurt/M. etc. 1966, 113-127.
- Fison, Peter, "Correspondence" [re Snow], *Twentieth Century* 167 (1960) June, 568-571.
- Fowler, Albert, "The Negative Entropy of C.P. Snow", *Approach* No. 58 (1966) Winter, 7-13.
- Fraser, G.S., "C.P. Snow (1905-)", in: G.A. Panichas (ed.), *The Politics of Twentieth Century Novelists*, New York 1971, 124-133.
- Fried, Albert, "The Scientific Culture of C.P. Snow", *New Politics* 1 (1962) 4, 105-110.
- Fuller, Edmund, "C.P. Snow: Spokesman of Two Communities", in: id., *Books with Men Behind Them*, New York 1962, 102-134.
- Fuller, Edmund, "C.P. Snow in Retrospect", *Sewanee Review* 89 (1981), 254-258.
- Gardner, Alan, "A Literary Owl Who Doesn't Give a Hoot - Britain's Knight Bomber: C.P. Snow", *Saturday Review* 44 (1961) 4 Mar., 53-54.
- Gerhardi, William, "Sir Charles Snow, Dr. F.R. Leavis, and the Two Cultures", *Spectator* 208 (1962) 16 Mar., 329-333, & 23 Mar., 365-367.

- Gindin, James, *Postwar British Fiction: New Accents and Attitudes*, Cambridge 1962. [re Snow:207-215]
- Glubrecht, Hellmut, "Ist unsere Kultur gespalten?" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 187-199.
- Goch, Martin, *Der englische Universitätsroman nach 1945: "Welcome to Bradbury Lodge"*, (Horizonte 10), Trier 1992. [re Snow,LD/M:48-74].
- Göttisch, Hans-Joachim, *Untersuchungen zu C.P. Snows Romansequenz 'Strangers and Brothers'*, Diss. Hamburg 1985.
- Graves, Nora Calhoun, *The Two Culture Theory in C.P. Snow's Novels*, Hattisburg,MI, 1971.
- Graves, Nora Calhoun, "Literary Allusions in *Last Things*" [re Snow], *Notes on Contemporary Literature* 1 (1971), 7-8.
- Graves, Nora Calhoun, "A Different Set of Malcontents in Snow's *The Malcontents*", *Notes on Contemporary Literature* 10 (1980) 1, 6-7.
- Greacen, Robert, "The World of C.P. Snow", *Texas Quarterly* 4 (1961) Aut., 266-274.
- Greacen, Robert, *The World of C.P. Snow*, Lowestoft/London 1962.
- Green, Martin, "A Literary Defense of 'The Two Cultures'", *Kenyon Review* 24 (1962) Aut., 731-739. [also in: *Critical Quarterly* 4 (1962) Spring, 155-162].
- Green, Martin, "Lionel Trilling and the Two Cultures" [re Snow], *Essays in Criticism* 13 (1963) Oct., 375-385.
- Green, Martin, "Alter und neuer Humanismus" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 64-79.
- Gröger, Erika, "Der bürgerliche Atomwissenschaftler im englisch-amerikanischen Roman von 1945 bis zur Gegenwart" [re Snow], *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 16 (1968), 25-48.
- Habermas, Jürgen, "Technischer Fortschritt und soziale Lebenswelt" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 238-252.
- Hall, William F., "The Humanism of C.P. Snow", *Wisconsin Studies in Contemporary Literature* 4 (1963), 198-208.
- Hamilton, Kenneth, "C.P. Snow and Political Man", *Queen's Quarterly* 69 (1962), 416-427.
- Hauge, Hans, "Snow versus Leavis: The Two Cultures", *Dolphin* 4 (1980), 38-58.
- Heissenbüttel, Helmut, "Die Schizophrenie des gesellschaftlichen Bewußtseins und ihre hypothetische Auflösung: Zu C.P. Snows 'Zwei Kulturen'", in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 121-127.
- Heppenstall, Rayner, *The Fourfold Tradition*, London 1961. [re Snow:224-248].
- Hicks, Granville, "A Matter of Justice" [rev.-art.Snow,A], *Saturday Review* 52 (1960) 7 May, 15 & 66.
- Himmelsbach, Barbara, *Der englische Universitätsroman*, (Europ.Hochsch.-Schr.XIV/252), Frankfurt/M. etc. 1992. [re Snow,M:117-168].
- Hoggart, Richard, "The Unsuspected Audience" [re Snow,Wilson], *New Statesman* 56 (1958) 6 Sep., 308-310.
- Hope, Francis, "Faces in the Novel" [re Snow], *Twentieth Century* 173 (1964-65) Aut., 56-61.
- Huxley, Aldous, "Rose und Nachtigall" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 93-107.
- Ilsemann, Hartmut E., *Charles Percy Snow: Der Einfluß von Puritanismus und Pragmatismus auf Essay und Roman*, Diss. TU Hannover 1974.
- Johnson, Pamela Hansford, "Three Novelists and the Drawing of Character: C.P. Snow, Joyce and Ivy Compton-Burnett", *Essays and Studies* (1950), 82-99.
- Johnson, Pamela Hansford, "Modern Fiction and the English Understatement" [re Snow], *TLS* (1959) 7 Aug., iii.
- Jones, Richard, "The End of the C.P. Snow Affair" [rev.-art.LT], *Atlantic Monthly* 226 (1970) Sep., 112-114 & 116-117.
- Karl, Frederick R., *The Contemporary English Novel*, London/New York 1962. [ch.IV: "The Politics of Conscience: The Novels of C.P. Snow", 62-84, & "Postscript", 344-349].
- Karl, Frederick R., "C.P. Snow: The Unreason of Reason", in: Charles Shapiro (ed.), *Contemporary British Novelists*, Carbondale, IL, 1965, 114-124.
- Kazin, Alfred, "A Brilliant Boy from the Midlands" [re Snow], in: id., *Contemporaries*, New York 1962, 171-177.
- Kermode, Frank, "Beckett, Snow and Pure Poverty", *Encounter* 15 (1960) July, 73-77.
- Kermode, Frank, "The House of Fiction: Interviews with Seven English Novelists", *Partisan Review* 30 (1963) Spring, 61-82. [re Snow etc.].
- Ketels, Violet B., "Shaw, Snow, and the New Men", *Personalist* 47 (1966) Aut., 520-531.
- Kimball, Roger, "'The Two Cultures' Today", *New Criterion* 12 (1994) 6, 10-15.
- Kreuzer, Helmut, "Literarische und wissenschaftliche Intelligenz: Zur internationalen Kontroverse um die 'zwei Kulturen'", *Sprache im technischen Zeitalter* No. 24 (1967) Okt., 305-323.
- Kreuzer, Helmut (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'* [re Snow], Stuttgart 1969.
- Kuna, F.M., "Current Literature 1974: II. New Writing", *English Studies* 56 (1975), 519-532. [Sillitoe,Spark,Snow,Mercur,Shaffer].
- Kunitz, Stanley, "Snow, Charles Percy", in: id., *Twentieth-Century Authors: First Supplement*, New York 1955, 932-935.
- Leavis, F.R., *Two Cultures? The Significance of C.P. Snow* [Being the Richmond Lecture, 1962], London 1962. [contains, Yudkin, "An Essay...", q.v.].
- Leavis, F.R., "The Significance of C.P. Snow", *Spectator* (1962) 9 Mar., 297 & 299-300 & 302-303.
- Levenston, E.A., "Interrupted and Interruption Sentences" [re Snow], *English Studies* 55 (1974) Oct., 409-420.
- Levin, Gerald, "The Sadic Heroes of C.P. Snow", *Twentieth Century Literature* 26 81980) 1, 27-37.
- Macdonald, Alastair, "Imagery in C.P. Snow", *University Review-Kansas City* 32 (1966) June, 303-306 & 33 (1966) Nov., 33-38.
- Mandel, E.W., "C.P. Snow's Fantasy of Politics", *Queen's Quarterly* 69 (1962) 1, 24-37.
- Mandel, E.W., "(Re)joinders: Anarchy and Organization" [re Snow], *Queen's Quarterly* 70 (1963) Spring, 131-141.
- Marcus, Steven, "Intellectuals, Scientists, and the Future" [re Snow], *Commentary* 29 (1960) Feb., 165-167.
- Marsden, Dennis, "Lord Snow's Middle-Class Dilemma", *Twentieth Century* 173 (1964-65) Spring, 6-14.
- Martin, Graham, "Novelists of Three Decades: Evelyn Waugh, Graham Greene, C.P. Snow", in: Boris Ford (ed.), *Pelican Guide to English Literature*, vol.7: *The Modern Age*, Harmondsworth, rev.ed., 1973, 412-432.
- Mayne, Richard, "The Club Armchair" [re Snow], *Encounter* 21 (1963) Nov., 76-82.
- McDowell, Frederick, "Time of Plenty: Recent British Novels", *Contemporary Literature* 13 (1972) Summer, 361-394. [rev.-art.Amis,GM,G20;Braine,SWMTM;Greene,TWMA;Kops,WW;Lessing,BDH;Murdoch,FHD,AM;Sillitoe,SL;Snow,LT;Spark,DS;Wain,WH].
- Meckier, Jerome, "Modern or Contemporary? Mastering the Academic Question with Evidence from Snow, Enright and the Angry Young Men", in: David Bevan (ed.), *University Fiction*, (Rodopi Perspectives on Mod.Lit.5), Amsterdam/Atlanta,GA, 1990, 157-168.
- Millar, Ronald, "The Play of the Book" [re Snow], *TLS* (1968) 19 Sep., 1053.
- Millgate, Michael, "Structure and Style in the Novels of C.P. Snow", *Review of English Literature* 1 (1960) Apr., 34-41.
- Millgate, Michael, "Strangers and Brothers" [rev.-art.Snow,A], *Commentary* 30 (1060) July, 76-79.
- Mohr, Hans, "Wissenschaft und Bildung: Stellungnahme eines Naturwissenschaftlers zu den Thesen von C.P. Snow", in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 155-178.
- Moody, Philippa, "In the Lavatory of the Athenaeum: Post-War English Novels" [re Murdoch,Snow], *Melbourne Critical Review* 6 (1963), 83-92.
- Morris, Robert K., "Thematic Skeletons Fleshed Out with Plot and Character" [rev.-art.Snow,LT], *Saturday Review* (1970) 22 Aug., 43-45 & 55.
- Morris, Robert K., "C.P. Snow, *Strangers and Brothers*: The Morality of History", in: id., *Continuance and Change*, Carbondale,IL/London 1972, 93-122.
- Moskin, Robert J., "A Conversation with C.P. Snow", *Saturday Review/World Review* (1974) 6 Apr., 20-22 & 46-47.
- Mothe, John de la, *C.P. Snow and the Struggle of Modernity*, Austin,TX, 1992.
- Naughton, John, "A Clash along the Great Rift" [re Snow], *Observer Review* (1995) 9 July, 2-3.

- Nitschke, August, "Ein Plädoyer für die andere Kultur" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 200-213.
- Nold, Günter, *Mimesis der Wirklichkeit im Romanwerk C.P. Snows: Ein Beitrag zur Erkenntnis des literarischen Realismus*, Diss. Frankfurt/M. 1973.
- Nott, Kathleen, "The Type to Which the Whole Creation Moves? Further Thoughts on the Snow Saga", *Encounter* 18 (1962) Feb., 87-97.
- Nott, Kathleen, "Whose Culture?" [re Snow], *Listener* 67 (1962) 12 Apr., 631-632, & 19 Apr., 677-678.
- O'Connor, Frank, "The Girl at the Gaol Gate" [very briefly about Snow], in: id., *The Lonely Voice*, London 1965, 202-213.
- Oppenheimer, J. Robert, "Über Wissenschaft und Kultur" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 80-92.
- Oppertshäuser, Otto, "C.P. Snow", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 47-64.
- Ostermann, Sylvia, *Abbild und Wertung: Ein Beitrag zum Realismus im Romanschaffen von C.P. Snow*, Diss. [Masch.-Schr.] Jena 1985.
- Price, Martin, "Reason and its Alternatives: Some Recent Fiction" [rev.-art.Snow,SR;Murdoch,BD; Spark,PI], *Yale Review* 58 (1969) Spring, 464-474.
- Proctor, Mortimer, R., *The English University Novel*, Berkeley/Los Angeles 1957. [re Snow:179-181].
- Putt, S. Gorley, "Technique and Culture: Three Cambridge Portraits" [re Snow], *Essays and Studies* (1961), 17-34.
- Putt, S. Gorley, "The Snow-Leavis Rumpus", *Antioch Review* 23 (1963), 299-312.
- Rabinovitz, Rubin, *The Reaction Against Experiment in the English Novel, 1950-1960*, New York 1967. [re Snow: ch.4:"C.P. Snow as Literary Critic",97-127; ch.5:"C.P. Snow as Novelist",128-165].
- Ramanathan, Suguna, *The Novels of C.P. Snow: A Critical Introduction*, London/Basingstoke 1978.
- Read, Herbert, "Mood of the Month - X" & "Correspondence" [letters by Snow,Read et al.], *London Magazine* 6 (1959) Aug., 39-43 & Oct., 57-59 & Nov., 73-74.
- Roberts, Catherine, "Nightingales, Hawks, and the Two Cultures" [re Snow], *Antioch Review* 25 (1965) Summer, 221-238.
- Rosenberg, Edgar, *From Shylock to Svengali*, Stanford, CA, 1960. [re Snow: 302-304].
- Rossen, Janice, *The University in Modern Fiction: When Power Is Academic*, Basingstoke/ London 1993.
- Saal, Rollene W., "Sir Charles P. Snow", *Saturday Review* 52 (1960) 7 May, 15. [contained in Hicks, cf. there].
- Seehase, Georg, "Kapitalistische Entfremdung und humanistische Integration: Bemerkungen zum englischen proletarischen Gegenwartsroman", *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 15 (1967), 383-400.
- Seehase, Georg, "Humanistische Möglichkeiten im kritischen Realismus von Charles Percy Snow", *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 20 (1972), 119-130.
- Shils, Edward, "The Charismatic Centre" [rev.-art.Snow,CP], *Spectator* (1964) 6 Nov., 608-609.
- Shusterman, David, *C.P. Snow*, (Twayne's Engl.Authors Series 179), Boston,MA, 1975.
- Shusterman, David, "C.P. Snow", in: Bernard Oldsey (ed.), *British Novelists 1930-1959*, (Dict.of Lit.Biogr.15), Detroit 1983, 472-490.
- Siegmund-Schultze, Dorothea, "Zur Diskussion des Begriffes der Kultur in Großbritannien" [re Snow], *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 18 (1970), 118-130.
- Siegmund-Schultze, Dorothea, "Raymond Wiliiams' Concept of Culture" [re Snow], *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 22 (1974), 131-145.
- Sisk, John P., "Writers & Scientists: The Two Cultures" [re Snow], *Ramparts* 1 (1962) Sep., 17-22.
- Smith, Harrison, "Morality vs. the Atomic Monster", *Saturday Review* 38 (1955) 8 Jan., 9. [cf. Balliett].
- Smith, LeRoy W., "C.P. Snow as Novelist: A Delimitation", *South Atlantic Quarterly* 64 (1965) Summer, 316-331.
- Snow, C.P., "The English Realistic Novel", *Moderna Språk* 51 (1957), 265-270. [re Wilson,Murdoch, Amis,Wain,Braine].
- Snow, C.P., "The 'Two-Cultures' Controversy: Afterthoughts", *Encounter* 14 (1960) Feb., 64-68. [reply to Waddington,q.v.].
- Snow, C.P., *Science and Government*, (The Godkin Lectures at Harvard University, 1960), Cambridge,MA, 1961.
- Snow, C.P., "Science, Politics, and the Novelist - or the Fish and the Net", *Kenyon Review* 23 (1961) Winter, 1-17.
- Snow, C.P., "Italo Svevo: Forerunner of Cooper and Amis", *Essays and Studies* 14 (1961), 7-16.
- Snow, C.P., *Appendix to 'Science and Government'*, Cambridge,MA, 1962. [also as: *A Postscript to 'Science and Government'*, Cambridge,MA/London 1962].
- Snow, C.P., *The Two Cultures: And A Second Look - An Expanded Version of The Two Cultures and The Scientific Revolution*, Cambridge 1969.
- Snow, C.P., "In the Communities of the Elite", *TLS* (1971) 15 Oct., 1249-1250.
- Snow, C.P., *The Realists: Portraits of Eight Novelists - Stendhal, Balzac, Dickens, Dostoevsky, Tolstoy, Galdós, Henry James, Proust*, London 1978.
- Snow, C.P. "Frustration on the Veldt" [re Lessing,MQ], in: Claire Sprague/Virginia Tiger (eds.), *Critical Essays on Doris Lessing*, Boston,MA, 1986, 173.
- Snow, C.P., [interview Anon./1962, Moskin].
- Snow, C.P./Malcolm Muggeridge, "Conversation Piece", *Encounter* 18 (1972) Feb., 90-93.
- Snow, Philip, *Stranger and Brother: A Portrait of C.P. Snow*, London/Basingstoke 1982.
- Spender, Stephen, *The Struggle of the Modern*, London 1963. [re Snow:55-67].
- Stanford, Derek, "Sir Charles and the Two Cultures", *Critic* 21 (1962) Oct.-Nov., 17-21.
- Stanford, Derek, "A Disputed Master: C.P. Snow and His Critics", *Month* 215 (1963) Feb., 91-94.
- Stanford, Raney, "Personal Politics in the Novels of C.P.Snow", *Critique* (1958) Spring-Summer, 16-28.
- Stanford, Raney, "The Achievement of C.P. Snow", *Western Humanities Review* 16 (1962), 43-52.
- Steinbach, Karl, "'Zwei Kulturen': ein engagierter Beitrag" [re Snow], in: Helmut Kreuzer (ed.), *Literarische und naturwissenschaftliche Intelligenz: Dialog über die 'Zwei Kulturen'*, Stuttgart 1969, 143-155.
- Stéphane, Nelly, "(Chronique): Des hommes nouveaux ou un monde nouveau?" [re Snow], *Europe* 48 (1970) July, 198-203.
- Swinden, Patrick, "The World of C.P. Snow", *Critical Quarterly* 15 (1973), 297-313.
- Symons, Julian, "'Two Cultures', One Missing", *Encounter* 13 (1959) Sep., 83-84.
- Symons, Julian, "Of Bureaucratic Man" [re Snow], in: id., *Critical Occasions*, London 1966, 68-73.
- Thale, Jerome, "C.P.Snow: The Art of Worldliness", *Kenyon Review* 22 (1960), 621-634.
- Thale, Jerome, *C.P. Snow*, Edinburgh/London 1964.
- Trilling, Lionel, "The Novel Alive or Dead" [1955; re Snow], in: id., *A Gathering of Fugitives*, London 1957, 125-132.
- Trilling, Lionel, "Science, Literature and Culture: A Comment on the Leavis-Snow Controversy", *Universities Quarterly* (1962) No. 3 [or: 4], 9-32.
- Turck, Susanne, *An Interpretation of C.P. Snow's The Masters*, (Diesterwegs Neusprachl.Bibl.), Frankfurt/M. etc. 1967.
- Turck, Susanne, *An Interpretation of C.P. Snow's 'The Two Cultures' and 'A Second Look'*, (Diesterwegs Neusprachl.Bibl.), Frankfurt/M. etc. 1971.
- Turner, Jill, "On the Whole Librarians are a Very Benevolent Influence", *Library Association Record* 78 (1976) Jan., 22-23.
- Vogel, Albert W., "The Academic World of C.P. Snow", *Twentieth Century Literature* 9 (1963) Oct., 143-152.
- Waddington, C.H., "Humanists and Scientists: A Last Comment on C.P. Snow", *Encounter* 14 (1960) Jan., 72-73.
- Wagner, Geoffrey, "Sociology and Fiction" [re Snow], *Twentieth Century* 167 (1960) Feb., 108-114.
- Wain, John, "E Pluribus Unum" [re Snow], *New Republic* 156 (1967) 27 May, 25-28.
- Wall, Stephen, "(Reputations-X:) The Novels of C.P. Snow", *London Magazine* n.s.4 (1964) Apr., 68-74.
- Wallach, Mark I., "Snow, C(harles) P(ericy)", in: James Vinson/D.L. Kirkpatrick (eds.), *Novelists and Prosewriters*, London 1979, 1125-1128.

- Wallach, Mark I., "Snow, C(harles) P(ercy)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 623-626.
- Watson, Kenneth, "C.P. Snow and *The New Men*", *English* 15 (1965), 134-139.
- Webster, Harvey, *After the Trauma*, Lexington, KY, 1970. [re Snow: ch.10 - "C.P.Snow: Scientific Humanist", 168-190].
- Webster, Harvey Curtis, "The Sacrifices of Success" [re Snow], *Saturday Review* (1958) 12 July, 8-10 & 34.
- Weintraub, Stanley, "Last Things: C.P. Snow Eleven Novels After", *Mosaic* 4 (1970-71) Spring, 135-141.
- Weiss, Wolfgang, *Der anglo-amerikanische Universitätsroman: Eine historische Skizze*, Darmstadt 1994. [re Amis, Bradbury, Lodge, Snow].
- West, Paul, *The Modern Novel*, vol. 1, London 1963. [re Snow: 108-111].
- Widdowson, P.J., "C.P. Snow's 'Strangers and Brothers' Sequence: Lewis Eliot and the Failure of Realism", *Renaissance and Modern Studies* 19 (1975), 112-128.
- Willets, Ron, "A World Without a Hero: A Preliminary Comment on the Writings of C.P. Snow", *Marxism Today* 5 (1961) Mar., 80-86.
- Wollheim, Richard, "London Letter" [re Snow], *Partisan Review* 29 (1962), 263-269.
- Wouk, Herman, "A Farewell to C.P. Snow", *Saturday Review* (1980) Aug., 16-17 & 20.
- Wren-Lewis, John, "Ten Years Under Snow", *New Statesman* 78 (1969) 19 Sep., 386.
- Yudkin, Michael, "An Essay on Sir Charles Snow's Rede Lecture", in: F.R. Leavis, *Two Cultures? The Significance of C.P. Snow*, London 1962, 31-45.

MURIEL SPARK

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Adler, Renata, "Muriel Spark", in: Richard Kostelanetz (ed.), *On Contemporary Literature*, New York 1964, 591-596.
- Anon., "Questing Characters" [rev.-art.Spark,C], *TLS* (1957) 22 Feb., 109.
- Anon., "Questions and Answers" [rev.-art.Spark,R], *TLS* (1958) 27 June, 357.
- Anon., "Sense and Sensitivity" [rev.-art.Spark,GAB], *TLS* (1958) 19 Dec., 733.
- Anon., "Crabbed Age and Youth" [rev.-art.Spark,MM], *TLS* (1959) 17 Apr., 221.
- Anon., "Faith and Fancy" [rev.-art.BPR], *TLS* (1960) 4 Mar., 141.
- Anon., "Stag Party" [rev.-art.Spark,B], *TLS* (1960) 14 Oct., 657.
- Anon., "Mistress of Style" [rev.-art.Spark,PMJB], *TLS* (1961) 3 Nov., 785.
- Anon., "Hell in the Royal Borough" [rev.-art.Spark,GSM], *TLS* (1963) 20 Sep., 701.
- Anon., "Talking About Jerusalem" [rev.-art.Spark,MG], *TLS* (1965) 14 Oct., 913.
- Anon., "Shallowness Everywhere" [rev.-art.Spark,PI], *TLS* (1968) 13 June, 612.
- Anon., "Meal for a Masochist" [rev.-art.Spark,DS], *TLS* (1970), 25 Sep., 1074.
- Anon., "Grub Street Gothic" [rev.-art.Spark,NtD], *TLS* (1971) 12 Nov., 1409.
- Anon., "Shadow Boxing" [rev.-art.Spark,HER], *TLS* (1973) 2 Mar., 229.
- Anon., "(Profile:) Muriel Spark - A Novelist Still in Her Prime", *Observer* (1988) 31 Jan., 7.
- Auerbach, Nina, *Communities of Women: An Idea in Fiction*, Cambridge, MA/London 1978. [ch. 1: 'The Communal Eye', 3-32, & ch. 5.: 'A World at War: One Big Miss Brodie', 161-191].
- Baldanza, Frank, "Muriel Spark and the Occult", *Wisconsin Studies in Contemporary Literature* 6 (1965), 190-203.
- Balliett, Whitney, "(Books:) The Burning Bush" [rev.-art.Spark,MM], *New Yorker* (1959) 13 June, 127-129.
- Barreca, Regina, "The Ancestral Laughter of the Streets: Humor in Muriel Spark's Earlier Works", in: id., *Untamed and Unabashed: Essays on Women and Humor in British Literature*, Detroit, MI, 1994, 133-144 & 175.
- Bergonzi, Bernard, "A Conspicuous Absentee: The Decline and Fall of the Catholic Novel", *Encounter* 55 (1980) 2-3, 44-56. [Lodge,Spark]
- Berthoff, Warner, "Fortunes of the Novel: Muriel Spark and Iris Murdoch", *Massachusetts Review* 8 (1967), 301-332.
- Blodgett, Harriett, "Desegregated Art by Muriel Spark", *International Fiction Review* 3 (1976) Jan., 25-29.
- Blöcker, Günther, "Die Lehrerin" [re Spark,PMJB], in: id., *Literatur als Teilhabe*, Berlin 1966, 352-355.
- Bold, Alan (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984.
- Bold, Alan, *Muriel Spark*, (Contemp.Writers Series), London/New York 1986.
- Bradbury, Malcolm, "Dark Spark", *New Society* (1970) 24 Sep., 555.
- Bradbury, Malcolm, "Muriel Spark's Fingernails", *Critical Quarterly* 14 (1972) 3, 241-250.
- Brooke-Rose, Christine, "Le Roman expérimental en Angleterre" [re Spark], *Les Langues Modernes* (1969), 158-168.
- Brookner, Anita, "Small Spark, Bright Flame" [rev.-art.Spark,CV], *Observer* (1992) 19 July, 59.
- Byatt, A.S., "Whittled and Spiky Art" [rev.-art.Spark,Coll.St.], *New Statesman* (1967) 15 Dec., 848.
- Byatt, A.S., "Empty Shell" [rev.-art.Spark,PI], *New Statesman* (1968) 14 June, 807-808.
- Byatt, A.S., "'The Omnipotence of Thought': Frazer, Freud and Post-Modernist Fiction" [re Murdoch,SH,U,GA;Spark,T], in: Robert Frazer (ed.), *Sir James Frazer and the Literary Imagination: Essays in Affinity and Influence*, Basingstoke 1990, 270-308.
- Craig, Cairns, "Doubtful Imaginings: The Sceptical Art of Muriel Spark", *Etudes écosaisies 2* (1993), 63-78.
- Casson, Allan, "Muriel Spark's *The Girls of Slender Means*", *Critique* 7 (1965), 94-96.
- Chappetta, Robert, "The Deceptions of Muriel Spark", in: Melvin J. Friedman (ed.), *The Vision Obscured: Perceptions of Some Twentieth-Century Catholic Novelists*, New York 1970, 95-107.
- Dawson, S.W., "A Joke's a Joke" [rev.-art.Spark,T], *English* 25 (1976) Autumn, 244-247.
- Devoize, Jeanne/Pamela Valette, "An Interview with Muriel Spark", *Journal of the Short Story in English* 13 (1989) 11-22.
- Dierickx, J., "A Devil-Figure in a Contemporary Setting: Some Aspects of Muriel Spark's 'The Ballad of Peckham Rye'", *Revue des Langues Vivantes* 33 (1967), 576-587.
- Dipple, Elizabeth, *The Unresolvable Plot: Reading Contemporary Fiction*, New York/London 1988. [re Spark: 185-209].
- Dobie, Ann B., "The Prime of Miss Jean Brodie: Muriel Spark Bridges the Credibility Gap", *Arizona Quarterly* 25 (1969) Autumn, 217-228.
- Dobie, Ann B., "Muriel Spark's Definition of Reality", *Critique* 12 (1970) 1, 20-27.
- Dobie, Ann B./Carl Wooton, "Spark and Waugh: Similarities by Coincidence", *Midwest Quarterly* 13 (1972) Summer, 423-434.
- Dorenkamp, J.H., "Moral Vision in Muriel Spark's *The Prime of Miss Jean Brodie*", *Renascence* 33 (1980) 1, 3-9.
- Edgecombe, Rodney Stenning, *Vocation and Identity in the Fiction of Muriel Spark*, Columbia, MS/ London 1990.
- Elphinstone, Margaret, "Contemporary Feminist Fantasy in the Scottish Literary Tradition", in: Robert A. Latham/Robert A. Collins (eds.), *Modes of the Fantastic: Selected Essays from the 12th International Conference on the Fantastic in the Arts*, Westport, CT, 1995, 84-92.
- Engelborghs, Maurits, "Een ongewone engelse roman" [rev.-art.Spark,MM], *Kultuurleven* 27 (1960), 140-142.
- Engelborghs, Maurits, "Britse 'Lady Novelists'" [rev.-art.Spark,PI], *Dietsche Warande en Belfort* No. 4 (1969), 286-292.
- Enright, D.J., "Public Doctrine and Private Judging", [rev.-art.Spark,MG], *New Statesman* (1965) 15 Oct., 563-564.
- Fallowell, Duncan, "Campo dei fiori" [rev.-art.Spark,T], *Spectator* (1976) 12 June, 23.
- Fay, Bernard, "Muriel Spark en sa fleur", *Nouvelle Revue Française* 14 (1966), 307-315.
- Field, J.C., "The Literary Scene: 1968-1970 [I]" [rev.-art.Amis,IWIN;Spark,PI;Murdoch,N&G], *Revue des Langues Vivantes* 36 (1970), 652-662.
- Field, J.C., "The Literary Scene: 1968-1970 [II]" [rev.-art.Spark,DS;Murdoch,FHD;Hampton,P;Bolt, VVR;Mercer,AH;Storey,C&H;], *Revue des Langues Vivantes* 38 (1972), 205-211.
- Frankel, Sara, "An Interview with Muriel Spark", *Partisan Review* 54 (1987), 443-457.
- Frith, Chris/Paul Fletcher, "Voices from Nowhere", *Critical Quarterly* 37 (1995) 2, 71-83.
- Gillham, Ian, "Keeping It Short: Muriel Spark Talks about her Books", *Listener* 84 (1970), 411-413.
- Gilliatt, Penelope, "Black Laughs" [rev.-art.Spark,B], *Spectator* (1960) 21 Oct., 620-621.

- Greene, George, "A Reading of Muriel Spark", *Thought* 43 (1968) Autumn, 393-407.
- Greene, George, "*Du Côté de Chez Disaster: The Novels of Muriel Spark*", *Papers on Language and Literature* (1980), 295-315.
- Hague, Angela, "Muriel Spark", in: Francis N. Magill (ed.), *Critical Survey of Long Fiction*, Englewood Cliffs, NJ, 1983, 2473-2487.
- Halio, Jay L., "Muriel Spark: The Novelist's Sense of Wonder", in: Jack Biles (ed.), *British Novelists Since 1900*, New York 1987, 267-277.
- Harrison, Bernard, "Muriel Spark and Jane Austen", in: Gabriel Josipovici (ed.), *The Modern English Novel: The Reader, the Writer and the Work*, London 1976, 225-251.
- Hart, Francis Russell, "Region, Character, and Identity in Recent Scottish Fiction" [re Spark], *Virginia Quarterly Review* 43 (1967), 596-613.
- Hart, Francis Russell, *The Scottish Novel: A Critical Survey*, London 1978. [ch. 14: 'Kennaway, Spark and After', 287-321].
- Hart, Francis Russell, "Ridiculous Demons", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 23-43.
- Haslag, Jörg, "Muriel Spark, *The Abbess of Crewe*", in: Rainer Lengeler (ed.), *Englische Literatur der Gegenwart 1971-1975*, Düsseldorf 1977, 216-226 & 406.
- Hebblethwaite, Peter, "How Catholic Is the Catholic Novel?" [re Spark], *TLS* (1967) 27 July, 678-679.
- Hidalgo, Pilar, "The Female Body Politics: From Victimization to Empowerment", in: Robert Clarke/ Piero Boitani (eds.), *English Studies in Transition: Papers from the ESSE Inaugural Conference*, London/New York 1993, 289-305.
- Holloway, John, "Narrative Structure and Text Structure: Isherwood's *A Meeting by the River* and Muriel Spark's *The Prime of Miss Jean Brodie*", *Critical Inquiry* 1 (1975), 581-604.
- Hope, Francis, "Novels", [rev.-art.Sillitoe,KD;Spark,PMJB], *Encounter* 17 (1961) Dec., 75-78.
- Hosmer, Robert E., Jr., "The Book of Job: The Novel of Harvey", *Renascence* 39 (1987) 3, 442-449.
- Hosmer, Robert E., Jr., "Writing with Intent: The Artistry of Muriel Spark", *Commonweal* 116 (1989) 21 Apr., 233-241.
- Hosmer, Robert E., Jr., "Mrs Hawkins Strikes Back [rev.-art.Spark,FCK]", in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Toronto 1992, 271-274. [originally in: *Commonweal* 115 (1988) 7 Oct., 531-532].
- Hoyt, Charles Alva, "Muriel Spark: The Surrealist Jane Austen", in: Charles Shapiro (ed.), *Contemporary British Novelists*, Carbondale, IL, 1966, 125-141.
- Hubbard, Tom, "The Liberated Instant: Muriel Spark and the Short Story", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 167-182.
- Hynes, Joseph, "After Marabar: Reading Forster, Robbe-Grillet, Spark", *Iowa Review* 5 (1974) Winter, 120-126.
- Hynes, Joseph, *The Art of the Real: Muriel Spark's Novels*, Rutherford,NJ, etc. 1988.
- Hynes, Joseph, "Muriel Spark and the Oxymoronic Vision", in: Robert E. Hosmer, Jr. (ed.), *Contemporary British Women Writers: Texts and Strategies*, Basingstoke/London 1992, 161-187.
- Hynes, Joseph (ed.), *Critical Essays on Muriel Spark*, New York etc. 1992. [contents (many articles only in excerpts): Muriel Spark,"Edinburgh-born",21-23;Muriel Spark,"My Conversion",24-28;Frank Kermode,"{Muriel Spark's House of Fiction}",29-32;Muriel Spark,"The Desegregation of Art",33-39;Frederick R.Karl,"{On Muriel Spark's Fiction to 1968}",41-43; Derwent May,"Holy Outrage {Review of HER}",44-46;Richard Mayne,"Fiery Particle-On Muriel Spark",47-54;Werner Berthoff, "{From 'Fortunes of the Novel:Muriel Spark and Iris Murdoch}",55-64;Patrick Swinden,"{Spark's Plots}",65-73;Patrick Parrinder,"Muriel Spark and Her Critics",74-84;Alan Bold,"Poet and Dreamer",85-103;Velma Bourgeois Richmond,"{On R}",104-108;Ruth Whittaker,"{On MM}",109-113;Peter Kemp,"{On BPR}",114-122;Allan Massie,"{On B}",123-130;Bernard Harrison,"Muriel Spark and Jane Austen",131-150;David Lodge,"The Uses and Abuses of Omniscience:Method and Meaning in Muriel Spark's PMJB",151-173; Frank Kermode,"To GSM",174-178;Frank Kermode,"The Novel as Jerusalem:Muriel Spark's MG",179-186;Malcolm Bradbury,"Muriel Spark's Fingernails",187-193;Peter Kemp,"Future Conditional",194-208;John Updike,"Topnotch Witcheries",209-212;John Updike,"{On T}",213-216;Ruth Whittaker,"{On TR}",217-220;Joseph Hynes,"Taking and Making:The Page as Looking-Glass",221-263;Velma Bourgeois Richmond,"{On OP}",264-270;Robert E. Hosmer,Jr.,"Mrs Hawkins Strikes Back {Rev.of FCK}",271-274;Lorna Sage,"Seeing Things from the End{Rev.of S}",275-278.]
- Hynes, Joseph, "Taking and Making: The Page as Looking-Glass", in: id. (ed.), *Critical Essays on Muriel Spark*, New York etc. 1992, 221-263.
- Hynes, Samuel, "In the Great Tradition: The Prime of Muriel Spark", *Commonweal* 75 (1962) 23 Feb., 562-568.
- Imhof, Rüdiger, "Neo-gotische Tendenzen im zeitgenössischen Roman", in: Annegret Maack/id. (eds.), *Radikalität und Mäßigung: Der englische Roman seit 1960*, Darmstadt 1993, 74-93. [Carter,McEwan, Murdoch,Spark,Storey,Tennant].
- Jarfe, Günther, "Die Erzählsituation in Muriel Spark's 'The Prime of Miss Jean Brodie'", *Germanisch-Romanische Monatsschrift* 29 (1979), 75-85.
- Jarfe, Günther, "Muriel Spark", in: Annegret Maack/Rüdiger Imhof (eds.), *Der englische Roman der Gegenwart*, (UTB 1467), Tübingen 1987, 92-111.
- Josipovici, Gabriel, "An Evil Eye Overlooking the Jet Set" [rev.-art.Spark,S], *The Independent* (1990) 22 Sep., 29.
- Kane, Richard C., *Iris Murdoch, Muriel Spark, and John Fowles: Didactic Demons in Modern Fiction*, Rutherford etc. 1988.
- Kellaway, Kate, "A Set Menu" [rev.-art.Spark,S], *Observer* (1990) 23 Sep., 56.
- Kelleher, V.M.K., "The Religious Artistry of Muriel Spark", *Critical Review* 18 (1976) No.18, 79-92.
- Kemp, Peter, *Muriel Spark*, (Novelists & Their World Series), London 1974.
- Kemp, Peter, "Spark, Muriel (Sarah)", in: James Vinson/D.L.Kirkpatrick (eds.), *Novelists and Prosewriters*, London 1979, 1030-1032.
- Kermode, Frank, "The House of Fiction: Interviews with Seven English Novelists", *Partisan Review* 30 (1963) Spring, [re Spark:] 79-82.
- Kermode, Frank, "The Prime of Miss Muriel Spark", *New Statesman* (1963) 27 Sep., 397-398.
- Kermode, Frank, "To *The Girls of Slender Means*", in: id., *Continuities*, London 1968, 202-207. [also in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Toronto 1992, 174-178.]
- Kermode, Frank, "The Novel as Jerusalem: Muriel Spark's *Mandelbaum Gate*", in: id., *Continuities*, London 1968, 207-216. [also in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Toronto 1992,179-186.]
- Kermode, Frank, "Sheerer Spark", [rev.-art.Spark,DS], *Listener* (1970) 24 Sep., 425-426.
- Kermode, Frank, "Foreseeing the Unforeseen" [rev.-art.Spark NiD], *Listener* (1971) 11 Nov., 657-658.
- Kerr, Walter, "Caldwell" [rev.-art.film Spark, PMJB], in: id., *Thirty Plays Hath November*, New York 1969, 138-140.
- Keyser, Barbara Y., "Muriel Spark's Gargoyles", *Descant* 20 (1975) Fall, 32-39.
- Keyser, Barbara Y., "The Transfiguration of Edinburgh in *The Prime of Miss Jean Brodie*", *Studies in Scottish Literature* 12 (1975) 3 Jan., 181-189.
- Keyser, Barbara Y., "Muriel Spark, Watergate, and the Mass Media", *Arizona Quarterly* 32 (1976), 146-153.
- Kimball, Sue L., "Intentional Garble: Irony in the Communication of Muriel Spark", *Philological Papers* 33 (1987), 86-92.
- Klein, Herbert G., "Grave Matters: Posthumous Narratives in Postmodern Times", in: Uwe Böker/Hans Sauer (eds.), *Anglistentag 1996 Dresden - Proceedings*, Trier 1997, 373-380.
- Kluth, Käthe, "Audiatur et altera pars (Zum englischen Frauenroman der Gegenwart)", *Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt-Universität Greifswald [DDR]* 10 (1961) *Gesellschafts- und sprachwissenschaftliche Reihe* 3, 253-261.
- Kuna, F.M., "Current Literature 1971-II: New Writing", *English Studies* 53 (1972), 478-494. [Wain, Murdoch,Lessing,Spark,Golding,Sillitoe].
- Kuna, F.M., "Current Literature 1974-II: New Writing", *English Studies* 56 (1975), 519-532. [Sillitoe, Spark,Snow,Mercer,Shaffer].
- Laffin, Gerry S., "Muriel Spark's Portrait of the Artist as a Young Girl", *Renascence* 24 (1972) 4, 213-223.
- Leclaire, L.A., "[rev.-art.Spark,GAB,R,MM]", *Etudes Anglaises* 13 (1960), 486-487.
- Leonard, Joan, "Loitering with Intent: Muriel Spark's Parabolic Technique", *Studies in the Literary Imagination* 18 (1985) 1, 65-77.
- Little, Judy, *Comedy and the Woman Writer: Woolf, Spark, and Feminism*, Lincoln,NE/London 1983.
- Little, Judy, "Muriel Spark's Grammars of Assent", in: James Acheson (ed.), *The British and Irish Novel since 1960*, London/Basingstoke 1991, 1-16.

- Litvack, Leon, "'We all have something to hide': Muriel Spark, Autobiography, and the Influence of Newman on the Career of a Novelist", *Durham University Journal* 86 (1994) 2, 281-289.
- Lodge, David, "The Uses and Abuses of Omniscience: Method and Meaning in Muriel Spark's *The Prime of Miss Jean Brodie*", *Critical Quarterly* 12 (1970), 235-257.
- Lodge, David, "Prime Cut", [rev.-art.Spark], *New Statesman* (1979) 27 Apr., 597.
- Lucas, Barbara, [rev.-art.Spark,MM], *Twentieth Century* (1959) Sep., 213-214.
- MacLachlan, Christopher, "Muriel Spark and Gothic", in: Susanne Hagemann (ed.), *Studies in Scottish Fiction: 1945 to the Present*, New York etc.: lang, 1996, 125-144.
- Malin, Irving, "The Deceptions of Muriel Spark", in: Melvin G. Friedman (ed.), *The Vision Obscured: Perceptions of Some Twentieth-Century Catholic Novelists*, New York 1970, 95-107.
- Malkoff, Karl, *Muriel Spark*, (Columbia Essays on Mod.Writers 36), New York/London 1968.
- Malkoff, Karl, "Demonology and Dualism: The Supernatural in Isaac Singer and Muriel Spark", in: Irving Malin (ed.), *Critical Views of Isaac Bashevis Singer*, New York/London 1969, 149-168.
- Maloff, Saul, "'The Contemporary British Comic Novel: Satiric Eyes on a 'Revolution-of-Sorts'", *Saturday Review* 44 (1961) 8 Apr., 25-26. [Spark,Amis].
- Manning, Gerald F., "Sunsets and Sunrises: Nursing Home as Microcosm in 'Memento Mori' and 'Mr Scobie's Riddle'", *Ariel* 18 (1987) 2, 27-43.
- Massie, Allan, *Muriel Spark*, (Series: New Assessments), Edinburgh 1979.
- Massie, Allan, "Calvinism and Catholicism in Muriel Spark", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 94-107.
- May, Derwent, "Holy Outrage [review of *The Hothouse by the East River*]", in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Toronto 1992, 44-46. [originally in: *Listener* 89 (1973) 1 Mar., 283-284.]
- Mayne, Richard, "Fiery Particle: On Muriel Spark", *Encounter* 25 (1965) Dec., 61-68.
- McBrien, William, "Muriel Spark: The Novelist as Dandy", in: Thomas F. Staley (ed.), *Twentieth-Century Women Novelists*, London 1982, 153-178.
- McDowell, Frederick, "Time of Plenty: Recent British Novels", *Contemporary Literature* 13 (1972) Summer, 361-394. [rev.-art.Amis,GM,G20;Braine,SWMTM;Greene,TWMA;Kops,WW;Lessing,BDH;Murdoch,FHD,AM;Sillitoe,SL;Snow,LT;Spark,DS;Wain,WH].
- Menzies, Janet, "Muriel Spark: Critic into Novelist", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 111-131.
- Miller, Karl, "Hard Falls" [rev.-art.Spark,PMJB], *New Statesman* (1961) 3 Nov., 662-663.
- Monterrey, Tomás, "Old and New Elements in Muriel Spark's *Symposium*", *Studies in Scottish Literature* 27 (1992), 175-188.
- Montgomery, Benilde, "Spark and Newman: Jean Brodie Reconsidered", *Twentieth Century Literature* 43 (1997) 1, 94-106.
- Mueller, Norbert, "Muriel Spark", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 327-343.
- Mulhaupt, Uwe, "Muriel Spark, *The Danger Zone* (1961)", in: Horst Prießnitz (ed.), *Das englische Hörspiel*, Düsseldorf 1977, 143-155 & 376.
- Murray, Isobel/Bob Tait (eds.), "Muriel Spark: *The Prime of Miss Jean Brodie*", in: id./id. (eds.), *Ten Modern Scottish Novels*, Aberdeen 1984, 100-122.
- Naipaul, V.S., "Death on the Telephone" [rev.-art.Spark,MM], *New Statesman* (1959) 28 Mar., 452.
- Niall, Brenda, "The Voices of Muriel Spark", *Twentieth Century* 26 (1972) Autumn, 197-203.
- Nordhjem, Bent, *What Fiction Means: An Inquiry into the Nature of Fiction with a Study of Three Comic Novels: Laurence Sterne, 'Tristram Shandy', Jane Austen, 'Mansfield Park', Muriel Spark, 'Loitering with Intent'*, (Publs.of the Dept.of Engl. Univ.of Copenhagen 15), Copenhagen 1987, [re Spark:] 125-141.
- Ohmann, Carol B., "Muriel Spark's *Robinson*", *Critique* 8 (1965-1966), 70-84.
- Page, Norman, *Muriel Spark*, (Macmillan Mod.Novelists), Basingstoke/London 1990.
- Parrinder, Patrick, "Muriel Spark and Her Critics", *Critical Quarterly* 25 (1983) 2, 23-31.
- Paul, Anthony, "Muriel Spark and *The Prime of Miss Jean Brodie*", *Dutch Quarterly Review of Anglo-American Letters* 7 (1977) 3, 170-183.
- Pearlman, Mickey, "The Element of the Fantastic and the Artist Figure in the Novels of Muriel Spark", in: Michele K. Langford (ed.), *Contours of the Fantastic: Selected Essays from the 8th International Conference on the Fantastic in the Arts*, Westport,CT/London 1990, 149-161.
- Perrie, Walter, "Mrs Spark's Verse", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 183-204.
- Potter, Nancy A.J., "Muriel Spark: Transformer of the Commonplace", *Renascence* 17 (1965) Spring, 115-120.
- Price, Martin, "Reason and Its Alternatives: Some Recent Fiction" [rev.-art.Snow,SoR;Murdoch,BD; Spark,PI], *Yale Review* 58 (1968-69) Spring, 464-474.
- Price, Martin, "Believers: Some Recent Novels" [rev.-art.Murdoch,BP;Spark,HER], *Yale Review* 63 (1973), 80-91.
- Pullin, Faith, "Anatomy and Fabulation in the Fiction of Muriel Spark", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 71-93.
- Raban, Jonathan, "Vague Scriptures" [rev.-art.Spark,NtD], *New Statesman* (1971) 12 Nov., 657-658.
- Randisi, Jennifer Lynn, "Muriel Spark and Satire", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 132-146.
- Randisi, Jennifer Lynn, *On Her Way Rejoicing: The Fiction of Muriel Spark*, Washington, D.C., 1991.
- Rankin, Ian, "Surface and Structure: Reading Muriel Spark's *The Driver's Seat*", *Journal of Narrative Technique* 15 (1985) 2, 146-155.
- Rankin, Ian, "The Deliberate Cunning of Muriel Spark", in: Gavin Wallace/Randall Stevenson (eds.), *The Scottish Novel Since the Seventies: New Visions, Old Dreams*, Edinburgh: Ed.UP, 1993, 41-53.
- Ray, Philip E., "Jean Brodie and Edinburgh: Personality and Place in Muriel [sic] Spark's *The Prime of Miss Jean Brodie*", *Studies in Scottish Literature* 13 (1978), 24-31.
- Richmond, Velma Bourgeois, "The Darkening Vision of Muriel Spark", *Critique* 15 (1973) 1, 71-85.
- Richmond, Velma Bourgeois, *Muriel Spark*, (Lit.& Life Series), New York 1984.
- Richmond, Velma Bourgeois, "Chaucer's Religiosity and a Twentieth-Century Analogue, Muriel Spark", *Modern Language Quarterly* 51 (1990), 427-445.
- Rosenthal, T.G., "The Death of Fiction" [re Spark], *New Statesman* 75 (1968) 22 Mar., 389.
- Rowe, Margaret Moan, "Muriel Spark", in: Bernard Oldsey (ed.), *British Novelists 1930-1959*, (Dict. of Lit. Biogr 15), Detroit 1983, 490-507.
- Rowe, Margaret Moan, "Muriel Spark and the Angel of the Body", *Critique* 28 (1987) 3, 167-176.
- Royle, Trevor, "Spark and Scotland", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 147-166.
- Sage, Lorna, "Seeing Things from the End [review of *Symposium*]", in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Toronto 1992, 275-278.
- Sale, Richard B., "An Interview in New York with Walter Allen" [re Spark], *Studies in the Novel* 3 (1971) Winter, 405-429.
- Schneider, Harold W., "A Writer in Her Prime: The Fiction of Muriel Spark", *Critique* 5 (1962-63) Fall, 28-45.
- Schneider, Mary W., "The Double Life in Muriel Spark's *The Prime of Miss Jean Brodie*", *Midwest Quarterly* 18 (1977) 4, 418-431.
- Shaw, Valerie, "Fun and Games with Life-Stories", in: Alan Bold (ed.), *Muriel Spark: An Odd Capacity for Vision*, London/Totowa, NJ, 1984, 44-70.
- Snow, Lotus, "Muriel Spark and the Uses of Mythology", *Research Studies* 45 (1977) 1, 38-44.
- Spark, Muriel, "My Conversion", *Twentieth Century* 170 (1961) Autumn, 58-63.
- Spark, Muriel, "Edinburgh-born", *New Statesman* (1962) 10 Aug., 180.

- Spark, Muriel, "The Poet's House", *Encounter* 30 (1968) May, 48-50.
- Spark, Muriel, "The Desegregation of Art", in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Totowa 1992, 33-37.
- Spark, Muriel, [interviews, cf. Devoize/Valette 1989, Gillham 1970, Kermodé 1963].
- Spiering, Menno, "Englishness and Post-War Literature", in: C.C. Barfoot (ed.), *Beyond Pug's Tour: National and Ethnic Stereotyping in Theory and Literary Practice*, Amsterdam: Rodopi, 1997, 267-275.
- Sproxton, Judy, *The Women of Muriel Spark*, New York 1992.
- Stanford, Derek, "The Work of Muriel Spark: An Essay on her Fictional Method", *The Month* 214 (1962), 92-99.
- Stanford, Derek, *Muriel Spark: A Biographical and Critical Study*, Fontwell/London 1963.
- Stanford, Derek, "Spark, Muriel (Sarah)", in: James Vinson, *Contemporary Novelists*, London/Chicago 1972, 1159-1162.
- Stevenson, Sheryl, "'Poetry Deleted', Parody Added: Watergate, Spark's Style, and Bakhtin's Stylistics", *Ariel (A Review of Internat.Eng.Lit.)* 24 (1993) Oct., 71-85.
- Strawson, Galen, "A Big Woman in South Ken" [rev.-art.Spark,FCK], *Observer* (1988) 20 Mar., 42.
- Stromberg, Kyra, "Transfiguration des Gewöhnlichen: Die Romane Muriel Sparks", *Der Monat* 15 (1962-63) Nr. 178, 59-67.
- Stubbs, Patricia, *Muriel Spark*, (Writers and their Work 229), Harlow 1973.
- Stubbs, Patricia, "Two Contemporary Views on Fiction: Iris Murdoch and Muriel Spark", *English* 23 (1974) No.117, 102-110.
- Sudrann, Jean, "Heart and Horizon: Changing Concepts of the 'Domestic' Life of the Heroine", [re Spark] *Massachusetts Review* 14 (1973), 235-255.
- Sullivan, Walter, "Updike, Spark and Others", *Sewanee Review* 74 (1966), 709-716.
- Swinden, Patrick, *Unofficial Selves: Character in the Novel from Dickens to the Present Day*, London 1973. [re Murdoch & Spark: 203-258 & 266].
- Taylor, Ken, "The Girls of the Small Screen" [re TV series Spark,GSM], *Listener* 93 (1975) 5 June, 733 & 735.
- Todd, Richard, "The Crystalline Novels of Muriel Spark", in: Hedwig Bock/Albert Wertheim (eds.), *Essays on the Contemporary British Novel*, München 1986, 175-192.
- Tuohy, Frank, "Rewards and Bogies" [rev.-art.Spark,PMJB], *Spectator* (1961) 3 Nov., 634.
- Updike, John, "Creatures of the Air" [rev.-art.Spark,B], *New Yorker* (1961) 30 Sep., 161-162 & 165-166.
- Updike, John, "Between a Wedding and a Funeral" [rev.-art.Spark,PMJB], *New Yorker* (1963) 14 Sep., 192-194.
- Updike, John, "Topnotch Witcheries" [rev.-art.Spark,AC], *New Yorker* (1975) 6 Jan., 76-78. [also in: in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Totowa 1992, 209-213].
- Updike, John, "[rev.-art. of Muriel Spark, *The Takeover*]", in: Joseph Hynes (ed.), *Critical Essays on Muriel Spark*, New York/Totowa 1992, 213-216. [originally in: id., *Hugging the Shore*, New York 1983, 364-368].
- Vormweg, Heinrich, "Muriel Sparks Welttheaterchen", *Merkur* 19 (1965), 793-795.
- Walker, Dorothea, *Muriel Spark*, (Twayne's Engl.Authors Series 460), Boston,MA, 1988.
- Warnke, F.J., "Some Recent Novels: A Variety of Worlds" [rev.-art.Amis,TGLY;Greene,BOC;Spark,B; Murdoch,SH], *Yale Review* 50 (1960-61) Spring, 627-633.
- Waugh, Auberon, "On New Novels" [rev.-art.Spark,NtD], *Spectator* (1971) 20 Nov., 733-734.
- Waugh, Auberon, "Spark Plug" [rev.-art.Spark,HER], *Spectator* (1973) 17 Mar., 331-332.
- Waugh, Evelyn, "Something Fresh" [rev.-art.Spark,C], *Spectator* (1957) 22 Feb., 256.
- Waugh, Evelyn, "Threatened Genius: Difficult Saint" [rev.-art.Spark,VaP], *Spectator* (1961) 7 July, 28-29.
- Whiteley, Patrick J., "The Social Framework of Knowledge: Muriel Spark's *The Prime of Miss Jean Brodie*", *Mosaic* 29 (1996) 4, 79-100.
- Whittaker, Ruth, "'Angels Dining at the Ritz': The Faith and Fiction of Muriel Spark", in: *The Contemporary Novel*, (Stratford-Upon-Avon Stud.18), London 1979, 156-179.
- Whittaker, Ruth, *The Faith and Fiction of Muriel Spark*, London/Basingstoke 1982.
- Wilce, Gillian, "Her Life in Fiction" [re Spark], *New Edinburgh Review* 55 (1981) 13-14.
- Wildman, John Hazard, "Translated by Muriel Spark", in: M. Freedman (ed.), *Essays in the Modern Drama*, (Louisiana State Univ.Stud.Humanities Series 15), Baton Rouge, LO, 1965, 129-144.
- Willy, Margaret, "Spark, Muriel (Sarah)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 831-833.

T O M S T O P P A R D

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Amory, Mark, "The Joke's the Thing" [interview with Stoppard], *Sunday Times Magazine* (1974) 9 June, 65-74.
- Asmussen, Walter D., *Rosencrantz and Guildenstern Are Dead*, New Delhi 1992.
- Anon., "Playwright-Novelist", *New Yorker* (1968) 4 May, 40-41.
- Anon. (Internet: <http://www.mala.bc.ca/~johnstoi/introser/stoppard.htm> [USA, Lib.Stud.course 402]), "Lecture on Stoppard, *Rosencrantz and Guildenstern Are Dead*" [delivered on 10.4.1997].
- Antor, Heinz, "The Arts, the Sciences, and the Making of Meaning: Tom Stoppard's *Arcadia* as a Post-Structuralist Play", *Anglia* 116 (1998), 326-354.
- Arndt, Susanne, "'We're all free to do as we're told': Gender and Ideology in Tom Stoppard's *The Real Thing*", *Modern Drama* 40 (1997), 489-501.
- Asmus, Walter D., "*Rosencrantz and Guildenstern Are Dead*", *Jahrbuch der Deutschen Shakespeare-Gesellschaft West* (1970), 118-131.
- Babula, William, "The Play-Life Metaphor in Shakespeare and Stoppard", *Modern Drama* 15 (1972-73), 279-281.
- Bailey, John A., "*Jumpers* by Tom Stoppard: The Ironist as Theistic Apologist", *Michigan Academician* 11 (1979), 237-250.
- Bareham, T. (ed.), *Tom Stoppard: 'Rosencrantz and Guildenstern Are Dead', 'Jumpers', 'Travesties' - A Casebook*, (Casebook Series), Basingstoke/London 1990.
- Barker, Clive, "Contemporary Shakespeare Parody in British Theatre", *Shakespeare-Jahrbuch (Ost)* 105 (1969), 104-120.
- Barth, Adolf, *Moderne englische Gesellschaftskomödie*, (Artemis Einführn 32), Zürich/München 1987. [Pinter & Stoppard: 9-16, 85-134].
- Barton, Anne, "Twice Around the Grounds" [rev.-art.Stoppard, *Arcadia*], *New York Review of Books* (1995) June 8, 28-30 & 32.
- Bates, Alastair, "One from the Heart: A.B. Talks to Peter Wood" [re RT], *Literary Review* 64 (1983) Jan., 32-33.
- Baumgart, Wolfgang, "*Hamlet's Excellent Good Friends*: Beobachtungen zu Shakespeare und Stoppard", in: Rudolf Sühnel/Dieter Riesner (eds.), *Englische Dichter der Moderne: Ihr Leben und Werk*, Berlin 1971, 588-598.
- Bennett, Jonathan, "Philosophy and Mr Stoppard", *Philosophy* 50 (1975) Jan., 5-18.
- Bennison, Neil, "Discourse Analysis, Pragmatics and the Dramatic 'Character': Tom Stoppard's *Professional Foul*", *Language and Literature* 2 (1993) 2, 79-99.
- Bennison, Neil, "Accessing Character Through Conversation: Tom Stoppard's *Professional Foul*", in: Jonathan Culpeper/Mick Short/Peter Verdonk (eds.), *Exploring the Language of Drama: From Text to Context*, London/New York: Routledge, 1998, 67-82.
- Berlin, Normand, "*Rosencrantz and Guildenstern Are Dead*: Theater of Criticism", *Modern Drama* 16 (1973), 269-277.
- Beyer, Manfred, "*Pathei Mathos*: Das moderne englische Drama und die Tradition des 'lehrhaften Leidens'" [Osborne,Shaffer,Stoppard,Bond], *AAA - Arbeiten aus Anglistik und Amerikanistik* 16 (1991) 2, 225-241.
- Bigsby, C.W.E., *Tom Stoppard*, (Writers & Their Work 250), Harlow 1976.
- Bigsby, C.W.E., "Stoppard, Tom", in: James Vinson (ed.), *Contemporary Dramatists*, New York ³1982, 758-762.
- Billington, Michael, *Stoppard the Playwright*, London/New York 1987.
- Billington, Michael, "High Speed Thriller but No Pause for Thought" [re II], *Guardian Weekly* (1995) 12 Mar., 27.
- Billington, Michael, "Shoot to Thrill" [re R&GAD], *Guardian Weekly* (1996) 7 Jan., 26.
- Blau, Herbert, "Comedy since the Absurd", *Modern Drama* 25 (1982), 545-568.
- Blüggel, Beate, *Tom Stoppard: Metadrama und Postmoderne*, (Arb.z.Ästh.,Did.,Lit.- u.Sprachwiss. 16), Frankfurt/M. etc. 1992.
- Böhm, Rudolf, "Shakespeare 'Reformed and Made Fit': Tom Stoppard", in: Jürgen Kamm (ed.), *Twentieth-Century Theatre and Drama in English: Festschrift for Heinz Kosok on the Occasion of his 65th Birthday*, Trier 1999, 341-361.
- Bohrer, Karl Heinz, "Abenteuerliche Bälle vor dem Tor" [re DL/NFL,dt.], *Frankfurter Allgemeine Zeitung* (1976) 22 May, n.p.
- Boireau, Nicole, "Tom Stoppard's Metadrama: The Haunting Repetition", in: Nicole Boireau (ed.), *Drama on Drama*, q.v., 1997, 136-151.
- Bradbrook, M.C., *Shakespeare, the Craftsman: The Clark Lectures 1968*, London 1969. Stoppard:140-143].
- Brassell, Tim, "*Jumpers*: A Happy Marriage?", *Gambit* No 37, 10 (1981), 43-59.
- Brassell, Tim, *Tom Stoppard: An Assessment*, London/Basingstoke 1985.
- Brater, Enoch, "Parody, Travesty, and Politics in the Plays of Tom Stoppard", in: Hedwig Bock/Albert Wertheim (eds.), *Essays on Contemporary British Drama*, München 1981, 117-130.
- Broich, Ulrich, "Das englische historische Drama der Gegenwart" [Arden,Stoppard,Theatre Workshop], *Anglia* 98 (1980), 357-382.
- Brugière, Bernard, "De la parodie à une esthétique de la duplication: étude de *Travesties* de Tom Stoppard", *Etudes Anglaises* 36 (1983) 2-3, 267-280.
- Brunkhorst, Martin, "Der Erzähler im Drama: Versionen des *memory play* bei Fry, Shaffer, Stoppard und Beckett", *AAA - Arbeiten aus Anglistik und Amerikanistik* 5 (1980) 2, 225-240.
- Brustein, Robert, "Waiting for Hamlet: *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard", in: id., *The Third Theatre*, New York 1969, 149-153.
- Buhr, Richard J., "Epistemology and Ethics in Tom Stoppard's *Professional Foul*", *Comparative Drama* 13 (1979-80), 320-329.
- Buhr, Richard J., "The Philosophy Game in Tom Stoppard's *Professional Foul*", *Midwest Quarterly* 22 (1981), 407-415.
- Bull, John, *Stage Right: Crisis and Recovery in British Contemporary Mainstream Theatre*, Basingstoke/London 1994.
- Butler, Marilyn, "The Starry Stoppard" [rev.-art.Stoppard,*Arcadia*], *TLS* (1993) April 23, 18.
- Cahn, Victor L., *Beyond Absurdity: The Plays of Tom Stoppard*, Rutherford,NJ, etc. 1979.
- Callen, Anthony, "Stoppard's Godot: Some French Influences on Post-War English Drama", *New Theatre Magazine* 10 (1970), 22-30.
- Camroux, David, "Tom Stoppard: the Last of the Metaphysical Egocentrics", *Annales de l'Université de Toulouse-Le Mirail* n.s. 14 (1978) 1/*Caliban* 15 (1978), 79-94.
- Carlson, Marvin, "Is There a Real Inspector Hound? Mousetraps, Deathtraps, and the Disappearing Detective", *Modern Drama* 36 8(1993), 431-442.
- Carpenter, Charles A., "Bond, Shaffer, Stoppard, Storey: An International Checklist of Commentary", *Modern Drama* 24 (1981), 546-556.
- Casey, Roger N., "Stoppard's Clean Well-Lighted Place", *Notes on Contemporary Literature* 19 (1989) 5, 3-4.
- Castrop, Helmut, "Tom Stoppard: *Travesties* - Kunst- und Weltrevolution im Vexierspiel mit literarischen Gattungen", in: Heinrich F. Plett (ed.), *Englisches Drama von Beckett bis Bond*, (UTB 1116), München 1982, 295-312.

- Cave, Richard, Allen, *New British Drama in Performance on the London Stage: 1970 to 1985*, Gerrards Cross 1987.
[Pinter,Ayckbourn,Stoppard,Storey,Hare,Griffiths,Bond].
- Chetta, Peter N., "Multiples of Illusion in Tom Stoppard's Plays", in: Patrick D. Murphy (ed.), *Staging the Impossible: The Fantastic Mode in Modern Drama*, Westport,CT/London 1992, 127-136.
- Clum, John M., "Religion and Five Contemporary Plays: The Quest for God in a Godless World" [Shaffer,Stoppard], *South Atlantic Quarterly* 77 (1978) 4, 418-432.
- Cobley, Evelyn, "Catastrophe Theory in Tom Stoppard's *Professional Foul*", *Contemporary Literature* 25 (1984) 1, 53-65.
- Cohn, Ruby, "Tom Stoppard: Light Drama and Dirges in Marriage", in: C.W.E. Bigsby (ed.), *Contemporary English Drama*, (Stratford-upon-Avon Stud.19), London 1981, 108-120.
- Cohn, Ruby, *Retreats from Realism in Recent English Drama*, Cambridge etc. 1991.
- Colby, Douglas, *As the Curtain Rises: On Contemporary British Drama 1966-1976*, Rutherford,NJ, etc. 1978. [Stoppard,RGAD:27-45;Hampton,P:47-73;Pinter,OT:75-99].
- Cooke, John William, "The Optical Allusion: Perception and Form in Stoppard's *Travesties*", *Modern Drama* 24 (1981), 525-539.
- Corballis, Richard, "Extending the Audience: The Structure of 'Rosencrantz and Guildenstern Are Dead'", *Ariel* 11 (1980) 2, 65-79.
- Corballis, Richard, *Stoppard: The Mystery and the Clockwork*, Oxford/New York 1984.
- Corballis, Richard, "Tom Stoppard's Children", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 261-279.
- Coveney, Michael, "Head-Scratching in Stoppard's *Arcadia*", [rev.-art.], *Observer* (1993) 18 Apr., 57.
- Coveney, Michael, "Usurpation Supreme" [rev.-art. T], *Observer* (1993) 19 Sep., 53.
- Coveney, Michael, "To Be or Not to Be" [rev.-art.Stoppard,II;Orton,WBS], *Observer Review* (1995) 5 Mar., 9.
- Crossley, Brian M., "An Investigation of Stoppard's 'Hound' and 'Foot'", *Modern Drama* 20 (1977) 1, 77-86.
- Crump, G.B., "The Universe as Murder Mystery: Tom Stoppard's *Jumpers*", *Contemporary Literature* 20 (1979) Summer, 354-368. [also in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/ London 1988, 153-172].
- Crump, G.B. "Art and Experience in Stoppard's *The Real Thing*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 319-341.
- D'Andrea, Paul, "'Thou Starre of Poety':Shakespeare as DNA",*Harvard English Studies* 7(1975),163-191.
- Davidson, Mary R., "Historical Homonyms: A New Way of Naming in Tom Stoppard's *Jumpers*", *Modern Drama* 22 (1979) Sep., 305-313.
- Dawson, Helen, "Critics at Play" [rev.-art. *RIH*], in: Peter Roberts (ed.), *The Best of Plays and Players: 1953-1968*, (= vol.1), London 1988, 245-246.
- Dean, Joan Fitzpatrick, *Tom Stoppard: Comedy as a Moral Matrix*, Columbia,MIS/London 1981.
- Dean, Joan Fitzpatrick, "Unlikely Bedfellows: Politics and Aesthetics in Tom Stoppard's Recent Work", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 243-259.
- Delaney, Paul, "The Flesh and the Word in *Jumpers*", *Modern Language Quarterly* 42 (1981), 369-388.
- Delaney, Paul, "Cricket Bats and Commitment: The Real Thing in Art and Life", *Critical Quarterly* 27 (1985) 1, 45-60.
- Delaney, Paul, *Tom Stoppard: The Moral Vision of the Major Plays*, Basingstoke/London 1990.
- Delaney, Paul, *Tom Stoppard in Conversation*, Ann Arbor, MI: UofMIP, 1994.
- Demastes, William W., "Re-Inspecting the Crack in the Chimney: Chaos Theory from Ibsen to Stoppard", *New Theatre Quarterly* 10 (1994), 242-254.
- Demastes, William W., *Theatre of Chaos: Beyond Absurdism into Orderly Disorder*, Cambridge etc.: CUP, 1998. [only: title, contents, 41-50, 85-103, 162-165 -> re Stoppard].
- Diamond, Elin, "Stoppard's *Dog's Hamlet*, *Cahoot's Macbeth*: The Uses of Shakespeare", *Modern Drama* 29 (1986) 1, 593-600.
- Dobrin, David N., "Stoppard's *Travesties*", *Explicator* 40 (1981) 1, 63-64.
- Doll, Mary A., "Stoppard's Theatre of Unknowing", in: James Acheson (ed.), *British and Irish Drama Since 1960*, Basingstoke/London 1993, 117-129.
- Downer, Alan S., "Old, New, Borrowed, and (a Trifle) Blue: Notes on the New York Theatre, 1967-1968" [Pinter,Stoppard], *Quarterly Journal of Speech* 54 (1968) Oct., 199-211.
- Draudt, Manfred, "'Two Sides of the Same Coin, or...the Same Side of Two Coins': An Analysis of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*", *English Studies* 62 (1981), 348-357.
- Duncan, Joseph E., "Godot Comes: *Rosencrantz and Guildenstern Are Daed*", *Ariel* 12 (1981) 4, 57-70.
- Durham, Weldon B., "Symbolic Action in Tom Stoppard's *Jumpers*", *Theatre Journal* 32 (1980), 169-179.
- Durham, Weldon B., "Ritual of Riddance in Tom Stoppard's *The Real Inspector Hound*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 89-104.
- Durham, Weldon B., "The Structure and Function of Tom Stoppard's *Travesties*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 195-209.
- Dutton, Richard, *Modern Tragicomedy and the British Tradition: Beckett, Pinter, Stoppard, Albee and Storey*, Brighton 1986.
- Easterling, Anja, *Shakespearean Parallels and Affinities with the Theatre of the Absurd in Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead'*, Diss. Umeå 1982.
- Effinger, Gove, "Two Mathematical Ideas in *Arcadia*" [re Stoppard], [internet:] <http://www.skidmore.edu/academics/theater/productions/arcadia/math.html> [USA], 12.08.01.
- Egan, Robert, "A Thin Beam of Light: The Purpose of Playing in *Rosencrantz and Guildenstern Are Dead*", *Theatre Journal* 31 (1979), 59-69.
- Egri, Péter, *Modern Games with Renaissance Forms: From Leonardo and Shakespeare to Warhol and Stoppard*, Budapest: Akadémiai Kiadó, 1996.
- Egri, Péter, "From Painting to Play: Duchamp and Stoppard", *Neohelicon* 26 (1999) 1, 55-64.
- Elam, Keir, "After Magritte, After Carroll, After Wittgenstein: What Tom Stoppard's *Tortoise Taught Us*", in: Christian W. Thomsen (ed.), *Studien zur Ästhetik des Gegenwartstheaters*, (Reihe Siegen 58), Heidelberg 1985, 127-149.
- Eldridge, Michael, "Drama as Philosophy: *Professional Foul* Breaks the Rules", *Themes in Drama* 12 (1990), 199-208.
- Ellmann, Richard, "The Zealots of Zurich", *TLS* (1974) 12 July, 744.
- Elsom, John, *Post-War British Theatre*, London, rev.ed. 1979.
- Esslin, Martin, "The Electronic Media and British Drama", in: Theodore Shank (ed.), *Contemporary British Theatre*, Basingstoke/London 1994, 169-180. [Guthrie,MacNeice,Cooper,Stoppard].
- Feeney, Joseph J., S.J., "Fantasy in Structure: Layered Metaphor in Stoppard", in: Jan Hokenson/ Howard Pearce (eds.), *Forms of the Fantastic: Selected Essays from the 3rd International Conference on the Fantastic in Literature and Film*, New York/London 1986, 233-239.
- Fischer-Seidel, Therese, "Biography in Drama: Genre and Gender in Tom Stoppard's *Travesties* and Liz Lochhead's *Blood and Ice*", in: Rüdiger Ahrens/Laurenz Volkmann (eds.), *Why Literature Mat-ters: Theories and Functions of Literature*, Heidelberg: Winter, 1996, 197-210.
- Fischer-Seidel, Therese, "Chaos Theory, Landscape Gardening and Tom Stoppard's Dramatology of Co-occurrence in *Arcadia*", in: Rudi Keller/Karl Menges (eds.), *Emerging Structures in Interdisciplinary Perspective*, Tübingen/Basel: Francke, 1997, 93-114.
- Forsyth, Neil, "Rewriting Shakespeare: *Travesty and Tradition*", in: Margaret Bridges (ed.), *On Strangeness*, Tübingen 1990, 113-132.
- Freeman, John, "Holding Up the Mirror to Mind's Nature: Reading *Rosencrantz* 'Beyond Absurdity'", *Modern Language Review* 91 (1996) 1, 20-39.
- French, Philip, "Laughing Stocks" [rev.-art. *RIH*], *New Statesman* (1968) 28 June, 880-881.
- Gabbard, Lucina P., "Stoppard's *Jumpers*: A Mystery Play", *Modern Drama* 20 (1977) 1, 87-95.

- Gabbard, Lucina P., "The Roots of Uncertainty in Pinter and Stoppard", *Forum* 16 (1978) 3, 53-60.
- Gabbard, Lucina P., *The Stoppard Plays*, Troy, NY, 1982.
- Gale, John, "Writing's My 43rd Priority, Says Tom Stoppard", *Observer* (1967) 17 Dec., 4.
- Gauthier, Dominique, "Rythmes, pulsions, echos: la dynamique ludique de *Travesties*", in: Adolphe Haberer (ed.), *De Joyce à Stoppard: écritures de la modernité*, Lyon 1991, 245-262.
- Geraths, Armin, "Geschichte und Geschichtskritik in Tom Stoppards 'Ideen-Komödie' *Travesties*", *anglistik & englischunterricht* No 7 (1979), 89-101.
- Geraths, Armin, "Rosenkranz und Guldennstern: *Hamlet*-Varianten bei William Schwenck Gilbert und Tom Stoppard", in: Horst Priessnitz (ed.), *Anglo-amerikanische Shakespeare-Bearbeitungen des 20. Jahrhunderts*, (Ars Interpretandi 9), Darmstadt 1980, 251-274.
- Geraths, Armin, "Farce und Philosophie: Melodramatisches Agit-Prop in Tom Stoppards 'Every Good Boy Deserves Favour'", *anglistik & englischunterricht* No 15 (1981), 103-121.
- Gianakaris, C.J., "Absurdism Altered: *Rosencrantz and Guildenstern Are Dead*", *Drama Survey* 7 (1968-69) Winter, 52-58.
- Gianakaris, C.J., "Stoppard's Adaptations of Shakespeare: *Dogg's Hamlet, Cahoot's Macbeth*", *Comparative Drama* 18 (1984) 3, 222-240.
- Gillard, Frank/Adeline Gorbahn, *An Interpretation of Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead'*, (Diesterwegs neusprachl.Bibl.), Frankfurt/M. etc. 1983.
- Gitzen, Julian, "Tom Stoppard: Chaos in Perspective", *Southern Humanities Review* 10 (1976) Spring, 143-152.
- Gold, Margaret, "Who Are the Dadas of *Travesties*?", *Modern Drama* 21 (1978) 1, 59-65.
- Goldstein, Leonard, "A Note on Tom Stoppard's *After Magritte*", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 23 (1975) 1, 161-21.
- Gollob, David/David Roper, "Trad Tom Pops in: Tom Stoppard in Interview", *Gambit* No 37, 10 (1981), 5-17.
- Gordon, Giles, "Tom Stoppard" [interview], *Transatlantic Review* No 29 (1968) Summer, 17-25.
- Gordon, Robert, *'Rosencrantz and Guildenstern Are Dead', 'Jumpers' and 'The Real Thing': Text and Performance*, Basingstoke/London 1991.
- Griffiths, Gareth, "New Lines: English Theatre in the Sixties and After", *Kansas Quarterly* 3 (1971) 2, 77-88.
- Groene, Horst, "The Radio Play in Language Teaching: *Albert's Bridge* by Tom Stoppard", *Die Neueren Sprachen* 80 (1981) 6, 502-511.
- Gruber, William E., "Wheels within wheels, etcetera.: Artistic Design in *Rosencrantz and Guildenstern Are Dead*", *Comparative Drama* 15 (1981), 291-310.
- Guaspari, David, "Stoppard's *Arcadia*", *Antioch Review* 54 (1996) 2, 222-238.
- Guppy, Shusha, "The Art of Theater VII: Tom Stoppard" [interview], *Paris Review* 109 (1988), 26-51.
- Guralnick, Elissa S., "Artist Descending a Staircase: Stoppard Captures the Radio Station - and Duchamp", *PMLA* 105 (1990) 2, 286-300.
- Guralnick, Elissa S., *Sight Unseen: Beckett, Pinter, Stoppard and Other Contemporary Dramatists on Radio*, Athens, OH, 1996.
- Gussow, Mel, "The Real Tom Stoppard" [re RT], *New York Times Magazine* (1984) 1 Jan., 18-23 & 28.
- Gussow, Mel, *Conversations with Stoppard*, London 1995.
- Guthke, Karl S., "Die metaphysische Farce im Theater der Gegenwart" [Pinter, Stoppard], *Jahrbuch der Deutschen Shakespeare-Gesellschaft West* (1970), 49-76.
- Guthke, Karl S., "A Stage for the Anti-Hero: Metaphysical Farce in the Modern Theatre" [Pinter, Stoppard], *Studies in the Literary Imagination* 9 (1976) 1, 119-137.
- Halter, Martin, "Kurvendiskussionen beim Wärmeaustausch" [rev.-art. A/dt.], *FAZ* [?] (1993) 5 Oct., 37.
- Hardin, Nancy Shields, "An Interview with Tom Stoppard", *Contemporary Literature* 22 (1981) 2, 153-166.
- Harris, Wendell V., "Stoppard's *After Magritte*", *Explicator* 34 (1976) Jan., #40.
- Harty, John, III., "Stoppard's *Lord Malquist & Mr Moon*", *Explicator* 43 (1985) 2, 59-60.
- Harty, John, III. (ed.), *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramatists 1), New York/London 1988.
- Harty, John, III., "Stoppard's *Lord Malquist & Mr Moon: The Beginning*", in: id. (ed.), *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramatists 1), New York/London 1988, 1-19.
- Hayman, Ronald, "Profile 9: Tom Stoppard", *New Review* No 9, 1 (1974-75), 15-22.
- Hayman, Ronald, *Tom Stoppard*, (Contemp.Playwrights Series), London etc. 1977.
- Hayman, Ronald, *Theatre and Anti-Theatre: New Movements Since Beckett*, London 1979. [ch. 6: "Pinter and Stoppard", 124-146 & 246 & 254-255].
- Heilman, Robert Bechthold, *The Ways of the World: Comedy and Society*, Seattle/London 1978. [Hampton, Fry, Osborne, Nichols, Shaffer, Arden, Orton, Behan, Storey, Gray, Stoppard, Pinter, D. Thomas, Kops].
- Hinden, Michael, "*Jumpers*: Stoppard and the Theater of Exhaustion", *Twentieth Century Literature* 27 (1981) Spring, 1-15.
- Höfele, Andreas, "The Writer on Stage: Some Contemporary British Plays about Authors", in: Bernhard Reitz/Hubert Zapf (eds.), *British Drama in the 1980s: New Perspectives*, (a&e 41), Heidelberg: Winter, 1990, 79-91.
- Höhne, Horst, "Liberal Intellectualism in the Theatre: Tom Stoppard's Controversial Career as Dramatist", *Hungarian Studies in English* 14 (1981), 5-35.
- Holderness, Graham, "*Rosencrantz and Guildenstern Are Dead* by Tom Stoppard", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 807-809.
- Holubetz, Margarete, "A Mocking of the Theatrical Conventions: The Fake Death Scenes in *The White Devil* and *Rosencrantz and Guildenstern Are Dead*", *English Studies* 63 (1982), 426-429.
- Homan, Sidney, *The Audience as Actor and Character: The Modern Theater of Beckett, Brecht, Genet, Ionesco, Pinter, Stoppard, and Williams*, Lewisburg, NJ, etc. 1989. [ch.5: "*Stoppard, Rosencrantz and Guildenstern Are Dead: 'Incidents! All We Get is Incidents!'*", 106-122 & 175-178].
- Hu, Stephen, "Political Aesthetics and *Every Good Boy Deserves Favour*", *Theatre Annual* 42 (1987), 17-28.
- Huber, Werner, "Tom Stoppard and the English Disease", in: Fritz-Wilhelm Neumann/Sabine Schülting (eds.), *Anglistentag 1998 Erfurt: Proceedings*, Trier: Wiss. Vlg, 1999, 457-466.
- Huber, Werner/Martin Middeke, "Biography in Contemporary Drama", in: Bernhard Reitz (ed.), *CDE: Con-temporary Drama in English*, vol. 3: *Drama and Reality*, Trier: Wiss.Vlg, 1996, 133-143.
- Hunter, Jim, *Tom Stoppard's Plays*, London 1982.
- Hunter, Jim, *Tom Stoppard: 'Rosencrantz and Guildenstern Are Dead', 'Jumpers', 'Travesties', 'Arcadia'*, (Faber Crit.Guides), London/New York: Faber, 2000.
- Hurren, Kenneth, "Wilde about Stoppard" [rev.-art.T], *Spectator* (1974) 22 June, 776.
- Huston, J. Dennis, "Misreading' *Hamlet*: Problems of Perspective in *Rosencrantz and Guildenstern Are Dead*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramatists 1), New York/London 1988, 47-66.
- Innes, Christopher, "*Hapgood* - a Question of Gamesmanship?", *Modern Drama* 32 (1989), 315-317.
- Jackson, Allyn, "[Theater Review:] Love and the Second Law of Thermodynamics: Tom Stoppard's *Arcadia*", *Notes of the AMS [?/USA]* 42 (1995) No.11/Nov., 1284-1287.
- James, Clive, "Count Zero Splits the Infinite: Tom Stoppard's Plays", *Encounter* 45 (1975) Nov., 68-76.
- Jenkins, Anthony, *The Theatre of Tom Stoppard*, Cambridge etc. 1987.
- Jenkins, Anthony (ed.), *Critical Essays on Tom Stoppard*, Boston, MA, 1990.
- Jenkins, Anthony, "Introduction: From Page to Stage", in: id. (ed.), *Critical Essays on Tom Stoppard*, Boston, MA, 1990, 1-12.
- Jenkins, Anthony, "Moles and Molecules: Tom Stoppard's *Hapgood*", in: id. (ed.), *Critical Essays on Tom Stoppard*, Boston, MA, 1990, 164-174.

- Jensen, Henning, "Jonathan Bennett and Mr Stoppard", *Philosophy* 52 (1977), 214-217.
- Kahn, Coppélia, "Travesties and the Importance of Being Stoppard", *New York Literary Forum* 1 (1978) Spring, 187-197.
- Kaplan, Laurie, "In the Native State/Indian Ink: Footnoting the Footnotes on Empire", *Modern Drama* 41 (1998) 3, 337-346.
- Kelly, Katherine E., "Tom Stoppard's *Artist Descending a Staircase*: Outdoing the 'Dada' Duchamp", *Comparative Drama* 20 (1986) Fall, 191-200.
- Kelly, Katherine E., "Breaking the Stalemate: The Stoppard Comedies Since *Travesties*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 225-242.
- Kelly, Katherine E., "Tom Stoppard's Dramatic Debates: The Case of *Night and Day*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 281-298.
- Kelly, Katherine E., "Tom Stoppard Radioactive: A Sounding of the Radio Plays", *Modern Drama* 32 (1989) 3, 440-452.
- Kelly, Katherine E., "Tom Stoppard Journalist: Through the Stage Door", *Modern Drama* 33 (1990) 3, 380-393.
- Kelly, Katherine E., *Tom Stoppard and the Craft of Comedy: Medium and Genre at Play*, (Theater:Text/ Theory/Performance), Ann Arbor, MI, 1991.
- Kennedy, Andrew K., "Old and New in London Now" [rev.-art.Stoppard,RIH;Nichols,DDJE;Osborne,TP&HA;], *Modern Drama* 11 (1969) Feb., 437-446.
- Kennedy, Andrew K., "Natural, Mannered, and Parodic Dialogue", *Yearbook of English Studies* 9 (1979), 28-54.
- Kennedy, Andrew K., "Tom Stoppard's Dissident Comedies", *Modern Drama* 25 (1982), 469-476.
- Kennedy, Andrew K., *Dramatic Dialogue: The Duologue of Personal Encounter*, Cambridge etc. 1983. [Stoppard: 227-233].
- Kerensky, Oleg, *The New British Drama: Fourteen Playwrights Since Osborne and Pinter*, London 1977.
[Storey,Bond,Shaffer,Nichols,Hampton,Ayckbourn,Gray,Stoppard,Hare,Brenton,Griffiths,Barker,Poliakoff].
- Kerr, Walter, "The Comedy That Kills" [rev.-art. RGAD], in: id., *Thirty Plays Hath November*, New York 1969, 50-53.
- Keyssar-Franke, Helene, "The Strategy of *Rosencrantz and Guildenstern Are Dead*", (*Educational*) *Theatre Journal* 27 (1975) Mar., 85-97.
- Klein, Alfons, "Ein Dandy als Historiker: Kulturgeschichte als Komödieninszenierung in Tom Stoppards *Travesties*", in: Rüdiger Ahrens/Fritz-Wilhelm Neumann (eds.), *Fiktion und Geschichte in der anglo-amerikanischen Literatur: Festschrift für Heinz-Joachim Müllenbrock zum 60. Geburtstag*, Heidelberg: Winter, 1998, 377-394.
- Kliman, Bernice, "Stoppard's *Dogg's Hamlet, Cahoot's Macbeth*", *Hamlet Studies* 2 (1980) 1, 65-68.
- Klotz, Günther, *Britische Dramatiker der Gegenwart*, Berlin[-Ost] 1982. [Osborne,Arden,Wesker,Pinter, Bond,Stoppard,McGrath,Brenton,Hare].
- Kramer, Prapassaree & Jeffrey, "Stoppard's *Arcadia*: Research, Time, Loss", *Modern Drama* 40 (1997), 1-10.
- Kreps, Barbara, "How Do We Know That We Know What We Know in Tom Stoppard's *Jumpers*", *Twentieth Century Literature* 32 (1986) Summer, 187-208.
- Kuna, F.M., "Current Literature 1973" [Wilson,Sillitoe,Storey,Bond,Stoppard,Wesker,Murdoch], *English Studies* 55 (1974), 448-462.
- Kuurman, Joost/Wim van Klaveren, "An Interview with Tom Stoppard", *Dutch Quarterly Review of Anglo-American Letters* 10 (1980), 41-57.
- Lahr, John, "Blowing Hot and Cold: Chaos Meets History in a Brilliant New Play" [rev.-art.Stoppard, *Arcadia*], *New Yorker* 71 (1995) April 17, 111-113.
- Lambert, J.W., "Plays in Performance" [Stoppard,J;Wood,V;Pinter,C], *Drama* 105 (1972) Summer, 15-28.
- Lee, R.H., "The Circle and Its Tangent" [re RGAD], *Theoria* 33 (1969), 37-43.
- Lenoff, Leslee, "Life Within Limits: Stoppard on the HMS *Hamlet*", *Arizona Quarterly* 38 (1982), 45-61.
- Levenson, Jill (L.), "Views from a Revolving Door: Tom Stoppard's Canon to Date", *Queen's Quarterly* 58 (1971), 431-442.
- Levenson, Jill (L.), "'Hamlet' Andante/'Hamlet' Allegro: Tom Stoppard's Two Versions", *Shakespeare Survey* 36 (1983), 21-28.
- Levy, B.S., "Serious Propositions Compromised by Frivolity", *Critical Quarterly* 22 (1980) 3, 79-85.
- Londré, Felicia Hardison, "Using Comic Devices to Answer the Ultimate Question: Tom Stoppard's *Jumpers* and Woody Allen's *God*", *Comparative Drama* 14 (1980), 346-354.
- Londré, Felicia Hardison, *Tom Stoppard*, (Mod.Lit.Series), New York 1981.
- Londré, Felicia Hardison, "From Zurich to Brazil with Tom Stoppard", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 343-363.
- Londré, Felicia Hardison, "Stoppard, Tom", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 658-665.
- Longman, Stanley Vincent, "The Spatial Dimension of Theatre", (*Educational*) *Theatre Journal* 33 (1981), 46-59.
- Lutz, Bruno von, "*Night and Day*: der politische Tom Stoppard", *Die Neueren Sprachen* 83 (1984) 6, 685-696.
- Mackenzie, Ian, "Tom Stoppard: The Monological Imagination", *Modern Drama* 32 (1989) 4, 574-586.
- Mansat, A., "Rosencrantz et Guildenstern sont morts", *Les Langues Modernes* 64 (1970), 396-400.
- Mason, Jeffrey D., "Foot-Prints to the Moon: Detectives as Suspects in *Hound and Magritte*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 105-119.
- McMillan, Dougal, "Dropping the Other Boot or, Getting Stoppard Out of Limbo", *Gambit* No 37, 10 (1981), 61-75.
- Mehl, Dieter, "Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*", in: id. (ed.), *Das englische Drama vom Mittelalter bis zur Gegenwart*, vol.2, Düsseldorf 1970, 336-346 & 388-389.
- Melbourne, Lucy, "Tom Stoppard's *Arcadia* as Iterated Theatrical Algorithm", *Modern Drama* 41 (1998), 557-572.
- Mendelsohn, Daniel, "The Tale of Two Housmans" [rev.-art.on Stoppard's *The Invention of Love* & correspondence between TS & DM], *New York Review of Books* (2000) Aug.10/No.13, 58,60,62,64-65; &: Sep.21/No.14,103-105; &: Oct.19/No.16,64-65.
- Mitchell, Charlie, "Put your discourse into some frame': Replacing the Idea with the Actual in CSF's *Rosencrantz and Guildenstern Are Dead*", *On Stage Studies* 19 (1996), 144-159.
- Morel, Michel, "*Travesties*: dramaturgie de l'embuscade", in: Adolphe Haberer (ed.), *De Joyce à Stoppard: écritures de la modernité*, Lyon 1991, 263-274.
- Morwood, James, "*Jumpers* Revisited", *Agenda* 18/No 4 - 19/No 1 (1981), 135-141.
- Müller, Karin, "Die Entfremdung als Welterfahrung im englischen Drama der Gegenwart: Materialien zu einer Unterrichtseinheit im Leistungskurs der Kollegstufe", *anglistik & englischunterricht* No 12 (1980), 103-177. [Wesker,Pinter,Stoppard].
- Müller-Muth, Anja, "Re-presenting Representations: The Landscape Garden as a Sight/Site of Difference in Tom Stoppard's *Arcadia*", *Word and Image* 15 (1999) 1, 97-106.
- Nelson, Tim, Tom Stoppards 'Travesties': Die Hohe Komödie der Ideen", in: Herbert Mainusch (ed.), *Europäische Komödie*, Darmstadt 1990, 121-138.
- Neumeier, Beate, *Spiel und Politik: Aspekte der Komik bei Tom Stoppard*, München 1986.
- Neumeier, Beate, "Stoppards Komödien: Zwischen epistemologischem Spiel und ethischem Engagement", in: Anon., *Comedies: Mirrors of English Society - anglistik & englischunterricht* Bd 45, Heidelberg 1991, 139-154.
- Nightingale, Benedict, *A Reader's Guide to Fifty Modern British Plays*, London/Totowa,NJ 1982.
- Nitzsche, J.C., "McLuhan's Message and Stoppard's Medium in *Rosencrantz and Guildenstern Are Dead*", *Dutch Quarterly Review* 10 (1980) 1, 32-40.
- Norman, Barry, "Tom Stoppard and the Contentment of Insecurity", *Times* (1972) 11 Nov., 11.
- Omasreiter, Ria, "Tom Stoppards *Jumpers*: Das dramatische Spiel mit der Relativität", *anglistik & englischunterricht* No 7 (1979), 75-87.
- Pache, Walter, "Pirandello's Urenkel: Formen des Spiels im Spiel bei Max Frisch und Tom Stoppard", *Sprachkunst* 4 (1973), 124-141.
- Page, Malcolm (ed./comp.), *File on Stoppard*, (Writer-Files), London/New York 1986.

- Pasquier, Marie-Claire, "Shakespeare ou le lieu commun: à propos de *Rosencrantz and Guildenstern Are Dead* de Tom Stoppard", *Recherches Anglaises et Américaines* 5 (1972), 110-120.
- Pearce, Howard D., "Stage as Mirror: Tom Stoppard's *Travesties*", *Modern Language Notes* 94 (1979), 1139-1158.
- Peereboom, J.J., "The Political Wave: The London Drama Scene", *Dutch Quarterly Review (of Anglo-American Letters)* 10 (1980) 1, 59-72.
- Peereboom, J.J., "London Theatre Survey: Possible Patterns", *Dutch Quarterly Review (of Anglo-American Letters)* 15 (1985) 2, 116-124.
- Pélorson-Chauchaix, Jacqueline, "Logique de l'identité et pensée de la différence dans *Travesties* de Tom Stoppard", *Etudes Anglaises* 46 (1993) 2, 178-187.
- Perlette, John M., "Theatre at the Limit: *Rosencrantz and Guildenstern Are Dead*", *Modern Drama* 28 (1985) 4, 659-669.
- Perrett, Roy W., "Philosophy as Farce, or Farce as Philosophy", in: Anthony Jenkins (ed.), *Critical Essays on Tom Stoppard*, Boston, MA, 1990, 87-96.
- Plett, Heinrich F., "Tom Stoppard, *Travesties*", in: Rainer Lengeler (ed.), *Englische Literatur der Gegenwart 1971-1975*, Düsseldorf 1977, 81-93 & 397.
- Plett, Heinrich F., "Shakespeare-Rezeption: Lesarten des *Hamlet* bei Kops, Marowitz und Stoppard", in: id. (ed.), *Englisches Drama von Beckett bis Bond*, (UTB 1116), München 1982, 204-249.
- Potter, Lois, "Fire in the Theater: A Cross-cultural Code", in: Tetsuo Kishi/Roger Pringle/Stanley Wells (eds.), *Shakespeare and the Cultural Traditions: The Selected proceedings of the International Shakespeare Association World Congress, Tokyo 1991*, Newark, DEL, etc. 1994, 266-273.
- Rabey, David Ian, *British and Irish Political Drama in the 20th Century*, London 1986. [Arden, Griffiths, Brenton, Barker, Keefe, Behan, Bolt, Bond, Churchill, Edgar, Hare, Mercer, Poliakoff, Stoppard, Wesker].
- Rabinovitz, Peter J., "What's Hecuba to Us? The Audience's Experience of Literary Borrowing", in: Susan R. Suleiman/Inge Crossman (eds.), *The Reader in the Text: Essays on Audience and Interpretation*, Princeton, NJ, 1980, 241-263.
- Ratcliffe, Michael, "The Importance of Being Henry Carr" [rev.-art. T], *Observer* (1986) 19 Jan., 47.
- Rees, Jasper, "'So, Mr Stoppard, what is your new play about? It's about to make me rich'" [interview/RGAD], *The Independent/Arts Section* (1995) 2 Dec., 3.
- Reitz, Bernhard, "English Drama and Theatre on the Threshold of the 1980s", *anglistik & englischunterricht*, No 20 (1983), 7-36. [Orton, Nichols, Keefe, Bond, Griffiths, Hare, Brenton, Ayckbourn, Stoppard, Shaffer, Fry, Pinter, Wesker, Arden, Osborne].
- Reitz, Bernhard, "'The Act of Observing Determines the Reality': Die Darstellungskonventionen des *thriller* und die Rolle des Zuschauers in Tom Stoppards *Hapgood*", in: id./Hubert Zapf (eds.), *British Drama in the 1980s: New Perspectives - anglistik & englischunterricht* No 41, Heidelberg 1990, 125-137.
- Reitz, Bernhard, "Jugendproblematik als soziale Anklage und formales Experiment im englischen Gegenwartsdrama", in: Armin Geraths/Peter Zenzinger (eds.), *Text und Kontext in der modernen englischsprachigen Literatur*, (Aspekte d.engl.Geistes- & Kulturgesch.24), Frankfurt/M. etc. 1991, 257-288. [Brenton, Stoppard].
- Reitz, Bernhard, "Beyond Newton's Universe: Science and Art in Tom Stoppard's *Arcadia*", in: Bernhard Reitz (ed.), *CDE: Contemporary Drama in English*, vol. 3: *Drama and Reality*, Trier: Wiss.Vlg, 1996, 165-177.
- Richardson, Jack, "Three from London", *Commentary* 69 (1980) 31, 71-75.
- Riehle, Wolfgang, "Tom Stoppards *Jumpers*: Gedanken zu einer Interpretation", *Archiv für das Studium der neueren Sprachen* 216 (1979), 280-290.
- Roberts, Philip, "Tom Stoppard: Serious Artist or Siren?", *Critical Quarterly* 20 (1978) 3, 84-93.
- Robinson, Gabrielle, "Plays Without Plot: The Theatre of Tom Stoppard", (*Educational*) *Theatre Journal* 29 (1977) 1, 37-48.
- Robinson, Gabrielle, "Nothing Left but Parody: Friedrich Dürrenmatt and Tom Stoppard", (*Educational*) *Theatre Journal* 32 (1980) Mar., 85-94.
- Robinson, Gabrielle, "Leapfrog and Ambush in Stoppard", in: Jan Hokenson/Howard Pearce (eds.), *Forms of the Fantastic: Selected Essays from the 3rd International Conference on the Fantastic in Literature and Film*, New York/London 1986, 241-250.
- Robinson, Gabrielle, "The Stereotype Betrayed: Tom Stoppard's Farce", *Themes in Drama* 10 (1988), 237-250.
- Rod, David K., "Carr's Views on Art and Politics in Tom Stoppard's *Travesties*", *Modern Drama* 26 (1983) 4, 536-542.
- Rodway, Alan, *English Comedy: Its Role and Nature from Chaucer to the Present Day*, London 1975. [Stoppard: 264-272].
- Rojahn-Deyk, Barbara, "Tod ohne Verklärung: Zur Todesthematik in Tom Stoppards *Rosencrantz and Guildenstern Are Dead*", *anglistik & englischunterricht* No 7 (1979), 61-73.
- Rongier, Bernard, "Tom Stoppard 1968-1974: stratégie de l'encombrment", in: Adolphe Haberer (ed.), *De Joyce à Stoppard: écritures de la modernité*, Lyon 1991, 229-244.
- Ronnick, Michele Valerie, "Tom Stoppard's *Arcadia*: Hermes' Tortoise and Apollo's Lyre", *Classical and Modern Literature* 16 (1995-96) 2, 177-182.
- Rothstein, Bobbi, "The Reappearance of Public Man: Stoppard's *Jumpers* and *Professional Foul*", *Kansas Quarterly* 12 (1980) 4, 35-44.
- Ruskin, Phyllis/John H. Lutterbie, "Balancing the Equation", *Modern Drama* 26 (1983) 4, 543-554.
- Ryan, Randolph (comp.), "Theatre Checklist No. 2: Tom Stoppard", *Theatrefacts* TF 2 (1974) May-July, 2-9.
- Sales, Roger, *Tom Stoppard: Rosencrantz and Guildenstern are Dead*, (Penguin Crit.Stud.), Harmondsworth 1988.
- Salmon, Eric, "Faith in Tom Stoppard", *Queen's Quarterly* 86 (1979), 215-232.
- Salter, Charles H., "Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*", in: Hermann J. Weiland (ed.), *Insight IV: Analyses of Modern British and American Drama*, Frankfurt/M. 1975, 143-150.
- Sammells, Neil, "Giggling at the Arts: Tom Stoppard and James Saunders", *Critical Quarterly* 28 (1986) 4, 71-78.
- Sammells, Neil, "Throwing the Book: Tom Stoppard and the Politics of Listening", in: Graham McGregor/R.S. White (eds.), *The Art of Listening*, London 1986, 179-200.
- Sammells, Neil, "Earning Liberties: *Travesties* and *The Importance of Being Earnest*", *Modern Drama* 29 (1986), 377-387.
- Sammells, Neil, *Tom Stoppard: The Artist as Critic*, Basingstoke/London 1988.
- Schenkel, Elmar, "'The Attraction that Newton Left Out': Science in Contemporary British Drama", in: Jürgen Kamm (ed.), *Twentieth-Century Theatre and Drama in English: Festschrift for Heinz Kosok on the Occasion of his 65th Birthday*, Trier 1999, 325-340.
- Schlueter, June, "Stoppard's Moon and Birdboot, *Rosencrantz and Guildenstern*", in: id., *Metafictional Characters in Modern Drama*, New York 1979, 89-103 & 127-128.
- Schmitt, Natalie Crohn, "Window/Picture: 'L'Assasin menacé' and *Artist Descending the Staircase*", *Twentieth Century Literature* 45 (1999) 3, 385-400.
- Schwartz, Dietrich, "The Method of Madness: Tom Stoppard's *Theatrum Logico-Philosophicum*", in: Hed-wig Bock/Albert Wertheim (eds.), *Essays on Contemporary British Drama*, München 1981, 131-154.
- Schwarz, A., *From Büchner to Beckett: Dramatic Theory and Modes of Tragic Drama*, Athens 1978, 76-81. [Bolt, Stoppard].
- Scott, Michael, *Shakespeare and the Modern Dramatist*, Basingstoke/London 1989. [ch. 2: "Parasitic Comedy: Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*", 13-27 & 139-140].
- Seeber, Hans Ulrich, "The Invention of Love: Stoppard's Dramatic Elegy for A.E. Housman", in: Jürgen Kamm (ed.), *Twentieth-Century Theatre and Drama in English: Festschrift for Heinz Kosok on the Occasion of his 65th Birthday*, Trier 1999, 363-379.
- Self, David, "On the Edge of Reality: Some Thoughts on the Studying of Tom Stoppard", *The Use of English* 26 (1975) 3, 195-200.
- Shultz, Shirley/Russell Astley, "Travesties: Plot and Moral Tilt", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 211-224.

- Simard, Rodney, "The Logic of Unicorns: Beyond Absurdism in Stoppard", *Arizona Quarterly* 38 (1982), 37-44.
- Simard, Rodney, *Postmodern Drama: Contemporary Playwrights in America and Britain*, Lanham, MD, etc. 1984. [ch. 4: Tom Stoppard: Intellectual Gymnast", 49-74].
- Simard, Rodney, "Seriousness Compromised by Frivolity: Structure and Meaning in Tom Stoppard's *Travesties*", in: John Harty, III., *Tom Stoppard: A Casebook*, (Casebooks on Mod.Dramat.1), New York/London 1988, 173-194.
- Simon, John, "Theatre Chronicle", *Hudson Review* 20 (1967-68) 4, 664-65.
- Simons, Judy, "Night and Day", *Gambit* No 37, 10 (1981), 77-86.
- Sinfield, Alan, "Making Space: Appropriation and Confrontation in Recent British Plays" [Stoppard, Wesker, Bond], in: Graham Holderness (ed.), *The Shakespeare Myth*, Manchester 1988, 128-144.
- Smith, Leslie, *Modern British Farce: A Selective Study of British Farce from Pinero to the Present Day*, London 1989. [Ayckbourn, Bond, Churchill, Frayn, Orton, Pinter, Shaffer, Stoppard].
- Steffen, Dagmar, *Der Zweiaakter im zeitgenössischen englischen Drama: Studien zu John Mortimers 'The Judge', David Mercers 'After Haggerty' und 'Flint' und Tom Stoppards 'Jumpers'*, (FAS-Publik. d.Fb Angew.Sprachwiss.d.J.Gutenberg-Uni.Mainz in Germersheim/Reihe A, Bd.7), Frankfurt a.M./ Bern 1983.
- Stoppard, Tom, "A Very Satirical Thing Happened to Me on the Way to the Theatre Tonight", *Encore* No 42 (1963) Mar.-Apr., 32-36.
- Stoppard, Tom, "The Writer and the Theatre: The Definite Maybe", *Author* 78 (1967) Spring, 18-20.
- Stoppard, Tom, "Something to Declare", *Sunday Times* (1968) 2 Feb., 47.
- Stoppard, Tom, "Orghast", *TLS* (1971) 1 Oct., 1174.
- Stoppard, Tom, "Playwrights and Professors", *TLS* (1972) 13 Oct., 1219. [also in: Stanley Weintraub (ed.), *British Dramatists Since World War II*, (Dict.of Lit.Biogr.13) Detroit 1982, 583-587].
- Stoppard, Tom, "Ambushes for the Audience: Towards a High Comedy of Ideas", *Theatre Quarterly* 14 (1974) May-July, 3-17. [also in: Simon Trussler (ed.), *New Theatre Voices of the Seventies: 16 Interviews from 'Theatre Quarterly', 1970-1980*, London 1981, 58-69].
- Stoppard, Tom, "Nothing in Mind", *London Magazine* 17 (1978) Feb., 65-68.
- Stoppard, Tom, "Let Iran Make Amends on Rushdie", *Observer* (1992) 16 Feb., 22.
- Stoppard, Tom, "Making it: Is conceptual art an empty room or a breakthrough?", *TLS* (2001) June 15, 15.
- Stoppard, Tom, [interviews, cf. Amory, Gollop/Roper, Gordon, Guppy, Gussow, Hardin, Hayman 1974-75, Kuurman/Klaveren, Rees, Stoppard 1974/Trussler, Watts/1973 & 1987].
- Stribny, Zdenek, "Shakespeare as Liberator: *Macbeth* in Czechoslovakia", in: Tetsuo Kishi/Roger Pringle/St Stanley Wells (eds.), *Shakespeare and the Cultural Traditions: The Selected proceedings of the International Shakespeare Association World Congress, Tokyo 1991*, Newark, DEL, etc. 1994, 274-279.
- Styan, J.L., "High Tide in the London Theatre: Some Notes on the 1978-79 Season" [Stoppard, Pinter, Bond], *Comparative Drama* 13 (1979) 3, 252-257.
- Tan, Peter K.W., *A Stylistics of Drama: with Special Focus on Stoppard's 'Travesties'*, Singapore: SUP, 1993.
- Taylor, John Russell, *The Second Wave: British Drama for the Seventies*, London 1971.
- Taylor, John Russell, "From Rosencrantz to the Real Thing", *Plays and Players* No 373 (1984), 13-16.
- Taylor, John Russell, "The Road to Dusty Death" [rev.-art. RGAD], in: Peter Roberts (ed.), *The Best of Plays and Players: 1953-1968*, (= vol.1), London 1988, 225-227.
- Thomas, Gina, "Chaos in Arkadien: Tom Stoppards neues Stück - Ein Spiel zwischen den Zeiten" [rev.-art.A], *Frankfurter Allgemeine Zeitung* (1993) 21 Apr., 35.
- Thompson, Doreen, "Stoppard's Idea of Woman: 'Good, Bad or Indifferent?'" in: Anthony Jenkins (ed.), *Critical Essays on Tom Stoppard*, Boston, MA, 1990, 194-203.
- Thomsen, Christian W., "Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*: Spiel vom Sterben, Spiel vom Tod, Spiel vom Tod im Leben", *Maske und Kothurn* 24 (1978) 3, 230-243.
- Thomson, Leslie, "The Subtext of *The Real Thing*: It's 'all right'", *Modern Drama* 30 (1987), 535-548.
- Thomson, Leslie, "The Curve Itself in *Jumpers*", *Modern Drama* 33 (1990) 4, 470-485.
- Treglown, Jeremy, "Shakespeare's 'Macbeth's: Davenant, Verdi, Stoppard and the Question of Theatrical Text", *English* 24 (1980) Summer, 95-113.
- Trussler, Simon, "Second-Generation London", (*Tulane*) *Drama Review* 12 (1967-68) Winter, 171-176. [Stoppard, Saunders, Orton, G.Cooper].
- Twisk, Russell, "Stoppard Basks in Late Indian Summer" [re INS], *Observer* (1991) 21 Apr., 75.
- Twisk, Russell, "Stoppard's State of Grace" [rev.-art.INS], *Observer* (1992) 11 Oct., 63.
- Tynan, Kenneth, "Withdrawing with Style from the Chaos - Tom Stoppard", in: id., *Show People: Profiles in Entertainment*, New York 1979, 44-123. [= identical with: id., *Profiles*, London 1989, 294-348; excerpts also in: *Gambit* No 37, 10 (1981), 19-41].
- Uchman, Jadwiga, "Tom Stoppard and Totalitarianism", in: K. Stamirowska/Z. Mazur/A. Walczuk (eds.), *Literature and Language in the Cultural Context: Proceedings of the Inaugural Conference of [sic] Polish Association for the Study of English, Cracow-Przegorzaly, 27-30 April, 1992*, Cracow 1994, 77-87.
- Varey, Simon, "Nobody Special: On *Rosencrantz and Guildenstern Are Dead*", *Dutch Quarterly Review of Anglo-American Letters* 10 (1980), 20-31.
- Vees-Gulani, Susanne, "Hidden Order in the 'Stoppard Set': Chaos Theory in the Content and Structure of Tom Stoppard's *Arcadia*", *Modern Drama* 42 (1999), 411-426.
- Vieweg-Marks, Karin, *Metadrama und englisches Gegenwartsdrama*, (Lit.Stud.1), Frankfurt/M. etc. 1989. [Ayckbourn, Bond, Brenton, Frayn, Nichols, Stoppard].
- Vos, Jozef de, "*Rosencrantz and Guildenstern Are Dead*: Tom Stoppard's 'Artistic Failure'", *Neophilologus* 61 (1977), 152-159.
- Watson, George, "Osborne, Pinter, Stoppard: A Playful Look at London Since 1956", *Virginia Quarterly Review* 62 (1986), 271-284.
- Watson, George, *British Literature since 1945*, Basingstoke/London 1991.
- Watts, Janet, "Interview with Tom Stoppard", *Guardian* (1973) 21 Mar., 12.
- Watts, Janet, "Stoppard's Half-Century" [interview], *Observer* (1987) 28 June, 17-18.
- Weber, Hans, "Tom Stoppard, *Where Are They Now?* (1970)", in: Horst Prießnitz (ed.), *Das englische Hörspiel*, Düsseldorf 1977, 319-331 & 394-396.
- Weber, Hans, "Der Dramatiker als 'duped smuggler': 'Exotic contraband' in Tom Stoppards 'After Magritte'", *Der fremdsprachliche Unterricht* No 62, 16 (1982) May, 122-131.
- Weber, Hans, "Abschied von einer Legende: Stoppards Hörspiel *Where Are They Now?* als Gegenmodell zu Hiltons, *Good-bye, Mr Chips*", *Der fremdsprachliche Unterricht* 18 (1984) 70, 138-145.
- Weber, Hans, "Tom Stoppard als Schulautor?", in: W. Löscher/R. Schulze (eds.), *Perspectives on Language in Performance: Studies in Linguistics, Literary Criticism and Language Teaching and Learning to Honour W. Hüllen on the Occasion of His 60th Birthday*, vol.1, Tübingen 1987, 786-798.
- Weightman, John, "Mini-Hamlets in Limbo" [re RGAD], *Encounter* 29 (1967) July, 38-40.
- Weightman, John, "A Metaphysical Comedy" [re J], *Encounter* 38 (1972) Apr., 44-46.
- Weikert, Heidrun-Edda, *Tom Stoppards Dramen: Untersuchungen zu Sprache und Dialog*, Tübingen 1982.
- Weise, Wolf-D., "Tom Stoppard, *Albert's Bridge* (1967)", in: Horst Prießnitz (ed.), *Das englische Hörspiel*, Düsseldorf 1977, 291-305 & 393.

- Weise, Wolf-D., "Die Vernichtung der Individualität: Zum Problem der Identität und Kommunikation in der modernen Massengesellschaft (Tom Stoppard: *If You're Glad I'll Be Frank*)", in: Horst Groene (ed.), *Das Hörspiel im Englischunterricht: Theorie und Praxis*, (ISL 26), Paderborn 1980, 161-177.
- Weise, Wolf-D., "Tom Stoppard's Radio Play *Albert's Bridge*: Some Remarks on central Themes and Structural features and on their Implications for Use in School", *Mitteilungen des Fachverbandes Moderne Fremdsprachen (FMF) Landesverband Saar* Nr. 110, 40 (1997) Sep., 43-51.
- Werner, Craig, "Stoppard's Critical Travesty, or, Who Vindicates Whom and Why", *Arizona Quarterly* 35 (1979), 228-236.
- Whitaker, Thomas R., "Playing the Player" [re *RGAD*], in: id., *Fields of Play in Modern Drama*, Princeton, NJ, 1977, 9-34.
- Whitaker, Thomas R., *Tom Stoppard*, (Macmillan Mod. Dramatists), Basingstoke/London 1983.
- Whitaker, Thomas R., "Playing in Earnest" [Orton, Stoppard], in: Susan Dick et al. (eds.), *Omnium Gatherum: Essays for Richard Ellmann*, Gerrards Cross 1989, 407-423.
- Wilcher, Robert, "The Museum of Tragedy: 'Endgame' and 'Rosencrantz and Guildenstern Are Dead'", *Journal of Beckett Studies* 4 (1979), 43-54.
- Wolf, Werner, "Geschichtsfiktion im Kontext dekonstruktivistischer Tendenzen in neuerer Historik und literarischer Postmoderne: Tom Stoppards *Travesties*", *Poetica* 18 (1986), 305-357.
- Wolf, Werner, "Spiel im Spiel und Politik: Zum Spannungsfeld literarischer Selbst- und Fremd-bezüglichkeit im zeitgenössischen englischen Drama" [Brenton, Hare, Stoppard], *Poetica* 24 (1992) 1-2, 163-194.
- Wright, Anne, "Tom Stoppard (3 July 1937-)", in: Stanley Weintraub (ed.), *British Dramatists Since World War II*, (Dict. of Lit. Biogr. 13), Detroit 1982, 482-500.
- Zapf, Hubert, "Zur Rolle der Farce im englischen Gegenwartsdrama", in: *anglistik & englisch-unterricht* No 45: *Comedies: Mirrors of English Society*, Heidelberg 1992, 81-94. [Pinter, Stoppard, Ayckbourn, Frayn, Churchill, Poliakov, Barker].
- Zapf, Hubert, *Das Drama in der abstrakten Gesellschaft: Zur Theorie und Struktur des modernen englischen Dramas*, (Reihe: Theatron 2), Tübingen 1988. [Osborne, Pinter, Wesker, Arden, Stoppard, Bond, Shaffer et al.].
- Zeh, Dieter, "Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1967)", in: Klaus Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, (Fischer Athenäum Tb 2096), Frankfurt/M. 1975, 229-246.
- Zeifman, Hersh, "Tomfoolery: Stoppard's Theatrical Puns", *Yearbook of English Studies* 9 (1979), 204-220.
- Zeifman, Hersh, "Comedy of Ambush: Tom Stoppard's *The Real Thing*", *Modern Drama* 26 (1983) 2, 139-149.
- Zeifman, Hersh, "A Trick of the Light: Tom Stoppard's *Hapgood* and Postabsurdist Theater", in: Enoch Brater/Ruby Cohn (eds.), *Around the Absurd: Essays on Modern and Postmodern Drama*, Ann Arbor, MI, 1991, 175-201.
- Zelter, Joachim, *Sinnhafte Fiktion und Wahrheit: Untersuchungen zur ästhetischen und epistemologischen Problematik des Fiktionsbegriffs im Kontext europäischer Ideen- und englischer Literaturgeschichte*, Tübingen 1994. [Pinter/Shaffer/Stoppard: 219-279.].
- Zimmermann, Heinz, "T. Stoppards Publikumsverwirrung: Zu Rezeption und Sinn von *Rosencrantz and Guildenstern Are Dead*", *Jahrbuch der Deutschen Shakespeare-Gesellschaft West* (1978-79), 184-200.
- Zinman, Toby Silverman, "Blizintsky/Dvojniki - Twins/Doubles - Hapgood/Hapgood", *Modern Drama* 34 (1991), 312-321.

DAVID STOREY

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Anon., "Speaking of Writing II: David Storey", *Times* (1993) 28 Nov., 15.
- Bentley, Phyllis, "Yorkshire and the Novelist", *Essays by Divers Hands* 33 (1965), 145-157.
- Beyer, Manfred, *Das englische Drama des 20. Jahrhunderts: Eine motiv- und bildgeschichtliche Untersuchung*, Tübingen/Basel 1996. [IC, 116-134].
- Bygrave, Mike, "David Storey: Novelist or Playwright?", *Theatre Quarterly* 1 (1971) 2, Apr.-June, 31-36.
- Carpenter, Charles A., "Bond, Shaffer, Stoppard, Storey: An International Checklist of Commentary", *Modern Drama* 24 (1981), 546-556.
- Cave, Richard Allen, *New British Drama in Performance on the London Stage: 1970 to 1985*, Gerards Cross 1987.
[Pinter, Ayckbourn, Stoppard, Storey, Hare, Griffiths, Bond]
- Churchill, Thomas, "Waterhouse, Storey, and Fowles: 'Which Way Out of the Room?'" , *Critique* 10 (1968) 3, 72-87.
- Cohn, Ruby, *Retreats from Realism in Recent English Drama*, Cambridge etc. 1991. [Arden, Storey].
- Cohn, Ruby, "Artists in Play", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 73-87.
- Coveney, Michael, "Old Storeys Can Be Retold Once Too Often" [rev.-art.Storey,S], *Observer* (1992) 22 Nov., 61.
- Craig, David, "Images of Factory Life", *Gulliver* 2 (1977), 96-112. [Sillitoe, Storey].
- Craig, David, "David Storey's Vision of the Working Class", in: Douglas Jefferson/Graham Martin (eds.), *The Uses of Fiction: Essays on the Modern Novel in Honour of Arnold Kettle*, Milton Keynes 1982, 125-138.
- Craig, David, "Middle-Class Tragedy", *Critical Quarterly* 26 (1984) 3, 3-19. [Lessing, Storey].
- Dunn, Tony, "Home by David Storey", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 776-777.
- Dutton, Richard, *Modern Tragicomedy and the British Tradition: Beckett, Pinter, Stoppard, Albee and Storey*, Brighton 1986.
- Eagleton, Mary/David Pearce, *Attitudes to Class in the English Novel from Walter Scott to David Storey*, London 1979, 130-147 & 152-153.
[Barstow, Storey, Sillitoe, Braine].
- Ecker, Gisela, "David Storey: Home - 'Schönes Wetter heute' oder Strukturen des 'small talk'", in: Heinrich F. Plett (ed.), *Englisches Drama von Beckett bis Bond*, (UTB 1116), München 1972, 250-271.
- Elsom, John, *Post-War British Theatre*, London, rev.ed. 1979. [Arden, Storey].
- Exner, Julian, "Blick zurück: Harold Pinter und David Storey in Londoner Uraufführungen", *Frankfurter Rundschau* (1980) 5. Mai, 25. [rev.-art.ED].
- Fowler, Roger, *Linguistics and the Novel*, (New Accents Series), London 1977, 57-61 & 74-75 & 101-109. [Amis, Golding, Storey].
- Free, William J., "The Ironic Anger of David Storey", *Modern Drama* 16 (1973), 307-316.
- Free, William J., "Space, Language and Action in *The Contractor*", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 199-212.
- Free, William J./Lynn Page Whittaker, "The Intrusion Plot in David Storey's Plays", *Papers on Language and Literature* 18 (1982) 2, 151-165.
- Gindin, James, "Compassion in Contemporary Fiction", in: id., *Harvest of a Quiet Eye: The Novel of Compassion*, Bloomington/London 1971, 337-359.
- Gindin, James, "Storey, David (Malcolm)", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 1192-1194 [= 1st ed. of Gindin 1991/also: London/New York 1976, 1309-1312].
- Gindin, James, "David Storey (13 July 1933-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit. Biogr. 13), Detroit 1982, 501-513.
- Gindin, James, "Storey, David (Malcolm)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago/London 1991, 848-850 [= 5th ed. of Gindin 1972].
- Gray, Nigel, *The Silent Majority: A Study of the Working-Class in Post-War British Fiction*, London 1973.
[Waterhouse, Hines, Behan, Sillitoe, Storey, Naughton].
- Haffenden, John, "David Storey", in: id., *Novelists in Interview*, London/New York 1985, 262-280.
- Hayman, Ronald, "Conversation with David Storey", *Drama* 99 (1970) Winter, 47-53.
- Hayman, Ronald, "David Storey" [interview], in: id., *Playback*, vol.1, London 1973, 7-20.
- Hayman, Ronald, "Early Days at the Cottesloe", in: Peter Roberts (ed.), *The Best of Plays and Players 1969-1983* (= vol.2), London 1989, 202-204.
- Heilman, Robert Bechthold, *The Ways of the World: Comedy and Society*, Seattle/London 1978. [Hampton, Fry, Osborne, Nichols, Shaffer, Arden, Orton, Behan, Storey, Gray, Stoppard, Pinter, D. Thomas, Kops].
- Hewes, Henry, "Theater in '71", *Saturday Review (of Literature)* 44 (1971) 12 June, 14-19.
- Hilton, Frank, "Britain's New Class", *Encounter* 10 (1958) Feb., 59-63.
- Hilton, Julian, "The Court and Its Favours", in: C.W.E. Bigsby (ed.), *Contemporary English Drama*, (Stratford-Upon-Avon Studies 19), London 1981, 138-155. [Arden, Storey].
- Holmstrom, John, "Keep It Mum" [rev.-art.Storey,IC], in: Peter Roberts (ed.), *The Best of Plays and Players 1969-1983* (= vol.2), London 1989, 26-28.
- Hunter, Jim (ed.), *The Modern Novel in English: Studied in Extracts*, London 1966. [Storey, TSL: 182-212].
- Hutchings, William, "The Work of Play: Anger and the Expropriated Athletes of Alan Sillitoe and David Storey", *Modern Fiction Studies* 33 (1987), 35-47.
- Hutchings, Williams, *The Plays of David Storey: A Thematic Study*, Carbondale/Edwardsville, IL, 1988.
- Hutchings, William (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992.
- Hutchings, William, "David Storey's Aesthetics of 'Invisible Events'", in: id. (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 105-122.
- Imhof, Rüdiger, "Neo-gotische Tendenzen im zeitgenössischen Roman", in: Annegret Maack/id. (eds.), *Radikalität und Mäßigung: Der englische Roman seit 1960*, Darmstadt 1993, 74-93. [Carter/ McEwan/Murdoch/Spark/Storey/Tennant].

- Jackson, Dennis, "David Storey (13 July 1933-)", in: J.L. Halio (ed.), *British Novelists Since 1960*, (Dict. of Lit. Biogr. 14), Detroit 1983, 689-708.
- Janousek, Miroslav, "David Storey Un-Lawrentian: Comparative Notes on *Saville and Sons and Lovers*", *Germanica Olomucensia [Acta Univ. Palackiana Olomucensis/Facultas Philosophica/Philologica]* 54 (1986) 6 (1986), 69-77.
- Kahrmann, Bernd, *Die idyllische Szene im zeitgenössischen englischen Roman*, (Linguistica et Litteraria 8), Bad Homburg 1969. [re Storey: 93ff.]
- Kahrmann, Bernd, "David Storey", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 224-235.
- Kalson, Albert E., "Insanity and the Rational Man in the Plays of David Storey", *Modern Drama* 19 (1976) 2, 111-127.
- Kemp, Peter, "The Pits", [rev.-art.Storey,S], *TLS* (1992) 4 Dec., 19.
- Kerensky, Oleg, *The New British Drama: Fourteen Playwrights since Osborne and Pinter*, London 1977.
- King, Kimball, "*The March on Russia*", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 213-220.
- King, Robert L., "Recent Drama", *Massachusetts Review* 31 (1990) 1-2, 273-286. [re Hare, Storey].
- Kitchin, Laurence, "Colliers", *Listener* (1966) 28 Apr., 618-619.
- Knapp, Bettina L., "David Storey's *In Celebration* and Gabriel Cousin's *Journey to the Mountain Beyond: From 'Maw' to Mater Gloriosa*", *Theatre Annual* 33 (1977), 39-55.
- Laing, Stuart, *Representations of Working-Class Life: 1957-1964*, London 1986. [esp. Sillitoe, Barstow, Storey, Delaney, Wesker].
- Lapair, Jean-Rémi/Wilfrid Rotge, "The Dynamics of Ambiguity in David Storey's *Radcliffe*", *Caliban* No. 29 (1992), 85-100.
- Lawson, D.S., "'Insuring People Against Disaster': The Uses of Comedy in the Plays of David Storey", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 173-185.
- Liebman, Herbert, *The Dramatic Art of David Storey: The Journey of a Playwright*, (Contrib. in Drama & Theatre Stud. 71), Wetsport, CT/London: Greenwood, 1996.
- MacDonald, James, "Storey, David (Malcolm)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 665-668.
- Margaroni, Maria, "Storey's 'Snare of Doubling'", *Modern Drama* 39 (1996) 3, 507-17.
- Mather, Ada Brown, "Celebrating Good Playwriting: A Talk with Lindsay Anderson" [on Storey], in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 3-23.
- McGuinness, Frank, "The Novels of David Storey", *London Magazine* n.s.3 (1963-64) Mar., 79-83.
- Mellors, John, "Yorkshire Relish: The Novels of John Braine and David Storey", *London Magazine* 16 (1976) Oct.-Nov., 79-84.
- Morgan, Margery, "Storey, David (Malcolm)", in: J. Vinson/D.L. Kirkpatrick (eds.), *Novelists and Prosewriters*, London 1979, 1157-1159.
- Natan, Alex, "Das beste Stück seit zehn Jahren: Alex Natan sah in London die Novitäten von David Storey und Joe Orton", *Frankfurter Neue Presse* (1967) 19. Juli [n.p.].
- Newton, J.M., "Two Men who Matter?" [rev.-art.Storey,R], *Cambridge Quarterly* 1 (1966) 3, 284-295.
- Newton, J.M., "Unfinished Work?" [rev.-art.Storey,Sa], *Cambridge Quarterly* 7 (1977) 3, 276-279.
- Nightingale, Benedict, "Three Sons" [rev.-art.Storey,JC], *New Statesman* (1969, 2 May, 631-632.
- Nightingale, Benedict, "Storey, David (Malcolm)", in: James Vinson (ed.), *Contemporary Dramatists*, New York 1982, 762-765.
- Nightingale, Benedict, *A Reader's Guide to Fifty Modern British Plays*, London/Totowa, NJ, 1982. [Arden:329-341; Storey:422-430].
- O'Connor, William van, "Two Types of 'Heroes' in Post-War British Fiction", *PMLA* 77 (1962) Mar., 168-174. [Wain, Storey, Amis].
- Olsson, Barbara, "Pitman and Poet: The Divided Self in Storey's *Saville*", *Wiener Beiträge zur englischen Philologie* 78 (1981), 39-52.
- Olsson, Barbara, "Alienation in Storey and Chekhov: a Reassessment of *In Celebration* and *The Farm*", *Wiener Beiträge zur Englischen Philologie* 80 (1986), 119-133.
- Osselton, N.E., "On the Use of the Perfect in Present-Tense Narrative", *English Studies* 63 (1982) 1, 63-69.
- Overbeck, Lois More, "'What It Is to Be a Woman' in the Plays of David Storey", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 141-171.
- Papajewski, Helmut, "Unbestimmtheit als struktureller Grundzug von David Storeys *Home*", *Literatur in Wissenschaft und Unterricht* 8 (1975) Oct., 164-176.
- Pitcock, Malcolm, "Storey at the Crossroads", *Cambridge Quarterly* 17 (1988) 3, 203-221.
- Pitcock, Malcolm, "David Storey's *Phoenix: A Dream of Leaving*", *English Studies* 71 (1990) 5, 410-425.
- Pitcock, Malcolm, "Storey's *Ratcliffe*", *Durham University Journal* 83 (1991) 2, 235-248.
- Pitcock, Malcolm, "Storey as Poet", *Cambridge Quarterly* 22 (1993) 4, 370-382.
- Pitcock, Malcolm, "Storey's Portrayal of Old Age: *The March on Russia*", *Neophilologus* 78 (1994) 2, 329-341.
- Pitcock, Malcolm, "Double-Headed Talent: The Case of David Storey", *Studia Neophilologica* 70 (1998) 2, 197-208.
- Porter, James E., "*The Contractor*: David Storey's Static Drama", *University of Windsor Review* 15 (1979-80), 66-75.
- Quigley, Austin E., "The Emblematic Structure and Setting of David Storey's Plays", *Modern Drama* 22 (1979) 2, 259-276.
- Randall, Phyllis R., "Division and Unity in David Storey", in: Hedwig Bock/Albert Wertheim (eds.), *Essays on Contemporary British Drama*, München 1981, 253-266.
- Randall, Phyllis R., "The Tie that Binds: Family in the Novels of David Storey", in: Hedwig Bock/ Albert Wertheim (eds.), *Essays on the Contemporary British Novel*, München 1986, 227-245.
- Randall, Phyllis R., "Another Storey: A Reappraisal of *Mother's Day*", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 187-198.
- Ratcliffe, Michael, "A Dose of Spain" [rev.-art.Storey,MoR], *Observer* (1989) 9 Apr., 47.
- Reinelt, Janelle, "The Central Event in David Storey's Plays", *Theatre Journal* 31 (1979), 210-220.
- Reinelt, Janelle, "Storey's Novels and Plays: Fragile Fictions", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 53-72.
- Roberts, Philip, *The Royal Court Theatre 1965-1972*, London/New York 1986. [Bond/Storey/Brenton].
- Rosen, Carol, "Symbolic Naturalism in David Storey's *Home*", *Modern Drama* 22 (1979) Sep., 277-289.
- Rosenberg, Ingrid von, "Militancy, Anger and Resignation: Alternative Moods in the Working-Class Novel of the 1950s and Early 1960s", in: H. Gustav Klaus (ed.), *The Socialist Novel in Britain: Towards the Recovery of a Tradition*, Brighton 1982, 145-165. [Barstow, Storey].
- Rusinko, Susan, "A Portrait of the Artist as Character in the Plays of David Storey", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod. Dramatists 9), New York/London 1992, 89-104.
- Sage, Victor, "Out of Class" [rev.-art.Storey,Sa], *New Review* 3 (1976-77) Oct., 60-62.
- Sage, Victor, [interview with David Storey], *New Review* 3 (1976-77) Oct., 63-65.
- Shelton, Lewis E., "David Storey and the Invisible Event", *Midwest Quarterly* 22 (1981), 392-406.
- Shrapnel, Susan, "No Goodness and No Kings", [rev.-art.Storey,C&H], *Cambridge Quarterly* 5 (1970) Autumn, 181-187.
- Solomon, Rakesh H., "Man as Working Animal: Work, Class and Identity in the Plays of David Storey", *Forum for Modern Language Studies* 30 (1994), 193-203.
- Spreckelsen, Ursula, *Die Konzeption "Family Life" im zeitgenössischen englischen Drama*, (Europ. Hochsch.-Schr. XIV/77), Frankfurt/M. etc. 1982.
- Stinson, John J., "Dualism and Paradox in the 'Puritan' Plays of David Storey", *Modern Drama* 20 (1977) 2, 131-142.
- Storey, David, "(Writers on Themselves:) Journey Through a Tunnel", *Listener* 70 (1963) 1 Aug., 159-161.

- Storey, David, "What Really Matters", *Twentieth Century* 172 (1963) Autumn, 96-97.
- Storey, David, "Marxism as a Form of Nostalgia", *New Society* (1965) 15 July, 23.
- Storey, David, "Passionate Polemics", *New Society* (1967) 26 Jan., 137-138.
- Storey, David, "Introduction", in: id., *This Sporting Life*, ('Heritage of Literature Series), London/Harlow (Longman) 1968, vii-x.
- Storey, David, [interviews, cf. also: Haffenden, Hayman 1970, Hayman 1973, Sage 1976-77].
- Taylor, John Russell, *The Second Wave: British Drama for the Seventies*, London 1971. [Storey: 141-154].
- Taylor, John Russell, *David Storey*, (Writers and Their Work 239), Harlow 1974.
- Thomann, Claus, "David Storey, *Cromwell*", in: Rainer Lengeler (ed.), *Englische Literatur der Gegenwart: 1971-1975*, Düsseldorf 1977, 107-116 & 398.
- Troxel, Patricia M., "...We have no turning back!: Authority, Culture and Environment in the Dramas of David Storey", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod.Dramatists 9), New York/London 1992, 25-52.
- Weaver, Laura H., "Madness and the Family in David Storey's Plays", in: William Hutchings (ed.), *David Storey: A Casebook*, (Casebooks on Mod.Dramatists 9), New York/London 1992, 123-140.
- Weightman, John, "The Outsider in the Home", *Encounter* 29 (1967) Sep., 42-44.
- Wertheim, Albert, "The Modern British Homecoming Play", *Comparative Drama* 19 (1985-86) 2, 151-165. [Pinter/Storey/Nichols].
- Wieselhuber, Franz, "David Storey - *Home* (1970)", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, Frankfurt/M. 1975, 262-273.
- Willett, John, "Thoughts on Contemporary Theatre" [discussion], *New Theatre Magazine* 7 (1967) Spring, 6-12.
- Wimmer, Adolf, *Pessimistisches Theater: Eine Studie zur Entfremdung in englischen Drama 1955-1975*, (Salzbg Stud.in Eng.Lit./Poetic Drama & Poetic Theory 34), Salzburg 1979. [Mercer/Bond/ Barnes/Storey].
- Worth, Katherine J., *Revolutions in Modern English Drama*, London 1973.

GRAHAM SWIFT

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Bernard, Cathérine, *Graham Swift: la parole chronique: nouveaux échos de la fiction britannique*, Nancy 1991.
- Bernard, Cathérine, "Dismembering/Remembering Mimesis: Martin Amis/Graham Swift", in: Theo D'haen/ Hans Bertens (eds.), *British Postmodern Fiction*, Amsterdam: Rodopi, 1993, 121-144.
- Bernard, Cathérine, "Waterland: lire et délire", *Q/W/E/R/T/Y* 1 (1991), 233-246.
- Broich, Ulrich, "Muted Postmodernism: The Contemporary British Short Story", *ZAA* 41 (1993) 1, 31-39.
- Feliksik, Anna, "Continuous or Discontinuous Self?: The Problem of Time and Identity in Graham Swift's *Ever After*", *Kwartalnik Neofilologiczny* 45 (1998) 1/2, 125-135.
- Floc'h, Sylvain, "Sous la voie lactée: mythes féminins du cosmos et de l'histoire dans *Waterland* de Graham Swift", *Q/W/E/R/T/Y* 1 (1991), 247-289.
- French, Philip, "Born Again on Devil's Island" [rev.-art.Swift,W/film], *Observer* (1992) 23 Aug., 45.
- Gallix, François, "Au nom de l'anguille: *Waterland*, de Graham Swift", *Etudes Anglaises* 45 (1992) 1, 66-80.
- Germanos-Thomas, Lailla, "Historicité et métafiction dans *Ever After* de Graham Swift", in: Max Duperray (ed.), *Historicité et métafiction dans le roman contemporain des Iles Britanniques*, Aix-en-Provence 1994, 207-216.
- Higdon, David Leon, "'Unconfessed Confessions': the Narrators of Julian Barnes and Graham Swift", in: James Acheson (ed.), *The British and Irish Novel Since 1960*, London/Basingstoke 1991, 174-191.
- Higdon, David Leon, "Double Closures in Postmodern British Fiction: the Example of Graham Swift", *Critical Survey* 3 (1991) 1, 88-96.
- Irish, Robert K., "'Let me tell you': About Desire and Narrativity in Graham Swift's *Waterland*", *Modern Fiction Studies* 44 (1998) 4, 917-934.
- Janik, Del Ivan, "History and the 'Here and Now': The Novels of Graham Swift", *Twentieth Century Literature* 35 (1989) 1, 74-88.
- Janik, Del Ivan, "No End of History: Evidence from the Contemporary English Novel", *Twentieth Century Literature* 41 (1995), 160-178.
- Kaczvinsky, Donald P., "'For one thing, there are the gaps': History in Graham Swift's *Shuttlecock*", *Critique* (Washington, DC) 40 (1998) 1, 3-14.
- Lehmann, Elmar, "'Ha et cetera.' Oder: Von der Unmöglichkeit, nicht zu erzählen: Überlegungen zu englischen Ich-Romanen der 80er Jahre", in: Raimund Borgmeier (ed.), *Gattungsprobleme in der anglo-amerikanischen Literatur: Beiträge für Ulrich Suerbaum zum 60. Geburtstag*, Tübingen 1986, 184-194. [re Golding,Swift].
- Lewis, Barry, "Swift, Graham", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London 5 1991, 859-860.
- Louvel, Liliane, "'Cliffedge' de Graham Swift: l'ambiguïté comme stratégie narrative", *Caliban* No. 29 (1992), 109-120.
- McKinney, Robert H., "The Greening of Postmodernism: Graham Swift's *Waterland*", *New Literary History* 28 (1997) 4, 821-832.
- Nuenning, Ansgar, "Erzählen als Mittel subjektiver Sinnstiftung: Individualität, Skeptizismus und das Problem der (un-)reliability in Graham Swifts Kurzgeschichten", *Anglistik & Englischunterricht*, Bd.50: *Recent British Short Story Writing*, Heidelberg 1993, 153-174.
- Porée, Marc, "La voix et le dent: *Waterland*", *Q/W/E/R/T/Y* 1 (1991), 291-318.
- Saynor, James, "One Hundred Years of Solitude" [rev.-art.Swift,EA], *Observer* (1992) 16 Feb., 59.
- Schad, John, "The End of the End of History: Graham Swift's *Waterland*", *Modern Fiction Studies* 38 (1992) Winter, 911-925.
- Swift, Graham, "Looking for Jirí Wolf", *Granta* 30 (1990), 9-39.
- Viviès, Jean, "L'enfant et la no man's land: A propos d'une nouvelle de Graham Swift", in: Pierre Sahel/Jean Viviès (eds.), *L'enfance dans la littérature et la civilisation anglaise*, Aix-en-Provence 1993, 193-200.

PETER TERSON

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 27.7.99]

- Bäcker, Bernd, "Peter Tersons 'Zigger Zagger' im Leistungskurs (1.Sem.)", *Der fremdsprachliche Unterricht* Nr.62, 16 (1982) Mai, 142-145.
- Barker, Clive, "Contemporary Shakespearean Parody in British Theatre", *Shakespeare Jahrbuch* 105 (1969), 104-120. [Stoppard,Terson].
- Billington, Michael, "Country Trance", (*Arts*) *Guardian* (1975) 30 Jan., 10.
- Elsom, John, "Terson, Peter", in: James Vinson (ed.), *Contemporary Dramatists*, New York ³1982, 779-781.
- Elsom, John, "Terson, Peter", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 678-682.
- Elygren, Gillette, Jr., "Peter Terson's Vale of Evesham", *Modern Drama* 18 (1975) June, 173-187.
- Elygren, Gillette, "Peter Terson (24 February 1932-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit.Biogr.13), Detroit 1982, 513-518.
- Heitz, Sylvia, "Zigger-Zagger: Die Behandlung und Aufführung eines Dramas im Englischunterricht in einer 10. Gymnasialklasse", in: Lothar Bredella/Michael Legutke (eds.), *Schüleraktivierende Methoden im Fremdsprachenunterricht Englisch*, Bochum 1985, 185-200.
- Maack, Annegret, "Das 'documentary play' nordenglischer Dramatiker der Gegenwart", *Maske und Kothurn* 21 (1975) 2-3, 187-198. [Plater,Campton,Ayckbourn,Livings,Terson].
- Nightingale, Benedict, "The Tensions of Terson", *New Statesman* (1971) 1 Oct., 451-452.
- Nightingale, Benedict, "Terson's Yobs" [rev.-art.Terson,ZZ], in: Peter Roberts (ed.), *The Best of Plays and Players: 1953-1968*, (= vol.1), London 1988, 227-228.
- Sion, Georges, "Zigger-Zagger", *Revue générale belge* (1969) 7, 253-256.
- Stoppard, Tom, "A Very Satirical Thing Happened to Me on the Way to the Theatre Tonight", *Encore* No.42 (1963) Mar.-Apr., 32-36. [Stoppard,Terson].
- Spreckelsen, Ursula, *Die Konzeption "Family Life" im zeitgenössischen englischen Drama*, (Europ.Hochsch.-Schr.XIV/77), Frankfurt/M. etc. 1982. [Wesker,Terson].
- Taylor, John Russell, *The Second Wave: British Drama for the Seventies*, London 1971. [Ayckbourn, P.Barnes,Bond,Brenton,Cregan,Gray,Hampton,Hare,Nichols,Mercur,Orton,Stoppard,Storey,Terson, Wood].

D Y L A N T H O M A S

[mainly on *UNDER MILK WOOD*]

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Ackerman, John, *Dylan Thomas: His Life and Work*, London 1964 [re *UMW*: 171-183, 190-201].
- Ackerman, John, "The Welsh Background", in: C.B. Cox (ed.), *Dylan Thomas: A Collection of Critical Essays*, Englewood Cliffs, NJ, 1966, 25-44.
- Ackerman, John, *Welsh Dylan: Dylan Thomas' Life, Writing, and His Wales*, Cardiff 1979.
- Ackerman, John, "La recherche du temps gallois: Dylan Thomas's Development as a Prose Writer", *Anglo-Welsh Review* 83 (1986), 86-95.
- Arrowsmith, William, "Menander and Milk Wood", [rev.-art.Thomas,*UMW*], *Hudson Review* 7 (1954) Summer, 291-296.
- Baro, Gene, "The Orator of LLareggub", [rev.-art.Thomas,*UMW*], *Poetry* 87 (1955) 2, 119-122.
- Bauer, Matthias, "'But the names remain': Dylan Thomas's 'Return Journey'", *Connotations* 8 (1998/99) 1, 93-111.
- Bayley, John, *The Romantic Survival: A Study in Poetic Evolution*, London, repr., 1958 [¹1957]. [re Thomas: 186-227].
- Bernard, Jacqueline, "La topographie poétique de Dylan Thomas: *Le Bois Lacté* entre *La Carte du Tendre* et *Le Pays du Ciel*", *Etudes Anglaises* 25 (1972), 261-271.
- Berryman, John, "After Many a Summer: Memories of Dylan Thomas", *TLS* (1993) 3 Spe., 13-14.
- Bollier, E.P., "Love, Death, and the Poet - Dylan Thomas", *Colorado Quarterly* (1954) Spring, 386-407.
- Brinnin, John Malcolm, *A Casebook on Dylan Thomas*, New York 1960. [contents: 10 Poems by D.T./Francis Scarfe, "Dylan Thomas: A Pioneer"; G.S.Fraser, "Dylan Thomas"; W.S.Merwin, "The Religious Poet"; John Wain, "Dylan Thomas: A Review of His Collected Poems"; Elder Olson, "The Nature of the Poet"; Henry Treece, "Gerald Manley Hopkins and Dylan Thomas" - "Is Dylan a Fake?"; Derek Stanford, "Critics, Style and Value"; William Arrowsmith, "From: *The Wisdom of Poetry*"; Dylan Thomas, "Replies to an Enquiry" - "Return Journey" - "From: *Dylan Thomas Letters to Vernon Watkins*"; William Empson, "Review of *Collected Poems* and *Under Milk Wood*"; Geoffrey Grigson, "How Much Me Now Your Acrobatics Amaze" - "Recollections of Dylan Thomas"; Edith Sitwell, "Dylan Thomas"; Kenneth Rexroth, "From the Introduction to *The New British Poets*"; Horace Gregory, "The Romantic Heritage of Dylan Thomas"; Stuart Holroyd, "Dylan Thomas and the Religion of Instinctive Life"; Elizabeth Hardwick, "America and Dylan Thomas"; Robert Graves, "From: 'These Be Your Gods, O Israel!'"'; Karl Shapiro, "Dylan Thomas"; Harvey Breit, "Talks with Dylan Thomas"; Martin Shuttleworth, "Without Apologies"; John Malcolm Brinnin, "From: *Dylan Thomas in America*"; Caitlin Thomas, "From: *Leftover Life to Kill*"; Alastair Reid, "A First Word"; Pamela Hansford Johnson, "A Memoir"; Bill Read, "A Visit to Laugharne"; Winfield Townley Scott, "The Death, and Some Dominions of It"; Augustus John, "Dylan Thomas and Company"; "From: Dylan Thomas: Memories and Appreciations: I. Daniel Jones, III. Louis MacNeice, IV. Marjorie Adix"; Howard Moss, "Dylan Thomas"].
- Brinnin, John Malcolm, "From: *Dylan Thomas in America*", in: id. (ed.), *A Casebook on Dylan Thomas*, New York 1960, 200-240.
- Broy, Evelyn J., "The Enigma of Dylan Thomas", *Dalhousie Review* 45 (1966), 498-508.
- Cleverdon, Douglas, *The Growth of Milk Wood*, London 1969.
- Cox, C.B. (ed.), *Dylan Thomas: A Collection of Critical Essays*, Englewood Cliffs, NJ, 1966. [contents: John Wain, "Dylan Thomas: A Review of His Collected Poems"; David Daiches, "The Poetry of Dylan Thomas"; John Ackerman, "The Welsh Background"; Elder Olson, "The Universe of the Early Poems"; Winifred Nowotny, "There was a Saviour"; Ralph Maud, "Last Poems"; William Empson, "Collected Poems and Under Milk Wood"; Raymond Williams, "Dylan Thomas's Play for Voices"; David Holbrook, "A Place of Love: *Under Milk Wood*"; Annis Pratt, "Dylan Thomas's Prose"; Robert M. Adams, "Crashaw and Dylan Thomas: Devotional Athletes"; John Bayley, "Dylan Thomas"; Karl Shapiro, "Dylan Thomas"].
- Davenport, Diana, "The Malting House Summer", *New Review* 3 (1976-77) Oct., 66-70.
- Davies, James A., *Dylan Thomas's Places: A Biographical and Literary Guide*, Sketty/Swansea 1987.
- Davies, Walford (ed.), *Dylan Thomas: New Critical Essays*, London 1972. [contents: John Wain, "Druid of Her Broken Body"; Raymond Stephens, "Self and World: The Earlier Poems"; John Bayley, "Chains and the Poet"; C.J.Rawson, "Randy Dandy in the Cave of Spleen: Wit and Fantasy in Thomas (With Comments on Pope, Wallace Stevens, and Others)"; Martin Dodsworth, "The Concept of Mind and the Poetry of Dylan Thomas"; Walford Davies, "The Wanton Starer"; David Holbrook, "The Code of Night: The 'Schizoid Diagnosis' and Dylan Thomas"; John Fuller, "The Cancered Aunt on Her Insanitary Farm"; F.W.Bateson, "The Conversation of Prayer: An Anglo-Welsh Poem"; Alastair Fowler, "Adder's Tongue on Maiden Hair: Early Stages in Reading 'Fern Hill'"; Laurence Lerner, "Sex in Arcadia: *Under Milk Wood*"].
- Davies, Walford, *Dylan Thomas*, Milton Keynes/Philadelphia, PA, 1986.
- Davies, Jason Walford, "'The wild echoes flying': An Allusion to Tennyson's *The Splendour Falls* in Dylan Thomas's *Under Milk Wood*", *Notes and Queries* 44 (1997) 3, 360.
- Davis, Cynthia, "The Voices of 'Under Milk Wood'", *Criticism* 17 (1975) Winter, 74-89.
- Dudkiewicz, Jadwiga, "Dylan Thomas's 'Under Milk Wood'", *Kwartalnik Neofilologiczny* 24 (1977) 4, 527-541.
- Dupe, F.W., "(Theater Chronicle): 'Isn't Life a Terrible Thing, Thank God'" [re Thomas/Osborne], *Partisan Review* 25 (1958) Winter, 122-126.
- Empson, William, "Review of *Collected Poems* and *Under Milk Wood*" [from: *The New Statesman and Nation* (1954) 15 May], in: John Malcolm Brinnin (ed.), *A Casebook on Dylan Thomas*, New York 1961, 110-114. [also in: Graham Martin/P.N.Furbank (eds.), *Twentieth Century Poetry: Critical Essays and Documents*, Milton Keynes 1975, 389-392].
- Empson, William, "Dylan Thomas", *Essays in Criticism* 13 (1963) April, 205-207.
- Ferris, Paul, *Dylan Thomas*, Harmondsworth 1978. [¹1977].
- Fitzgibbon, Constantine, *The Life of Dylan Thomas*, London 1965.
- Fraser, G.S., "Dylan Thomas", in: John Malcolm Brinnin (ed.), *A Casebook on Dylan Thomas*, New York 1961, 34-58.
- Fraser, G.S., *Dylan Thomas*, (Writers & Their Work 90), Harlow, rev. ed. 1969.
- Gingerich, Martin, "Dylan Thomas: Curse - Bless", *Anglo-Welsh Review* (1973), 178-182.
- Greenway, William, "Dylan Thomas and 'The Flesh's Vision'", *College Literature* 16 (1989) 3, 274-280.

- Haas, Rudolf, "Dylan Thomas: *Under Milk Wood*", in: Horst Oppel (ed.), *Das moderne englische Drama*, Berlin 1966, 288-301.
- Hamel, Bernard, "Un effet de saturation poétique: sur l'introit d'*Under Milk Wood*", *Références* 9 (1987), 11-19.
- Hardy, Barbara, "Region and Nation: R.S. Thomas and Dylan Thomas", in: R.P. Draper (ed.), *The Literature of Region and Nation*, London 1989, 93-107.
- Heilman, Robert Bechtold, *The Ways of the World: Comedy and Society*, Seattle/London 1978. [Hampton, Fry, Osborne, Nichols, Shaffer, Arden, Orton, Behan, Storey, Gray, Stoppard, Pinter, D. Thomas, Kops].
- Hewes, Henry, "The Backward Town of Llareggub" [re Thomas, *UMW*], *Saturday Review of Literature* (1953) 6 June, 24-25.
- Holbrook, David, *Llareggub Revisited: Dylan Thomas and the State of Modern Poetry*, London 1962. [re *UMW*: "A Place of Love": *Under Milk Wood*", 194-234. (also in: C.B. Cox, ed., *Dylan Thomas: A Collection of Critical Essays*, Englewood Cliffs, NJ, 1966, 99-116.)]
- Holbrook, David, *Dylan Thomas: The Code of Night*, London 1972. [re *UMW*: "Laughing Delightedly at Hate: *Under Milk Wood*", 221-244.]
- Jones, Gwyn, *Background to Dylan Thomas and Other Explorations*, Oxford/New York 1992.
- Jones, T.H., *Dylan Thomas*, Edinburgh, repr. 1970, [1963].
- Kazin, Alfred, "The Posthumous Life of Dylan Thomas [1957]", in: id., *Contemporaries: From the 19th Century to the Present*, New York 1982, 197-207.
- Kerr, Walter, "Word Pictures" [re Thomas, *UMW*], in: id., *The Theater in Spite of Itself*, New York 1963, 78-82.
- Kershner, R.B., Jr., *Dylan Thomas: The Poet and His Critics*, Chicago 1976.
- Kershner, R.B., Jr., "Dylan Thomas (27 October 1914 - 9 November 1953)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit. Biogr. 13), Detroit 1982, 519-524.
- Kertzer, "Argument of the Hewn Voice": The Early Poetry of Dylan Thomas", *Contemporary Literature* 20 (1979) Summer, 292-315.
- Korg, Jacob, *Dylan Thomas*, (Twayne's English Authors Series 20), New York 1965.
- Lahey, Philip A., "Dylan Thomas: a Reappraisal", *Critical Survey* 5 (1993) 1, 53-65.
- Lerner, Laurence, "Sex in Arcadia: *Under Milk Wood*", in: Walford Davied (ed.), *Dylan Thomas: New Critical Essays*, London 1972, 262-282.
- Lewis, Peter, "Under Milk Wood as Radio Poem", in: id. (ed.), *Papers of the Radio Literature Conference [Durham] 1977*, vol.2, Durham 1978, 137-156.
- Lewis, Peter, "The Radio Road to Llareggub" [re Thomas, *UMW*], in: John Drakakis (ed.), *British Radio Drama*, Cambridge etc. 1981, 72-110.
- Lewis, Peter, "Before the Years of Broadcasting Fame: Dylan Thomas and the BBC, 1932-1945", *Durham University Journal* 56 (1995) 1, 129-137.
- Limper, Paul, "Dylan Thomas", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 552-566.
- Martin, Graham/Furbank, P.N., *Twentieth Century Poetry: Critical Essays and Documents*, London 1975, [re D. Thomas: 383-392].
- Marland, Michael (ed.), *Dylan Thomas*, (The Times Authors 3), London 1970. [miscellaneous rev.-art. & other articles & documents, cf. also: Thomas, *Return Journey*].
- Martin, J.H., "(Letters to the Editor:) Dylan Thomas", *TLS* (1964) 19 Mar., 235.
- Maud, Ralph N., "Holbrook vs. Thomas", *Essays in Criticism* 13 (1963) 1, 86-88.
- Maxwell, Glyn, "The Welsh Play" [rev.-art. stage version of Thomas, *UMW*], *TLS* (1995) 5 May, 20.
- Mayoux, Jean-Jacques, "Dylan Thomas au Bois Lacté", *Critique* 27 (1971), 675-687.
- Meller, Horst, "Zwischen Laugharne und Llareggub: Zur Entstehungsgeschichte von Dylan Thomas' *Under Milk Wood*", in: Dieter Riesner/Helmut Gneuss (eds.), *Festschrift für Walter Hübner*, Berlin 1964, 327-336.
- Meller, Horst, "Zum literarischen Hintergrund von Dylan Thomas' *Under Milk Wood*", *Die Neueren Sprachen* N.F. 15 (1966), 49-58.
- Meller, Horst, "Dylan Thomas", in: Rudolf Sühnel/Dieter Riesner (eds.), *Englische Dichter der Moderne: Ihr Leben und Werk*, Berlin 1971, 489-509.
- Moynihan, William T., *The Craft and Art of Dylan Thomas*, Ithaca, NY, 1966. [re *UMW*: "Beyond Good and Evil", 282-296].
- Murdoch, Brian, "Überhaupt nichts los: Some Comments on Alfred Andersch and Dylan Thomas", *Neophilologus* 75 (1991), 11-20.
- Parsons, E.M., *Notes on Dylan Thomas's 'Under Milk Wood'*, (Study-Aid Series), London 1977.
- Peach, Linden, *The Prose Writings of Dylan Thomas*, Basingstoke/London 1988.
- Perkins, D.C., *The World of Dylan Thomas*, n.p. (Celtic Educational Services Ltd.) 1975.
- Phillips, Arthur, "Dylan Under Milkwood", *South Atlantic Quarterly* 78 (1979), 428-435.
- Poole, Richard, "Dylan Thomas and Byron: Two Instances of Indebtedness", *Anglo-Welsh Review* 24 (1975) Spring, 119-124.
- Porter, Peter, "Spring in Lallreggub" [re Thomas, *UMW*], *New Statesman* (1969) 27 June, 911.
- Rea, J., "A Topographical Guide to *Under Milk Wood*", *College English* 25 (1964) April, 535-542.
- Rees, Alan, "Dylan Thomas and the BBC - A.R. tells the Story of a Relationship", *Listener* (1973), 516-521.
- Schopf, Alfred, "Especially When the October Wind" von Dylan Thomas: Ein poetologisches Gedicht?", *Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft (Berlin)* 28 (1987), 99-113.
- Seib, Kenneth, "Portrait of the Artist as a Young Dog: Dylan's *Dubliners*", *Modern Fiction Studies* 24 (1978) 2, 239-246.
- Sinclair, Andrew, "Destroyer and Preserver", in: id., *Dylan Thomas: Poet of His People*, London 1975, 192-203.
- Sion, Georges, "Dylan Thomas: Au Bois lacté", *Revue Générale Belge* (1972) Jan., 93-95.
- Stanford, Derek, *Dylan Thomas: A Literary Study*, London 1954. [re *UMW*: 169-188].
- Sutton, Philip C., "Dylan Thomas's 'Under Milk Wood': A Case Study in the Production of Radio Drama", in: Pilar Abad/José M. Barrio/José M. Ruiz (eds.), *Estudios en lengua inglesa del siglo XX* (2), Valladolid 1994, 289-297.
- Talbot, Norman, "Polly's Milk Wood and Abraham's Bosom", *Southern Review* 1 (1965) 4, 33-43.
- Thieme, Hans Otto, "Dylan Thomas: *Under Milk Wood* (1954)", in: Horst Prießnitz (ed.), *Das englische Hörspiel*, Düsseldorf 1977, 52-66 & 360-363.
- Thieme, Hans Otto/Horst Groene, "Dylan Thomas' *Under Milk Wood*: Ein Spiel der Stimmen", in: Horst Groene (ed.), *Das Hörspiel im Englischunterricht: Theorie und Praxis*, (ISL 26), Paderborn 1980, 178-198.
- Thomas, Dylan, "Notes on the Art of Poetry (1951)", in: Graham Martin/P.N. Furbank (eds.), *Twentieth Century Poetry: Critical Essays and Documents*, Milton Keynes 1975, 383-388.
- Thomas, Dylan, "Llareggub: A Piece for Radio Perhaps", *Botteghe Oscure* 9 (1952), 124-155.
- Thomas, Dylan, "Three Letters", *Botteghe Oscure* 13 (1954), 93-102.
- Thomas, Dylan, "(Facsimile of) BBC Script *Return Journey* (reproduced slightly smaller for the Times Authors, No. 3, on Dylan Thomas)", in: Michael Marland (ed.), *Dylan Thomas*, (The Times Authors 3), London 1970. [cf. Marland, above].
- Tinkler, Valeria, "Dylan Thomas as Poet and Story-Teller", *Dutch Quarterly Review of Anglo-American Letters* 11 (1981), 222-237.
- Tyler, Parker, "Pride and Prejudice in Poetic Drama" [re Thomas, *UMW*], *Poetry* 91 (1958) Feb., 333-335.
- Tynan, Kenneth, "Prose and the Playwright", *Atlantic* 194 (1954) Dec., 72 & 74.
- Volsik, Paul, "Neo-Romanticism and the Poetry of Dylan Thomas", *Etudes Anglaises* 41 (1989), 39-54.
- Wells, Henry W., "Voice and Verse in Dylan Thomas' Play", *College English* 15 (1954) May, 438-444.
- Werth, Paul, "Extended Metaphor - a Text-World Account", *Language and Literature* 3 (1994) 3, 79-103.
- Williams, Raymond, "Dylan Thomas's Play for Voices", *Critical Quarterly* 1 (1959) Spring, 18-26. [also in: C.B. Cox (ed.), *Dylan Thomas: A Collection of Critical Essays*, Englewood Cliffs, NJ, 1966, 89-98].
- Zambardi Mall, G.J., "Dylan Thomas's Wales in His Writings", in: James A. Davies et al. (eds.), *Writing Region and Nation: proceedings of the 4th International Conference on the Literature of Region and Nation, University of Wales, Swansea 20-24 July 1992*, Swansea 1994, 573-579.

JOHN WAIN

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand 06.03.03]

- Albèrès, R.M., "Renaissance du roman picaresque", *Revue de Paris* (1968) Feb., 46-53.
- Allsop, Kenneth, *The Angry Decade: A Survey of the Cultural Revolt of the 1950s*, London 1964, 51-93.
- Anderson, David, *The Tragic Protest: A Christian Study of Some Modern Literature*, London 1969. [Wain: 49-51].
- Anon., "Ho Fiducia nella vecchia Inghilterra: Conversazione con John Wain", *La Fiera letteraria* (1968) 17 Oct., 14-15.
- Antor, Heinz, *Die Narrativik der Angry Young Men: Eine Studie zur literaturdidaktischen Bedeutung rezeptionslenkender Gruppenstereotypen*, Heidelberg 1989, 161-207.
- Bailhache, "Angry Young Men", *Les Langues modernes* 52 (1958), 143-158.
- Ball, Patricia, "The Photographic Art", *Review of English Literature* 3 (1962) April, 50-58.
- Barnes, Hugh, "Town, Gown, Frown", [rev.-art.WRM] *Observer* (1988) 26 June, 42.
- Barnes, Julian, "Given the I" [Wain's poetry], *New Statesman* (1976) 19 Nov., 725-726.
- Benedictus, David, "Dreaming Spires and Windsocks" [rev.-art.WRM], *Punch* (1988) 1 July, 52-53.
- Bergonzi, Bernard, "The Novel No Longer Novel", *Listener* (1963) 19 Sep., 415-416.
- Bluestone, George, "John Wain and John Barth: The Angry and the Accurate", *Massachusetts Review* 1 (1960), 582-589.
- Bode, Carl, "The Redbrick Cinderellas", *College English* 20 (1959) Apr., 331-337.
- Bogan, Louise, "Books: Poetry for Today - Verse", *New Yorker* 34 (1958) 30 Sep., 146 & 149-151.
- Borgmeier, Raimund, "Welt im Kleinen: Kinder als Zentralcharaktere in der modernen englischen short story", *Poetica* 5 (1972), 98-120.
- Boyd, William, "Fond Reminiscences" [rev.-art.Dear Shadows], *London Magazine* 26 (1986) 1-2, 154-157.
- Bradbury, Malcolm, "Literary Culture in England Today", *Listener* (1962) 9 Aug., 209-211.
- Broich, Ulrich, "Tradition & Rebellion: Zur Renaissance des pikaesken Romans in der englischen Literatur der Gegenwart", *Poetica* 1 (1967), 214-229.
- Chavda, Pravinsinh, "The Future of the Novel", *Modern Review* 132 (1973) 4 April, 309-312.
- Coe, Jonathan, "Narc-isis" [rev.-art.WRM], *Guardian* (1988) 24 June, 30.
- Cooper, William, "Reflections on Some Aspects of the Experimental Novel", *International Literary Annual* 2 (1959), 29-36.
- Coulomb, Claude/Albert Hamm/Anne Le Guilly/Jean Paira-Pemberton, "Problèmes du texte: 1.Rôles et paroles, 2. Compensations, 3. Dispositif énonciatif et stratégie narrative", *Recherches anglaises et américaines* 7 (1974), 141-190.
- Cox, C.B., *The Free Spirit: A Study of Liberal Humanism in the Novels of George Eliot, Henry James, E.M. Forster, Virginia Woolf, Angus Wilson*, London/New York/Toronto 1963, 157-161.
- Dixon, Terrell F., "The Use of Literary History in *Hurry On Down*", *Notes on Contemporary Literature* 2 (1972) March, 6-7.
- Dooley, D.J., "Some Uses and Mutations of the Picaresque", *Dalhousie Review* 37 (1958) Winter, 363-377.
- Douglass, Wayne J./Robert G. Walker, "'A Moralistic Perchance Appears': John Wain's *Hurry On Down*", *Renascence* 31 (1978) 5, 43-50.
- Engelborghs, M., "Engelse letteren: John Wain en Iris Murdoch", *Dietsche Warande en Belfort* 58 (1958) 1, 50-56.
- Estell, H.M., "Philosophy's Dry Light", *Queen's Quarterly* 71 (1964) 2, 226-237.
- Esty, William, "The Old in Heart", *Nation* 186 (1958) 26 Apr., 373-376.
- Festerling, Georg, *Die Frau im zeitgenössischen englischen Roman (1953-1975)*, (Stud.z.engl.Lit.18), Bonn 1978.
- Fiedler, Leslie A., "Class War in British Literature", in: id., *No! in Thunder: Essays on Myth and Literature*, Boston, MA, 1960, 189-207.
- Firbas, Jan, "On the Thematic and the Non-Thematic Section of the Sentence", in: *Style and Text: Studies Presented to Nils E. Enkvist*, Stockholm 1975, 317-334.
- Gerard, Albert, "Nouvelle vague britannique: Les Jeunes Hommes furieux" [Amis,Wain,Braine, Osborne], *Revue Générale Belge* (1960) Feb., 21-30.
- Gerard, Martin, "Goodbye to All That: A Child's Guide to Two Decades", *X: A Quarterly Magazine* 1 (1959) Nov., 114-120.
- Gindin, James, "The Moral Center of John Wain's Fiction", in: id., *Postwar British Fiction: New Accents & Attitudes*, Berkeley/Los Angeles 1963, 128-144.
- Gindin, James, "Well Beyond Laughter: Directions from Fifties Comic Fiction", *Studies in the Novel* 4 (1971) Winter, 357-364.
- Gindin, James, "Wain, John (Barrington)", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 1289-1292 [= 1st ed. of following title].
- Gindin, James, "Wain, John (Barrington)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 912-914 [= 5th ed. of preceding title].
- Halio, Jay L., "Fiction About Fiction" [rev.-art. PT], *Southern Review* 17 (1981), 225-234.
- Harkness, Bruce, "The Lucky Crowd - Contemporary British Fiction", *English Journal* 47 (1958) Oct., 387-397.
- Harvey, W.J., "Have You Anything to Declare? or Angry Young Men: Facts and Fiction", *International Literary Annual* 1 (1958), 47-59.
- Hatziolou, Elizabeth, *John Wain: A Man of Letters*, London: Pisces Press, 1997.
- Henfrey, Norman V., "The Angry Young Men: Les raisons d'une colère" [Movement,Wain,Amis,Braine, Waterhouse], *Culture* 27 (1966), 176-194.
- Heppenstall, Rayner, *The Fourfold Tradition: Notes on the French and English Literatures with Some Ethnological and Historical Asides*, London 1961, 213-249 [Amis/Wain/Thomas/Osborne/Snow].
- Herrero, Javier, "Renaissance Poverty and Lazarillo's Family: The Birth of the Picaresque Genre", *PMLA* 94 (1979) Oct, 876-886.
- Hilton, Frank, "Britain's New Class", *Encounter* 10 (1958) Feb., 59-63.
- Holloway, John, "Tank in the Stalls: Notes on the 'School of Anger'", *Hudson Review* 10 (1957), 424-429.
- James, Clive, "John Wain, 1925-: Unsolicited Letters to Five Artists" [parody], in: Simon Brett (ed.), *The Faber Book of Parodies*, London 1984, 344-348.
- Karl, Frederick R., *The Contemporary English Novel*, New York 1962. [220-237].
- Katona, Anna, "The Decline of the Modern in Recent British Fiction", *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 13 (1965), 35-44.
- Kemp, Peter, "An Obvious Overdose of the Oxford Way of Sex" [rev.-art.WRM], *Sunday Times* (1988) 26 June, [no page].
- Kermode, Frank, "The House of Fiction: Interviews with Seven English Novelists", *Partisan Review* 30 (1963) Spring, 77-79.

- Kermode, Frank, "Past-Praiser", [rev.-art. *Dear Shadows*], *London Review of Books* (1986) 5 June, 10.
- Kolich, Augustus M., "John Wain (14 March 1925-)", in: Bernard Oldsey (ed.), *British Novelists 1930-1959*, (Dict. of Lit. Biogr. 15), Detroit 1983, 542-548.
- Kreuzer, Ingrid, *Entfremdung und Anpassung: Die Literatur der Angry Young Men im England der fünfziger Jahre*, München 1972, 26-38 & 41-49.
- Kroll, Morton, "The Politics of Britain's Angry Young Men", *Western Political Quarterly* 12 (1959), 555-557.
- Kuna, F.M., "Current Literature 1970-II", *English Studies* 52 (1971), 473-483.
- Larkin, Philip et al., "The Writer in His Age", *London Magazine* 4 (1957) 5, 51-53.
- Lehmann, John, "The Wain-Larkin Myth: A Reply to John Wain", *Sewanee Review* 66 (1958) Winter, 578-587.
- Lehmann, John, "English Lettees in the Doldrums?", *Texas Quarterly* 4 (1961) Autumn, 56-63.
- Levi, Peter, "Sweetness and the Struggle: John Wain" [obituary], *Guardian Weekly* (1994) 5 June, 23.
- Lodge, David, "The Contemporary Novel and All That Jazz", *London Magazine* n.s. 2 (1962) Aug., 73-80.
- Malcolm, Donald, "The Figure in the Linoleum", *New Yorker* 34 (1958) 21 June, 88-90 & 93-94.
- Martz, Louis L., "New Books in Review - Recent Poetry: Roethke, Warren, and Others" [*Wildtrack*], *Yale Review* 56 (1967) Winter, 275-284.
- Matthews, Peter, "A View from the Common Room", [rev.-art. C] *Observer* (1990) 28 Oct., 63.
- McDowell, Frederick P.W., "'The Devious Involutions of Human Character and Emotions': Reflections on Some Recent British Novels", *Wisconsin Studies in Contemporary Literature* 4 (1963) Autumn, 339-366.
- McDowell, Frederick, "Time of Plenty: Recent British Novels", *Contemporary Literature* 13 (1972) Summer, 361-394. [rev.-art. Amis, GM, G20; Braine, SWMTM; Greene, TWMA; Kops, WW; Lessing, BDH; Murdoch, FHD, AM; Sillitoe, SL; Snow, LT; Spark, DS; Wain, WH].
- Mellown, Elgin W., "Steps Toward Vision: The Development of Technique in John Wain's First Seven Novels", *South Atlantic Quarterly* 68 (1969) Summer, 330-342.
- Mertner, Edgar, "Der Roman der jungen Generation in England", in: Gerhard Müller-Schwefe/Hermann Metzger (eds.), *Sprache und Literatur Englands und Amerikas - III: Die wissenschaftliche Erschließung der Prosa - Lehrgangsvorträge der Akademie Coburg*, Tübingen 1959, 101-123.
- Millgate, Michael, "An Uncertain Feeling in England", *New Republic* 137 (1957) 9 Sep., 16-17.
- Morris, John N., "John Wain's Samuel Johnson", *Hudson Review* 28 (1975), 279-284.
- Morrison, Blake, *The Movement: English Poetry and Fiction of the 1950s*, Oxford etc. 1980.
- O'Connor, William van, "The New University Wits", *Kenyon Review* 20 (1958) Winter, 38-50.
- O'Connor, William van, "John Wain: The Will to Write", (*Wisconsin Studies in Contemporary Literature* 1 (1960) Winter, 35-49.
- O'Connor, William van, "Two Types of 'Heroes' in Post-War British Fiction", *PMLA* 77 (1962) Mar., 168-174.
- O'Connor, William van, *The New University Wits and the End of Modernism*, Carbondale, IL, 1963.
- Quinton, Anthony, "A Refusal to Look: On the Post-War Novel and Reality", *Listener* 52 (1954) 22 July, 138-139.
- Rippier, Joseph Storey, *Some Postwar English Novelists*, (Stud. z. Sprache & Lit. Engl. 1) Frankfurt/M. etc. 1965, 138-139 & 159-174 & 176-177.
- Roper, Derek, "Tradition and Innovation in the Occidental Lyric of the Last Decade: I. English Poetry and the Tradition, 1950-1960", *Books Abroad* 34 (1960) Autumn, 344-348.
- Rothermel, Wolfgang P., "John Wain", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 133-149.
- Salwak, Dale, *John Wain*, (Twayne's Engl. Authors Series 316), Boston, MA, 1981.
- Salwak, Dale, *Interviews with Britain's Angry Young Men*, (Lit. Voices 2/The Milford Series: Popular Writers of Today 39), San Bernardino, CA, 1984, 67-81.
- Schlegelmilch, Wolfgang, "John Wain: *Manhood*", in: Hermann J. Weiland (ed.), *Insight V: Analyses of Twentieth-Century British and American Fiction*, Frankfurt/M. 1981, 156-163.
- Schleussner, Bruno, *Der neopikareske Roman: Pikareske Elemente in der Struktur moderner englischer Romane 1950-1960*, (Abh. z. Kunst-, Musik- & Lit.-Wiss. 61), Bonn 1969.
- Schleussner, Bruno, "John Wain, 'A Message from the Pig-Man'", in: Karl Heinz Göller/Gerhard Hoffmann (eds.), *Die englische Kurzgeschichte*, Düsseldorf 1973, 317-326 & 395-396.
- Schwend, Joachim, *John Wain: Schriftsteller und Kritiker*, (Angl. Forschgn. 173), Heidelberg 1984.
- Sissman, L.E., "The Aftermath of Anger" [rev.-art. WH], *New Yorker* (1970) 14 Nov., 205-207.
- Skelton, Robin, *The Poet's Calling*, London/New York 1975, 116-118.
- Spann, Ekkehard, "*Problemkinder*" in der englischen Erzählkunst der Gegenwart (*Greene-Angus Wilson-Wain-Amis-Murdoch-Golding-Braine-Sillitoe*), Diss. Tübingen 1970.
- Spender, Stephen, "(London Letter: Anglo-Saxon Attitudes)" [Wain, Osborne], *Partisan Review* 25 (1958) Winter, 110-116.
- Spender, Stephen, "The Present Position of Poetic Writing in England", *Cairo Studies in English* (1961-62), 9-15.
- Stanford, Derek, "Thoughts on Contemporary Literature", *Contemporary Literature* 191 (1957), 234-238.
- Thwaite, Anthony, "A Mild Glow of Nostalgia" [DS], *Observer* (1986) 4 May, 23.
- Veen, Adriaan van der, "Boze jongelieden in een zich vernieuwend Engeland", *De Vlaamse Gids* 43 (1959), 232-236.
- Wain, John, "The Man in the Blue Suit Belt: English Literary Fauna, Their Habitat and Life-Cycle", *Saturday Review* (1956) 1 Dec., 15-17.
- Wain, John, "The Entertainer", *Listener* 57 (1957) 2 May, 710-712.
- Wain, John, "The Writer in His Age", *London Magazine* 4 (1957) 5, 51-53 [cf. also: Larkin et al.].
- Wain, John, "English Poetry: The Immediate Situation", *Sewanee Review* 65 (1957), 353-374.
- Wain, John, "A Young Man Who is Not Angry: How It Strikes a Contemporary", *Twentieth Century* 161 (1957) Mar., 227-236.
- Wain, John, *Preliminary Essays*, London etc. 1957. [contains: Restoration Comedy and its Modern Critics; Ovid in English; The Liberation of Wordsworth; 'A Stranger and Afraid': Notes on Four Victorian Poets; The Quality of Arnold Bennett; Three Contemporary Poets: I. The Reputation of Ezra Pound, II. Ambiguous Gifts: Notes on the Poetry of William Empson, III. Dylan Thomas: A Review; The Literary Critic in the University].
- Wain, John, "Along the Tightrope", in: Tom Maschler (ed.), *Declaration*, London 1958, 86-106.
- Wain, John, "Comment on Widowhood", *New Yorker* 35 (1959) 11 Apr., 156-162.
- Wain, John, "Why Write Verse Drama?", *London Magazine* 7 (1960) Feb., 58-63.
- Wain, John, "London Letter", *Hudson Review* 15 (1960) Summer, 253-260.
- Wain, John, "The Conflict of Forms in Contemporary English Literature", *Critical Quarterly* 4 (1962), 7-30 & 101-119.
- Wain, John, "Modernism Revisited: *The Struggle of the Modern* by Stephen Spender", *Observer* (1963) 3 Mar., 22.
- Wain, John, "Notes on Imagination and Judgement", *TLS* (1963) 26 July, 561.
- Wain, John, *Essays on Literature and Ideas*, London etc. 1963. [contains: The Conflict of Form in Contemp. Eng. Lit.; The Mind of Shakespeare; An Introduction to Pope; Byron: the Search for Identity; Gerard Manley Hopkins: An Idiom of Desperation; Four Contemporary Critics: I. T.S. Eliot, II. Edmund Wilson, III. R.P. Blackmur, IV. Cyril Connolly; Four *Observer* Pieces: S.J. Perelman-John Betjeman-Samuel Johnson-Answer to a Letter from Joe; George Orwell (I); George Orwell (II); A Note on George Ade; *Little Dorrit*; Education: For Assent or Dissent?; A Visit to India].
- Wain, John, "Theodore Roethke", *Critical Quarterly* 6 (1964) 4, 322-338.
- Wain, John, "Engagement or Withdrawal? Some Notes on the Work of Philip Larkin", *Critical Quarterly* 6 (1964) 2, 167-178.
- Wain, John, "Notes & Topics: C.S. Lewis", *Encounter* 22 (1964) May, 51-56.

- Wain, John, "On T.S.Eliot", *Langues Modernes* 59 (1965) May-June, 115-119.
- Wain, John, "Notes & Topics: Letter from Oxford - Electing a Poet", *Encounter* 26 (1966) Apr., 51-52.
- Wain, John, "E Pluribus Unum", *New Republic* 156 (1967) 27 May, 25-28.
- Wain, John, "The Other-Worldly Eye" [on:Golding,*Pyramid*], *Observer* (1967) 4 June, 23.
- Wain, John, "[contribution - no title - on the English short story]", in: Anon., "The International Symposium on the Short Story, Part II", *Kenyon Review* 31 (1969), 83-85.
- Wain, John, "To Criticize the Critic: On 'Men of Letters'", *Encounter* 33 (1969) Nov., 75-87.
- Wain, John, "Women's Work" [rev.-art.IM,BD], *New York Review of Books* (1969) 24 Apr., 38-40.
- Wain, John, "The Professional Viewpoint", in: Anon., "The Professional Viewpoint", *Twentieth Century Studies* 1 (1969) Nov., 109-130 [Wain: 128-130].
- Wain, John, "Art, if You Like: On Larkin as Jazz Critic", *Encounter* 34 (1970) May, 68-71.
- Wain, John, "A Salute to the Makers", *Encounter* 35 (1970) Nov., 51-59.
- Wain, John, "Dear George Orwell: A Personal Letter", *American Scholar* 52 (1982-83) 1, 21-37.
- Wain, John, *A House for the Truth: Critical Essays*, London/Basingstoke 1972. [contains: A Salute to the Makers;The Vanishing Critic;Radio Till Now;Orwell in the Thirties;'To Write for My Own Race':Notes on the Fiction of Flann O'Brien;Dr Johnson's Poetry;The Meaning of *Dr Zhivago*;Thinking Russian;The New Puritanism,the New Academism,the New,the New...].
- Wain, John, *Professing Poetry*, New York 1978. [contains: Alternative Poetry;The Poetry of W.H.Auden;Homage to Emily Dickinson;On the Breaking of Forms;The Poetry of Philip Larkin;Reflections on the First Night of *Comus*;Poetry and Social Criticism;The Poetry of William Empson;Edward Thomas and Helen Thomas].
- Wain, John, "Remarks on the Short Story", *Les Cahiers de la nouvelle/Journal of the Short Story in English* No.2 (1984) Jan., 49-66.
- Wain, John, "The Importance of Philip Larkin", *American Scholar* 55 (1986), 349-364.
- Wain, John, *Dear Shadows: Portraits from Memory*, London 1986.
- Wain, John, "Personal View", *Sunday Times* (1988) 11 Sep., 64.
- Wain, John, [interviews, cf. Anon.1968, Kermode 1963, Salwak 1984]
- Weaver, Robert, England's Angry Young Men: Mystics, Provincials and Radicals", *Queen's Quarterly* 65 (1958) Summer, 183-194.
- Weber, Robert, "John Wain: 'A Message from the Pig-Man'", in: John V. Hagopian/Martin Dolch (eds.), *Insight II: Analyses of Modern British Literature*, Frankfurt/M.: Hirschgraben ⁴1975, 341-344.
- Weimann, Robert, "Die Literatur der *Angry Young Men*: Ein Beitrag zur Deutung englischer Gegenwarts-literatur", *Zeitschrift für Anglistik und Amerikanistik* [Bln-Ost] 7 (1959), 117-189.
- Williams, Raymond, "Realism and the Contemporary Novel" [Golding,Amis,Wain,Braine,Wilson], *Partisan Review* 26 (1959), 200-213.
- Woodhead, David, "Poet Wain Wins by 18 at Oxford", *Sunday Telegraph* (1973) 27 May [n.p.].
- Yvard, P., "John Wain: Révolte et Neutralité", *Etudes Anglaises* 23 (1970), 380-394.
- Zimmermann, Horst, "John Wain: *Young Shoulders* - Ein neuer Initiationsroman für die Sekundarstufe II", *Die Neueren Sprachen* 85 (1986) 3, 266-282.

KEITH WATERHOUSE

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 27.7.99]

- Anon., "The Gingerless Man" [rev.-art.Waterhouse,*Everything Must Go* = BS], *Time* (1969) 7 Mar., 85 & 86. [in another (internat.?) ed.: 62 & 64].
- Anon., [brief rev.of Waterhouse,BS =] "Everything Must Go", *New Yorker* (1969) 22 Mar., 140.
- Anon., "Waterhouse, Keith (Spencer)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 711-714.
- Churchill, Caryl, "(A Direction for Drama?) Not Ordinary, Not Safe", *Twentieth Century* 168 (1960), Nov., 443-451.
[Arden,Behan,Bolt,Kops,Lessing,Mortimer,Osborne,Pinter,Simpson,Waterhouse, Wesker].
- Churchill, Thomas, "Waterhouse, Storey, and Fowles: 'Which Way Out of the Room?'"', *Critique* 10 (1968) 3, 72-87.
- Coveney, Michael, "Brook Revels in His Brave New World" [rev.-art.Waterhouse,*Bookends*], *Observer* (1990) 4 Nov., 57.
- Coveney, Michael, "The Bit on the Side Takes Centre Stage" [rev.-art.Waterhouse,*OS*;Pinter,*NML*], *Observer* (1992) 8 Nov., 57.
- Faulks, Sebastian, "Rock of Sages", *Guardian/Part2* (1994) 20 Jan., 2-3.
- Gillett, Eric, "Regional Realism: Shelagh Delaney, Alun Owen, Keith Waterhouse, and Willis Hall", in: William A. Armstrong (ed.), *Experimental Drama*, London 1963, 186-203.
- Gindin, James, "Creeping Americanism", in: id., *Postwar British Fiction: New Accents and Attitudes*, Berkeley/Los Angeles 1963. [Waterhouse:108-115].
- Gindin, James, "Waterhouse, Keith (Spencer)", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago, IL 1972, 1210-1212 [= 1st ed.of Gindin ⁵1991].
- Gindin, James, "Waterhouse, Keith (Spencer)", in: Lesley Henderson/No%lle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 920-923 [= 5th ed.of Gindin 1972].
- Gray, Nigel, *The Silent Majority: A Study of the Working-Class in Post-War British Fiction*, London 1973. [Waterhouse: 47-72; Hines, Behan, Sillitoe, Storey, Naughton]
- Kreuzer, Ingrid, *Entfremdung und Anpassung: Die Literatur der Angry Young Men im England der fünfziger Jahre*, München 1972.
[Waterhouse,BL:76-87].
- Laing, Stuart, *Representations of Working-Class Life: 1957-1964*, London 1986. [esp.Sillitoe,Barstow, Delaney,Wesker,Waterhouse].
- Marcorelles, Louis, "Where Have You Been, Billy Boy?" [rev.-art.Waterhouse,BL], *Encore* No.6, 7 (1960) Nov.-Dec., 30-34.
- Naughton, John, "The Undress of Thought" [rev.-art.Waterhouse,B], *Observer* (1990) 1 Apr., 67.
- Naughton, John, "Mr Kettle Goes Off the Boil" [rev.-art.Waterhouse,UC], *Observer* (1992) 15 Mar., 65.
- Raban, Jonathan, *The Technique of Modern Fiction*, London 1968. [Waterhouse:141].
- Rabinovitz, Rubin, *The Reaction Against Experiment in the English Novel: 1950-1960*, New York/London 1967. [ch.1: "The Novelists of the 1950s: A General Survey",1-37;-> Waterhouse].
- Ratcliffe, Michael, "Singing the City Electric" [rev.-art.CL], *Observer* (Review) (1994) 13 Mar., 21.
- Schleussner, Bruno, *Der neopikareske Roman: Pikareske Elemente in der Struktur moderner englischer Romane 1950-1960*, (Abh.z.Kunst-, Musik-& Lit.-Wiss.61), Bonn 1969. [Amis,Wain,Waterhouse, Sillitoe,Braine].
- Schleussner, Bruno, "Keith Waterhouse", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 190-206.
- Schlueter, Paul, "Keith Waterhouse (6 February 1929-)", in: Bernard Oldsey (ed.), *British Novelists 1930-1959*, (Dict.of Lit.Biogr.15), Detroit 1983, 559-569.
- Schröder, Gottfried, "Keith Waterhouse, Billy Liar (1959)", in: Peter Freese/Liesel Hermes (eds.), *Der Roman im Englischunterricht der Sekundarstufe II: Theorie und Praxis*, (ISL 11), Paderborn 1977, 277-293.
- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, (Univ.Paperback 304), London 1969.
- Thompson, Judith, "Keith Waterhouse (6 February 1929-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict.of Lit.Biogr.13), Detroit 1982, 531-538.
- Tynan, Kenneth, *Tynan Right and Left: Plays, Films, People, Places, and Events*, London 1967. [Waterhouse/Hall,BL:18-20].
- Wyndham, Francis, "Book Reviews" [rev.-art.Waterhouse,BL], *London Magazine* 7 (1960) Jan., 70-71.

ARNOLD WESKER

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Adler, Thomas P., "The Wesker Trilogy Revisited: Games to Compensate for the Inadequacy of Words", *Quarterly Journal of Speech* 65 (1979), 429-438.
- Alvarez, A., "The Anti-Establishment Drama", *Partisan Review* 26 (1959), 606-61. [Wesker, Osborne, Behan, Delaney].
- Alvarez, A., "The Arts and Entertainment: Wesker's Trilogy", *New Statesman* (1960) 6 Aug., 182 & 184.
- Anderson, Michael, "Arnold Wesker and the Workers", *New Theatre Magazine* 1 (1960) Oct., 3-7.
- Anderson, Michael, "Arnold Wesker: The Last Humanist?", *New Theatre Magazine* 8 (1968) 3, 10-27.
- Anon., "Wesker, Arnold", in: *Crowell's Handbook of Contemporary Drama*, London 1971, 478-484.
- Anon., "The Translation Market" [discussion], *Gambit* No. 21, 6 (1972), 100-106. [Wesker, Hampton].
- Anon., *Notes on Arnold Wesker's Chips with Everything*, (Study-Aid Series), London etc. 1972.
- Anon., "[Theatre] Quarterly Symposium: Playwriting for the Seventies: Old Theatres, New Audiences, and the Politics of Revolution", *Theatre Quarterly* No. 24, 6 (1976-77), Winter, 35-78. [Arden, Wesker].
- Arden, John, "Chicken Soup with Barley: Review [1st publ. Sep. 1958]", in: Charles Marowitz/Tom Milne/Owen Hale (eds.), *The Encore Reader: A Chronicle of the New Drama*, (Univ. Pbk 323), London 1970, 92.
- Aubleren, Eckhard, "Reimagining Shylock: Shakespeare, Lessing, Wesker", *Archiv für das Studium der Neueren Sprachen* 227 (1990) 2, 241-255.
- Aylwin, A.M., *Notes on Arnold Wesker's Roots*, (Study-Aid Series), London etc. 1975.
- Bailey, Paul, "Raw Emotions: Arnold Wesker, *The Kitchen*", *TLS* (1994) 11 Mar., 20.
- Barker, Clive, "Wesker, Arnold", in: James Vinson (ed.), *Contemporary Dramatists*, New York ³1982, 825-828.
- Barker, Clive, "Wesker, Arnold", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 717-723.
- Beyer, Manfred, *Das englische Drama des 20. Jahrhunderts: Eine motiv- und bildgeschichtliche Untersuchung*, Tübingen/Basel 1996. [CWE, 97-115].
- Bornau, Manfred, *Studien zur Rezeption Arnold Weskers in der Bundesrepublik Deutschland*, (Europ. Hochsch.-Schr. XIV/73), Frankfurt/M. etc. 1979.
- Bowen, John, "Accepting the Illusion", *Twentieth Century* 169 (1961) Feb., 153-165.
- Bowering, Peter, "Wesker's Quest for Values", *ADAM - Arts, Drama, Architecture, Music* nos. 401-403 (1977-78), 69-85.
- Bredella, Lothar, "Die Intention und Wirkung literarischer Texte: Arnold Weskers *Chips with Everything* und Harold Pinters *The Birthday Party*", *Der fremdsprachliche Unterricht* Nr. 25, 7 (1973) 1, 34-49.
- Breitbach, Joseph, "Unakademische Betrachtungen zu einem gut gemachten Stück", *Jahrbuch der deutschen Akademie für Sprache und Dichtung* [Darmstadt] (1969), 99-105. [Wesker, K].
- Brien, Alan, "Something Blue" [rev.-art. Wesker, CSB & Pinter, C], *Spectator* (1960) 10 June, 835-836.
- Brien, Alan, "The Wesker Trilogy", *Spectator* (1960) 5 Aug., 216.
- Brown, John Russell, "Dialogue in Pinter and Others", *Critical Quarterly* 7 (1965) Autumn, 225-243. [Wesker, Pinter, Simpson].
- Brown, John Russell, *Theatre Language: A Study of Arden, Osborne, Pinter, and Wesker*, New York 1972.
- Brustein, Robert, "Fragments from a Cultural Explosion" [rev.-art. Wesker, R], *New Republic* (1961) 27 Mar., 29-31.
- Brustein, Robert, *The Theatre of Revolt: An Approach to the Modern Drama*, Boston, MA/Toronto 1964.
- Brustein, Robert, *Seasons of Discontent: Dramatic Opinions 1959-1965*, London 1965. [Wesker: R/48-49; CWE: 198-200].
- Brustein, Robert, "The English Stage", (*Tulane*) *Drama Review* 11 (1966-67), 127-133.
- Buisson, Robert, "Divers Modes de l'oppression: le plongeur et le cuisinier selon Orwell et Wesker", *Etudes Anglaises* 36 (1983) 4, 414-424.
- Bulman, James C., "On Being Unfaithful to Shakespeare: Miller, Marowitz and Wesker", *Journal of Theatre and Drama* 2 (1996), 59-73.
- Cain, Alex Matheson, "Weskers soziale Trilogie", *Dokumente* 17 (1961), 139-142.
- Camerer, Rudi, "Beckett oder Wesker? - Die Frage nach der Moderne", in: Hans-Heinrich Freitag/Peter Hühn (eds.), *Literarische Ansichten der Wirklichkeit - Studien zur Wirklichkeitskonstitution in englischsprachiger Literatur: To Honour Johannes Kleinstück*, (Anglo-Amer. Forum 12), Frankfurt/M etc. 1980, 323-343.
- Chambers, Colin/Mike Prior, *Playwrights' Progress: Patterns of Postwar British Drama*, Oxford 1987.
- Charles, Gerda, "The Literary Scene 1961: East and West", *Jewish Quarterly* (1960-61) Winter, 5-7.
- Charles, Gerda, "Elizabethan Age of Modern Jewish Literature - 1950-1960: Decade of the Great Break-Through", *World Jewry* (1961) Sep., 15-17. [Wesker, Pinter, Shaffer].
- Chiari, Joseph, *Landmarks of Contemporary Drama*, London 1965. [Fry, Osborne, Wesker, Pinter].
- Churchill, Caryl, "(A Direction for Drama?) Not Ordinary, Not Safe", *Twentieth Century* 168 (1960), Nov., 443-451. [Arden, Behan, Bolt, Kops, Lessing, Mortimer, Osborne, Pinter, Simpson, Waterhouse, Wesker].
- Cohen, Mark, "The World of Wesker [rev.-art. WT/K]", *Jewish Quarterly* (1960-61) Winter, 45.
- Cohen, Mark, "Impersonal Hero" [rev.-art. Wesker, CWE], *Jewish Quarterly* (1962) Autumn, 48-49.
- Cohn, Ruby, "Shakespeare Left", *Theatre Journal* 40 (1988) 1, 48-60. [Brenton, Hare, Edgar, Wesker, Bond].
- Conrad, Peter, "A Sinister Parody of Domesticity" [film of Wesker's *Caritas*], *Observer* (1993) 12 Sep., 47.
- Coppieters, Frank, "Arnold Wesker's Centre Fortytwo: A Cultural Revolution Betrayed", *Theatre Quarterly* No. 18, 5 (1975) June-Aug., 37-54.
- Costello, Tom, "The Defeat of Naturalism in Arnold Wesker's *Roots*", *Modern Drama* 21 (1978) Mar., 39-46.
- Coveney, Michael, "Hot Pots of Desire" [rev.-art. Wesker, K], *Observer (Review)* (1994) 27 Feb., 10-11.
- Cowell, Raymond, *Twelve Modern Dramatists*, (Commonwealth & Internat. Libr., Pergamon Oxf. Engl. Series) Oxford etc. 1967. [Wesker, R: 103-105; Pinter, C: 134-135]
- Craig, David, "Images of Factory Life", *Gulliver* 2 (1977), 96-112. [Wesker, Sillitoe].
- Curti, Lidia, "La nuova Gerusalemme di Arnold Wesker", *Annali dell'Istituto Universitario Orientale, Sezione Germanica* 8 (1965), 221-260.
- Dennis, Nigel, "What Though the Field be Lost?", *Encounter* (1962) Aug., 43-45.

- Dexter, John, "Chips and Devotion", in: Peter Roberts (ed.), *The Best of Plays and Players: 1953-1968* (= vol.1), London 1988, 150-152.
- Dornan, Reade W., *Arnold Wesker Revisited*, (TEAS 506), New York etc.: Twayne, 1994.
- Dornan, Reade (ed.), *Arnold Wesker: A Casebook*, (Garland Ref.Lib. of the Human.1672/Caseb.on Mod.Dram.17), New York/London: Garland, 1998.
- Drabble, Margaret, "Profile 10: Arnold Wesker", *New Review* No. 11, 1 (1974-75), 25-30.
- Evans, Ifor, *A Short History of English Drama*, London 1965.
- Evans, T.F., "Arnold Wesker (24 May 1932-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict.of Lit.Biogr.13), Detroit 1982, 539-560.
- Findlater, Richard, "Arnold Wesker's Trilogy: Plays and Politics", *Twentieth Century* 168 (1960) Sep., 235-242.
- Fletcher, John, "Confrontations (II): Arnold Wesker, John Arden and Arthur Adamov", *Annales publiées par la Faculté des lettres de Toulouse* 3 (1967) 2 = *Caliban* 4, 153-156.
- Fricker, Robert, "Wesker: Chips with Everything", in: Dieter Mehl (ed.), *Das englische Drama vom Mittelalter bis zur Gegenwart*, vol.2, Düsseldorf 1970, 305-318 & 385-386.
- Garforth, John, "Arnold Wesker's Mission" [1st publ.May 1963], in: Charles Marowitz/Tom Milne/Owen Hale (eds.), *The Encore Reader: A Chronicle of the New Drama*, (Univ.Pbk 323), London 1970, 223-230.
- Gascoigne, Bamber, "Goodbye, Mr Chips" [rev.-art.Wesker,CWE], *Spectator* (1962) 11 May, 621.
- Gassner, John, "Broadway in Review", (*Educational Theatre Journal* 13 (1961) May, 103-111.
- Gellert, Roger, "Chips and After", *New Statesman* (1962) 11 May, 685-686.
- Gindin, James, "Anger as Affirmation", in: id., *Postwar British Fiction: New Accents and Attitudes*, Berkeley, CA, 1963, 51-64. [re: Osborne,Wesker,Dekaney,Kops,Pinter].
- Goodman, Henry, "The New Dramatists 2: Arnold Wesker", *Drama Survey* 1 (1961-62), 215-222.
- Gordon, Giles, "Arnold Wesker" [interview], in: John F. McCrindle (ed.), *Behind the Scenes: Theatre and Film Interviews from the 'Transatlantic Review'*, London 1971, 137-148.
- Greiner, Norbert, "Arnold Wesker, *The Old Ones*", in: Rainer Lengeler (ed.), *Englische Literatur der Gegenwart, 1971-1975*, Düsseldorf 1977, 144-156 & 401.
- Gross, Konrad, "Arnold Wesker, *The Merchant*", in: Horst Priessnitz (ed.), *Anglo-amerikanische Shakespeare-Bearbeitungen des 20. Jahrhunderts*, (Ars Interpretandi 9), Darmstadt 1980, 100-113.
- Habicht, Werner, "Theater der Sprache: Bemerkungen zu einigen englischen Dramen der Gegenwart", *Die Neueren Sprachen* 12 (1963), 302-313. [Wesker, Simpson, Pinter, Delaney, Jellicoe].
- Hall, Stuart, "Something to Live for" [1st publ.Sep.1959], in: Charles Marowitz/Tom Milne/Owen Hale (eds.), *The Encore Reader: A Chronicle of the New Drama*, (Univ.Pbk 323), London 1970,110-115.
- Hansen, Niels Bugge, "The Merchant, the Jew, and the Humanist", in: Graham D. Caie/Holger NÝrgaard (eds.), *A Literary Miscellany: Presented to Eric Jacobsen*, Kopenhagen 1988, 260-269.
- Hansen, Niels Bugge, "The Metamorphosis of Shylock", *Shakespeare-Jahrbuch* (Weimar) 125 (1989),72-78.
- Hayman, Ronald, *Playback*, vol. 2, London 1973. [interview with Wesker: 63-79].
- Hayman, Ronald, *Arnold Wesker*, (Contemporary Playwrights Series), London 1970.
- Hedbäck, Ann-Mari, "The Scheme of Things in Arnold Wesker's *The Merchant*", *Studia Neophilologica* 51 (1979), 233-244.
- Hewes, Henry, "Keep the Home Fires Burning" [rev.-art.Wesker,CWE], *Saturday Review* (1963) 19 Oct., 30.
- Hillgärtner, Rüdiger, "Arnold Wesker: *The Chicken Soup Trilogy* - Die Frage nach der individuellen Lebensperspektive", in: Heinrich F. Plett (ed.), *Englisches Drama von Beckett bis Bond*, (UTB 1116), München 1982, 118-141.
- Hoffmann, Ursula, "What Does Arnold Wesker Mean?", in: *Life and Literature of the Working-Class: Essays in Honour of William Gallacher*, Berlin[-Ost] 1966, 237-247.
- Hughes, Ted, "Arnold Wesker: A Sort of Socialism", *Nation* 291 (1960) 19 Nov., 402-404.
- Itzin, Catherine, *Stages in the Revolution: Political Theatre in Britain Since 1968*, London 1980. [Arden-D'Arcy,Bond,Mercur,Wesker,McGrath,Edgar,Griffiths,Brenton,Keeffe,Barker,Churchill, Hare].
- Jones, A.R., "The Theatre of Arnold Wesker", *Critical Quarterly* 2 (1960), 366-370.
- Jones, D.A.N., "Wesker: Last of the Victorians", *Radio Times* (1976) 28 Feb.-5 Mar., 4-5.
- Kitchin, Laurence, *Mid-Century Drama*, London 1962.
- Kitchin, Laurence, "Drama with a Message: Arnold Wesker", in: William A. Armstrong (ed.), *Experimental Drama*, London 1963, 169-185.
- Kleinberg, Robert, "Seriocomedy in *The Wesker Trilogy*", (*Educational Theatre Journal* 21 (1969) Mar., 36-40.
- Klotz, Günther, *Individuum und Gesellschaft im englischen Drama der Gegenwart: Arnold Wesker und Harold Pinter*, (Reihe: Lit.u.Ges.), Berlin[-Ost] 1974.
- Klotz, Günther, *Britische Dramatiker der Gegenwart*, Berlin[-Ost] 1982.
- Krieg, Michael, "The Disintegration of Idealism in Arnold Wesker's *Their Very Own and Golden City*", in: Jürgen Kamm (ed.), *Twentieth-Century Theatre and Drama in English: Festschrift für Heinz Kosok on the Occasion of his 65th Birthday*, Trier 1999, 223-241.
- Lacey, Stephen, "Naturalism, Poetic Realism, Spectacle: Wesker's 'The Kitchen' in Performance", *New Theatre Quarterly* 12 (1996), 237-248.
- Laing, Stuart, *Representations of Working-Class Life: 1957-1964*, London 1986. [esp.Sillitoe, Barstow, Delaney, Wesker].
- Latham, Jacqueline, "Roots: A Reassessment", *Modern Drama* 8 (1965) Sep., 192-197.
- Lee, Jennie, "Wesker's 'Centre 42'", *Encounter* (1962) Aug., 95-96.
- Leech, Clifford, "Two Romantics: Arnold Wesker and Harold Pinter", in: anon., *Contemporary Theatre*, (Stratford-Upon-Avon Stud.4), London 1962, 10-31.
- Leeming, Glenda, *Arnold Wesker*, (Writers & Their Work), Harlow 1972.
- Leeming, Glenda (comp.), "Theatre Checklist No. 14: Arnold Wesker", *Theatrefacts* TF 14, 4 (1977) 2, 1-28.
- Leeming, Glenda, "Articulatory and Awareness: The Modulation of Familiar Themes in Wesker's Plays of the 70s", in: C.W.E.Bigsby (ed.), *Contemporary English Drama*, (Stratford-upon-Avon Stud.19), London 1981, 64-77.
- Leeming, Glenda, *Wesker the Playwright*, London/New York 1983.
- Leeming, Glenda (comp.), *Wesker on File*, (Series Writers on File), London/New York 1985.
- Leeming, Glenda/Simon Trussler, *The Plays of Arnold Wesker: An Assessment*, London 1971.
- Leroy, Bernard, "Two Committed Playwrights: Wesker and O'Casey", in: Patrick Rafroidi/Raymonde Popot/William Parker (eds.), *Aspects of the Irish Theatre*, Lille/Paris 1972, 107-117.
- Lindemann, Klaus & Valeska, *Arnold Wesker*, (UTB 1340), München 1985.
- Lindemann, Valeska, *Arnold Wesker als Gesellschaftskritiker*, Diss. Marburg/L. 1972. [identisch mit unter demselben Titel in der Reihe Salzburg Studies in Eng.Lit./Poetic Drama & Poetic Theory 60, Salzburg 1980 erschienen Veröffentlichung].
- Lindemann, Valeska, "Möglichkeiten einer didaktischen Erschließung von Arnold Weskers Trilogie für den Unterricht in der gymnasialen Oberstufe", *Die Neueren Sprachen* 23 (1974), 511-520.
- Lindemann, Valeska, "Arnold Wesker: *Their Very Own and Golden City*", in: Horst Oppel (ed.), *Das englische Drama der Gegenwart: Interpretationen*, Berlin 1976, 120-133.

- Lindemann, Valeska, "Raum und Zeit in ihrer Beziehung zur sozialen und psychologischen Thematik in Arnold Weskers Werk", *Literatur in Wissenschaft und Unterricht* 11 (1978) 3, 161-177.
- Lumley, Frederick, *New Trends in 20th Century Drama*, London 1967, 260-267. [Arden, Wesker].
- Mander, John, *The Writer and Commitment*, London 1961. [re Wesker: 194-211].
- Manet, Eduardo, "Arnold Wesker à La Havane", *Les Lettres Nouvelles* (1960) Sep., 108-115.
- Mannheimer, Monica, "Major Themes in Arnold Wesker's Play *The Friends*", *Moderna Språk* 66 (1972) 2, 109-116.
- Mannheimer, Monica Lauritzen, "Ordering Chaos: The Genesis of Arnold Wesker's *The Friends*", *English Studies* 56 (1975), 34-44.
- Marcourelles, Louis, "Le nouveau visage du théâtre anglais", *Théâtre Populaire* No. 43 (1961), 15-26.
- Marowitz, Charles, "'Oh Mother, Is It Worth It?' Centre 42", *Theatre Arts* (1962) May, 21-22 & 72-73.
- Marowitz, Charles, *Confessions of a Counterfeit Critic: A London Theatre Notebook 1958-1971*, London 1973. [Osborne/Creighton, Pinter, Wesker, Littlewood & Th. W., Arden, Shaffer, Mercer, Stoppard, Bond, Orton, Hampton].
- Matthews, Honor, *The Primal Curse: The Myth of Cain and Abel in the Theatre*, London 1967. [Pinter, Fry, Arden, Wesker: 22-23 & 186-205].
- McGuinness, Frank, "Culture with Chips" [rev.-art. Wesker, CWE], *London Magazine* n.s. 2 (1962-63) July, 48-50.
- Morgan, Margery M., "Arnold Wesker: The Celebratory Instinct", in: Hedwig Bock/Albert Wertheim (eds.), *Essays on the Contemporary British Drama*, München 1981, 31-45.
- Müller, Karin, "Die Entfremdung als Welterfahrung im englischen Drama der Gegenwart: Materialien zu einer Unterrichtseinheit im Leistungskurs der Kollegstufe", *Anglistik & Englischunterricht* No. 12 (1980), 103-177. [Wesker, Pinter, Stoppard].
- Murdoch, Brian, "Communication as a Dramatic Problem: Büchner, Chekhov, Hofmannsthal and Wesker", *Revue de Littérature Comparée* 45 (1971) 1, 40-59.
- Nicoll, Allardyce, *English Drama: A Modern Viewpoint*, London etc. 1968. [Arden, Wesker].
- Nightingale, Benedict, "Wesker Among the Lilliputians", *New Statesman* (1981) 23 Oct., 25-26.
- Nightingale, Benedict, *A Reader's Guide to Fifty Modern British Plays*, London etc. 1982. [Arden, Wesker].
- Nyszkiewicz, Heinz, "Chips with Everything: Arnold Wesker", in: id. (ed.), *Zeitgenössische englische Dichtung - III: Drama*, Frankfurt/M. 1968, 182-192.
- Oberholzner, Werner, *Strukturen des Vorurteils im modernen britischen Drama*, (Horizonte 1), Trier 1989. [Arden, Wesker].
- O'Casey, Sean, "Mr Wesker's March Past (1983)", in: id., *Blasts and Benedictions: Articles and Stories*, (Selected and introduced by Ronald Ayling), London/New York etc. 1967, 53-62.
- O'Connor, Gary, "Production Casebook No. 2: Arnold Wesker's *The Friends*", *Theatre Quarterly* No. 2, 1 (1971) Apr.-June, 78-92.
- Oppel, Horst, "Arnold Wesker: *The Chicken Soup Trilogy*", in: id. (ed.), *Das moderne englische Drama*, Berlin 1963, 345-371.
- Page, Malcolm, "Whatever Happened to Arnold Wesker: His Recent Plays", *Modern Drama* 11 (1968-69), 317-325.
- Page, Malcolm, "*The Wesker Trilogy (Chicken Soup with Barley, Roots, I'm Talking About Jerusalem)* by Arnold Wesker", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 820-822.
- Pasquier, Marie-Claire, "Chants d'expérience, chants d'innocence: Le Théâtre d'Arnold Wesker de 1974 à 1981", *Etudes Anglaises* 36 (1983) 2-3, 227-240.
- Pállfy, István, "The Dialectics of Experience and Intention in Contemporary English Drama", *Studies in English and American* 4 (1978) 229-242.
- Peinert, Dietrich, "*Chicken Soup with Barley*: Untersuchungen zur Dramentechnik Arnold Weskers", *Literatur in Wissenschaft und Unterricht* 3 (1970), 169-186.
- Picker, John M., "Shakespeare Divided: Revision and Transformation in Marowitz's *Variations on the Merchant of Venice* and Wesker's *Shylock*", *Journal of Theatre and Drama* 2 (1996), 75-91.
- Platz, Norbert H., "The Social Significance of Locality in the British Drama from the 1950s to the 1970s", *Anglistik & Englischunterricht* Bd.20, (1983), 67-82. [Osborne, Hampton, Saunders, Wesker, Griffiths, Bond, Poliakoff, Pinter, Keefe, Brenton].
- Popkin, Henry, "Nostalgia for a Lost World", *Midstream* (1960) Autumn, 102-105.
- Popkin, Henry, "Jewish Writers in England: A Tradition Begins", *Commentary* (1961) Feb., 135-141. [Wesker, Kops, Pinter].
- Pritchett, V.S., "A World of Kitchens", [rev.-art. Wesker, K], *New Statesman* (1961) 7 July, 24.
- Rabey, David Ian, *British and Irish Political Drama in the 20th Century*, London 1986. [Arden, Wesker].
- Reitz, Bernhard, "English Drama and Theatre on the Threshold of the 1980s", *Anglistik & Englischunterricht*, Bd.20 (1983), 7-36. [Orton, Nichols, Keefe, Bond, Griffiths, Hare, Brenton, Ayckbourn, Stoppard, Shaffer, Fry, Pinter, Wesker, Arden, Osborne].
- Reitz, Bernhard, "Jugendproblematik als soziale Anklage und formales Experiment im englischen Gegenwartsdrama", in: Armin Geraths/Peter Zenzinger (eds.), *Text und Kontext in der modernen englischsprachigen Literatur*, (Aspekte d.engl.Geistes- & Kulturgesch.24), Frankfurt/M. 1991, 257-288.
- Ribalow, Harold U., *Arnold Wesker*, (Twayne's Engl.Authors Series), New York 1965.
- Roberts, Peter, "*Roots at the Royal Court*", in: id. (ed.), *The Best of Plays and Players 1953-1968* (= vol.1), London 1988, 118-119.
- Rothberg, Abraham, "Waiting for Wesker" [interview], *Antioch Review* 24 (1964-65), 492-505.
- Roy, Emil, "The Moderns - Osborne, Arden, Pinter, Wesker, and Whiting", in: id., *British Drama Since Shaw*, Carbondale, IL/London 1972, 99-131 & 135-136.
- Scheller, Bernhard, "Zum Problem der Volksgestalten in englischsprachigen Bühnenwerken des spätbürgerlich-kritischen Realismus", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 21 (1973), 161-179.
- Scott, Michael, *Shakespeare and the Modern Dramatist*, (Series: Contemp. Interpret. of Shakespeare), London/Basingstoke 1989. [ch.4: "Demythologizing Shylock: Arnold Wesker, *The Merchant*; Charles Marowitz, *Variations on The Merchant of Venice*", 44-59 & 142-144].
- Seehase, Georg, "Abbild des Klassenkampfes: Aspekte der Wertung demokratischer und sozialistischer Literatur in Großbritannien", *Zeitschrift für Anglistik und Amerikanistik* [Berlin-Ost] 17 (1969), 392-405.
- Seletzky, Martin, "Arnold Wesker: *The Old Ones* (1972)", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, Frankfurt/M. 1975, 299-315.
- Sicher, Efraim, "The Jewing of Shylock: Wesker's *The Merchant*", *Modern Language Studies* 21 (1991) 2, 57-69.
- Sinfield, Alan, "Making Space: Appropriation and Confrontation in Recent British Plays", in: Graham Holderness (ed.), *The Shakespeare Myth*, Manchester 1988, 128-144.
- Skloot, Robert, "Interview: Arnold Wesker", *Performing Arts Journal* (1978), 38-47.
- Spencer, Charles S., "Arnold Wesker as a Playwright", *Jewish Quarterly* (1959-60) Winter, 40-41.
- Spreckelsen, Ursula, *Die Konzeption "Family Life" im zeitgenössischen englischen Drama*, (Europ.Hochsch.-Schr.XIV/77), Frankfurt/M. etc. 1982.
- Stevens, Mary, "Wesker's 'The Wesker Trilogy'", *Explicator* 43 (1985) 3, 45-48.
- Stoll, Karl-Heinz, "Interviews with Edward Bond and Arnold Wesker", *Twentieth Century Literature* 22 (1976) Dec., 411-432.
- Stummer, Peter, "Urbanismus und modernes Drama in England", *Anglistik & Englischunterricht* 7 (1979), 9-27.
- Styan, J.L., "New Realism in Britain: 1956 to the Present", in: id., *Modern Drama in Theory and Practice - vol.1: Realism and Naturalism*, Cambridge 1981, 148-163. [Osborne, Wesker, Bond].
- Tabachnik, Stephen E./William Baker, "Reflections on Ethnicity in Anglo-Jewish Writing", *Jewish Quarterly* 21 (1973) 1-2, 94-97.
- Taëni, Rainer, "Interview with Arnold Wesker", *Die Neueren Sprachen* N.F.20 (1971) Aug., 410-418.
- Taëni, Rainer, "Revolution oder Rebellion? Über Arnold Weskers 'Die Freunde'", *Akzente* 18 (1971) 319-330.
- Taëni, Rainer, "Der Tod als Anstoß zur Revolution gegen das Rebellieren: Zu Arnold Weskers 'Die Freunde'", *Jahresring* (1971-72), 230-240.
- Taylor, John Russell, "Mr Wesker's 'Menace'", *Listener* (1963) 12 Dec., 1001.

- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, (Univ.Paperback 304), London 1969. [Arden,Campton,Wesker].
- Temkine, Raymonde, "La Trilogie d'Arnold Wesker", *Europe* 48 (1970) Aug.-Sep., 286-288.
- Temple, Ruth Z./Martin Tucker, "Wesker, Arnold (1932-)", in: id./id.(eds.), *A Library of Literary Criticism: Modern British Literature - vol. 3: Q-Z*, New York 1966,3327-331.
- Thompson, Dennis, "British Experiment in Art for the Masses", *New Republic*, (1964) 21 Nov., 7-8.
- Thompson, Marjorie, "The Image of Youth in the Contemporary Theater", *Modern Drama* 7 (1964-65), 433-445.
[Delaney,Fry,Osborne,Wesker,Behan,Lessing,Pinter].
- Tonkin, Boyd, "Sour Chicken Soup", *Observer (Review)* (1994) 6 Nov., 19.
- Trewin, J.C., *Drama in Britain 1951 - 1964*, London 1965.
- Truchlar, Leo, "Arnold Wesker", in: Horst Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 407-430.
- Trussler, Simon, "Arnold Wesker" [interview from 1966], in: Charles Marowitz/Simon Trussler (eds.), *Theatre at Work: Playwrights and Productions in the Modern British Theatre - A Collection of Interviews and Essays*, London 1967, 78-95 [identisch mit: id., "His Very Own and Golden City: An Interview with Arnold Wesker", (*Tulane Drama Review* 11 (1966-67) 2, 192-202.]
- Tschudin, Marcus, *A Writer's Theatre*, Bern/Frankfurt/M. 1972. [Wesker,K: 159-182].
- Tynan, Kenneth, *Curtains: Selections from the Drama Criticism and Related Writings*, London 1962.
- Tynan, Kenneth, *Tynan Right and Left: Plays, Films, People, Places, and Events*, London 1967. [Wesker - CSB:32-33;R:35-36;ITJ:37-39;K:81-82;CWE:119-121].
- Wandor, Micheline, *Carry On, Understudies: Theatre and Sexual Politics*, London/New York 1986 [=1981].
- Wandor, Micheline, *Look Back in Gender: Sexuality and the Family in Post-War British Drama*, London/New York 1987. [Arden,Wesker].
- Ward, A.C., *Twentieth-Century English Literature 1901-1960*, London 1965.
- Wardle, Irving, "Revolt Against the West End", *Horizon* 5 (1963) Jan., 26-33.
- Weiland, Hermann J., "Arnold Wesker - The Chicken Soup Trilogy: Roots", in: id. (ed.), *Insight IV - Analyses of Modern British and American Drama*, Frankfurt/M. 1975, 166-173.
- Weightman, John, "Heroes of Our Time", *Encounter* 27 (1966) Aug., 45-47.
- Wellwarth, George, "Arnold Wesker: Awake and Sing in Whitechapel", in: id., *The Theater of Protest and Paradox: Developments in the Avant-Garde Drama*, 234-243.
- Wesker, Arnold, "Let Battle Commence!" [orig.in *Encore* Nov.1958], in: Charles Marowitz/Tom Milne/Owen Hale (eds.), *The Encore Reader: A Chronicle of the New Drama*, (Univ.Pbk 323), London 1970, 97-103.
- Wesker, Arnold, "Prole Playwrights", [ltr to the ed.] *New Statesman* (1959) 28 Feb., 293.
- Wesker, Arnold, "Question and Answer" [interview], *New Theatre Magazine* (1960) April, 5-8.
- Wesker, Arnold, "Vision! Vision! Mr Woodcock!", *New Statesman* (1960) 30 July, 153.
- Wesker, Arnold, "Art Is Not Enough", *Twentieth Century* 169 (1961) Feb., 190-194.
- Wesker, Arnold, "Resolution 42", *New Statesman* (1961) 7 Apr., 558.
- Wesker, Arnold, "The Secret Reins: 'Centre 42'", *Encounter* 18 (1962) Mar., 3-6.
- Wesker, Arnold, "Art and Action", *Listener* (1962) May 10, 806-808.
- Wesker, Arnold, "Brief for an Architect", *London Magazine* 5 (1965) Aug., 78-83.
- Wesker, Arnold, "Kunst für die Arbeiter: Ein Interview von Martin Esslin", *Theater heute/Jahres-sonderheft* (1965), 103-106.
- Wesker, Arnold, "The House: A Lecture in Birmingham", *Encounter* 27 (1966) Nov., 3-9.
- Wesker, Arnold, "Art as Therapy, Hobby, or Experience", in: *Life and Literature of the Working Class: Essays in Honour of William Gallacher*, Berlin[-Ost] 1966, 234-236.
- Wesker, Arnold, *Fears of Fragmentation*, London 1970. [contains: O Mother Is It Worth It?/Two Snarling Heads/The Secret Reins:'Centre Fortytwo/The Allio Brief/Tarnished Virtues and Confused Manners/Theatre,Why?/Fears of Fragmentation].
- Wesker, Arnold, "(The Critic in the Theatre 1) Casual Condemnations: A Brief Study of the Critic as Censor", *Theatre Quarterly* No.2, 1 (1971) Apr.-June, 16-30.
- Wesker, Arnold, "After Centre 42: The System and the Writer - Wesker Interviewed", *New Theatre Magazine* 11 (1971) 2, 8 & 10-11.
- Wesker, Arnold, "From a Writer's Notebook", *Theatre Quarterly* No. 6, (1972) Apr.-June, 8-13.
- Wesker, Arnold, "Wesker versus Taylor: Unhappy Poisons" [Taylor's reply,p.25], *Plays and Players* (1972) Nov., 22-25.
- Wesker, Arnold, "A Cretinine of Critics: An Open Letter to Harold Hobson", *Drama* No. 107 (1972) Winter, 55-56.
- Wesker, Arnold, *Say Goodbye: You May Never See Them Again - Scenes from Two East-End Backgrounds*, Paintings by John Allin, London 1974.
- Wesker, Arnold, "Green Room (1974)", in: Peter Roberts (ed.), *The Best of Plays and Players 1969-1983* (= vol.2), London 1989, 100-105.
- Wesker, Arnold, "East End Roots", *TES* (1975) 7 Mar., 25.
- Wesker, Arnold, *Words as Definitions of Experience*, London 1976.
- Wesker, Arnold, "A Journal of *The Journalists*", *Theatre Quarterly* 7 (1977) Summer, 3-17.
- Wesker, Arnold, *Journey into Journalism: A Very Personal Account in Four Parts*, London 1977.
- Wesker, Arnold, *The Journalists: A Triptych*, London 1979. [contains: *The Journalists* (play text),9-139/"A Journal of the Writing of *The Journalists*,141-181 (ident.with article *TQ* 1977,above/Journey into Journalism,183-288 (ident.with book 1977,above)].
- Wesker, Arnold, "A Sense of What Should Follow" [interview with Simon Trussler], *Theatre Quarterly* No. 28, 7 (1977), 5-24. [also in: Simon Trussler (ed.), *New Theatre Voices of the Seventies: 16 Interviews from 'Theatre Quarterly' 1970-1980*, London 1981, 145-156.]
- Wesker, Arnold, "The Playwright as Director", *Canadian Theatre Review* 32 (1981), 24-31.
- Wesker, Arnold, *Distinctions*, London 1985.[contains: Debts to the Court/Discovery/From a Writer's Notebook/A Journal of *The Journalists*/The Strange Affair of the Actors' Revolt/Fun Art Bus/ The Playwright as Director/Four Thoughts/Extracts from a New York Journal Kept During Rehearsals of *The Merchant*/A Sense of What Should Follow/The Nature of Development/The Women in My Writing/Contributions of Arts to National Riches/Why I Fleshed Out Shylock/Definitions/ Dis-tinctions, Intimidations and Hysteria/Press Statement Concerning the Production of Plays in South Africa/Stage Boycott of South Africa/Change Tactics/Introduction to a Reading of John Ruskin's 'The Unity of Art' at Whitechapel Art Gallery/Each One a Landmark/Letter to a Killer/Accepting the Unacceptable/Words-as Definitions of Experience/State-right Freedom,Birth-right Freedom/Art between Truth and Fiction/Not Tea and Sympathy, Just Words of Courage/ Authors Take Sides on the Falklands/My Shylock,His Hitler/The Two Roots of Judaism/The 'Other Jews' of the Middle East/Casual Condemnations/Wesker versus Taylor/A Cretinine of Critics/How to Cope with Criticism/Vox Pop/Individual Opinions Magnified out of Proportion by Print/What's Wrong with Reviewers/The Disinherited Playwright].
- Wesker, Arnold, "The Nature of Theatre Dialogic", *New Theatre Quarterly* 2 (1986) 364-368.
- Wesker, Arnold, "The Artist and the Gatekeeper", *Guardian* (1992) 27 Oct., 2-4.
- Wesker, Arnold, [interviews, cf. also Gordon 1971, Hayman 1973, Trussler 1967, Rothberg 1964-65, Skloot 1978, Stoll 1976, Taëni 1971, Wesker/Esslin 1965, Wesker 1971, Wesker/Trussler 1977].
- Wilcher, Robert, *Understanding Arnold Wesker*, (Understand.Contempt.Brit.Lit.), Columbia, SC, 1991.
- Winegarten, Renee, "Arnold Wesker: Is Sincerity Enough?", *Jewish Observer and Middle East Review* (1963) 19 Apr., 18-19.
- Winkgens, Meinhard, "Struktur und Botschaft bei Arnold Wesker: Eine Deutung der Form-Inhalt-Kohärenz in *The Kitchen*", *Anglistik & Englischunterricht* No.7 (1979), 39-59.

- Winter, Jack, "Wesker and the British Counter-Renaissance", *Canadian Forum* 31-32 (1961), 84-86.
- Woodrofe, K.S., "Mr Wesker's Kitchen", *Hibbert Journal* 62 (1964), 148-151.
- Worth, Katherine J., *Revolutions in Modern English Drama*, London 1973.
- Zapf, Hubert, *Das Drama in der abstrakten Gesellschaft: Zur Theorie und Struktur des modernen englischen Dramas*, (Reihe: Theatron 2), Tübingen 1988. [Wesker, K].
- Zimmermann, Heinz, "Wesker and Utopia in the Sixties", *Modern Drama* 29 (1986) 2, 185-206.

JOHN WHITING

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand 06.03.03]

- Anon., "Possessed or Self-Possessed" [rev.-art.Whiting,D], *TLS* (1961) 3 Mar., 140.
- Baxter, Kay M., *Contemporary Theatre and the Christian Faith*, New York/Nashville,TE, 1964. [re Whiting,Pinter,Osborne:56-63 & 70-73 &78-89].
- Brustein, Robert, "A Missed Masterpiece" [rev.-art.Whiting,D], in: id., *The Third Theatre*, London/ New York 1969, 95-97.
- Bryden, Ronald, "Whiting's Way", *New Statesman* (1965) 14 May, 773-774.
- Cairns, Adrian, "The Significance of John Whiting's Plays", *International Theatre Annual* 1 (1956), 148-152.
- Coveney, Michael, "Star Kid on the Block in Verona" [rev.-art.Whiting,MS], *Observer* (1992) 8 Mar., 61.
- Coveney, Michael, "Very Noel, Utter Bliss" [rev.-art.Whiting,D], *Observer* (1992) 29 Nov., 59.
- Craig, H.A.L., "John Whiting", *New Statesman* 24 (1961) 2 Feb., 317-318.
- Ditsky, John, "Whiting's Self-Possessed: *The Devils*", in: id., *The Onstage Christ: Studies in the Persistence of a Theme*, London 1980, 172-185.
- Duff, Charles, *The Lost Summer: The Heyday of the West End Theatre*, Portsmouth, NH, 1995. [re Bolt, Littlewood, Rattigan, Whiting].
- Elsom, John, *Post-War British Theatre*, London, rev.ed. 1979.
- Fry, Christopher, "John Whiting's World", *Listener* 72 (1964) 26 Nov., 837-840.
- Fry, Christopher, "The Plays of John Whiting", *Essays by Divers Hands* n.s. 34 (1966), 36-54.
- Goodall, Jane, "Musicality and Meaning in the Dialogue of *Saint's Day*", *Modern Drama* 29 (1986), 567-579.
- Goodall, Jane, "*The Devils* and its Sources: Modern Perspectives on the Loudun Possession", *Themes in Drama* 12 (1990), 185-198.
- Hammerschmidt, Hildegard, *Das historische Drama in England (1956-1971): Erscheinungsformen und Entwicklungstendenzen*, Frankfurt/M. 1972. [Bolt:MAS;Rattigan,R;Fry,C;Osborne,L;Whiting,D;Saunders,NTISY; Pinner,DS;Arden/D'Arcy:HRU].
- Hayman, Ronald, "Tragedy in the Holiday Camp: The Plays of John Whiting", *London Magazine* 9 (1969) Sep., 83-92.
- Hayman, Ronald, *John Whiting*, (Contemp.Playwrights Series), London 1970.
- Hobson, Harold, *The Theatre Now*, London etc. 1953. [re Whiting:101-108].
- Hofer, Jacqueline, "Pinter and Whiting: Two Attitudes Towards the Alienated Artist", *Modern Drama* 4 (1961-62), 402-408.
- Hurrell, John Dennis, "John Whiting and the Theme of Self-Destruction", *Modern Drama* 8 (1965-66), 134-141.
- Jones, D.A.N., "John Whiting", *Listener* 83 (1970) 26 Mar., 428-431.
- Lagarde, Fernand, "John Whiting et Aldous Huxley, une autre dette", *Annales de l'Université de Toulouse-Le Mirail* n.s. 14 (1978) 1 = *Caliban* 15, 113-119.
- Larre, Marie-Hélène, "John Whiting: The Tragic Failure", *Annales de l'Université de Toulouse-Le Mirail* n.s. 14 (1978) 1 = *Caliban* 15, 95-111.
- Lumley, Frederick, *New Trends in 20th Century Drama*, London 1967. [re Whiting:257-260].
- Lyons, Charles R., "The Futile Encounter in the Plays of John Whiting", *Modern Drama* 11 (1968-69), 283-298.
- Mangham, Ian Leslie, "Plays of a Private Man", *New Theatre Magazine* 6 (1965) 2, 21-25.
- Milne, Tom, "*Luther and The Devils*", *New Left Review* (1961) Nov.-Dec., 55-58.
- Milne, Tom, "The Hidden Face of Violence", in: Charles Marowitz/Tom Milne/Owen Hale (eds.), *The 'Encore' Reader: A Chronicle of the New Drama*, (Univ. Pbk 323), London 1970, 115-124.
- Milne, Tom/Clive Goodwin, "John Whiting: An Interview [first publ. in *Encore* 1961], in: Charles Marowitz/Simon Trussler (eds.), *Theatre at Work: Playwrights and Productions in the Modern British Theatre - A Collection of Interviews and Essays*, London 1967, 21-35.
- Nightingale, Benedict, "A Private Individual", *New Statesman* 79 (1970) 3 Apr., 483.
- Nightingale, Benedict, *A Reader's Guide to Fifty Modern British Plays*, London/Totowa,NJ 1982. [re Whiting,SD].
- Nokes, David, "John Whiting, *A Penny for a Song*" [rev.-art.], *TLS* (1992) 18 Dec., 16.
- O'Connor, Garry, "The Obsessions of John Whiting", *Encore* 11 (1964) Jul.-Aug., 26-36.
- Page, Malcolm, "The Two Versions of John Whiting's '*A Penny for a Song*'", *Notes on Contemporary Literature* 1 (1971) Jan., 8-9.
- Palmer, Richard H., *The Contemporary British History Play*, Westport, CT: Greenwood, 1998. [re: Arden/ Gray/Osborne/Saunders/Th.Workshop/Whiting]
- Platz-Waury, Elke, "John Whiting: *The Devils*", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, (Fischer Athenäum Tb Lit.-Wiss.2096), Frankfurt/M. 1975, 147-163.
- Richards, Kenneth, "Whiting, John (Robert)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 732-736.
- Robinson, Gabriele Scott, "A Private Mythology: The Manuscripts and Plays of John Whiting", *Modern Drama* 14 (1971-72), 23-36.
- Robinson, Gabriele Scott, "Beyond the Waste Land: An Interpretation of John Whiting's *Saint's Day*", *Modern Drama* 14 (1971-72), 463-477.
- Robinson, Gabriele Scott, "The Shavian Affinities of John Whiting", *Shaw Review* 17 (1974), 86-98.
- Robinson, Gabriele Scott, *A Private Mythology: The Manuscripts and Plays of John Whiting*, Lewisburg/ London/Toronto 1988.
- Rosador, Kurt Tetzeli von, *Das englische Geschichtsdrama seit Shaw*, Heidelberg 1976. [250-345: re Arden,Bolt,Fry,Whiting,Osborne].
- Rulewicz, Wanda, "Elements of Philosophy of Martin Heidegger and Gabriel Marcel in the Drama of John Whiting", *Acta Philologica/Warszawa* 8 (1978), 133-144.
- Salmon, Eric, *The Dark Journey: John Whiting as Dramatist*, London 1979.
- Taylor, John Russell, *Anger and After: A Guide to the New British Drama*, (Univ.Pbks 304), London 1969. [re Whiting: 23-26].
- Trewin, J.C., "Two Morality Playwrights: Robert Bolt and John Whiting", in: William A. Armstrong (ed.), *Experimental Drama*, London 1963, 103-127.
- Trussler, Simon, "The Plays of John Whiting", (*Tulane*) *Drama Review* 11 (1966-67) 2, 141-151.
- Trussler, Simon, *The Plays of John Whiting: An Assessment*, London 1972.
- Trussler, Simon, "Whiting, John (Robert)", in: James Vinson (ed.), *Contemporary Dramatists*, New York 1982, 968-971.
- Tynan, Kenneth, "The Purist View", in: id., *Curtains: Selections from the Drama Criticism and Related Writings*, London 1962, 165-167.
- Tynan, Kenneth, *Tynan Right and Left: Plays, Films, People, Places, and Events*, London 1967. [Whiting,D:71-75 (1961)].
- Whiting, John, "Modern Drama and Society", *World Theatre/Théâtre dans le Monde* 4 (1955) 4, 44.

- Whiting, John, "From a Notebook", *International Theatre Annual* 1 (1956), 143-147.
- Whiting, John, "A Writer's Prospect - The Writers' Theatre", *London Magazine* 3 (1956) Dec., 48-52.
- Whiting, John, "Introduction", in: id., *The Plays of John Whiting*, London 1957, 7-9.
- Whiting, John, "The Masses Is Too Stupid for Us", *London Magazine* 7 (1960) 7, 34-37.
- Whiting, John, "From My Diary", *Twentieth Century* 169 (1961) Feb., 194-200.
- Whiting, John, *John Whiting on Theatre*, London 1966. [contents: Inside the Asylum?; One and One Make One; A Good Laugh; The Kitchen; Luther-Little Monk, You have Chosen a Difficult Path; The Critic on Trial; Time for Tragedy; Some Notes on Acting; The Popular Theatre; The Cherry Orchard; My Place; Brecht in English; Coward Cruising.]
- Whiting, John, *The Art of the Dramatist*, London 1970. [contents, apart from a few creative fragments etc.: The Art of the Dramatist-a Lecture at the Old Vic; Writing for Actors; A Conversation; The Purpose of Theatre; To the Playhouse to See the Smirching of Venus; From a Notebook(1/2/3); The Toll of Talent in a Timid Theatre; A Man of the Theatre; The Writers' Theatre; Minority Culture-a Letter to *The Times*; Statement for a Play; At Ease in a Bright Red Tie; A New English Theatre; The Devils-an Interview with Richard Findlater; George Bernard Shaw; Half Time at the Royal Court; Beckett, Tennessee Williams, Genet and Lorca; Pinter, Ionesco, Genet and Camus; Playwrights and Play-writing; Jean Louis Barrault; Tennessee Williams.]
- Whiting, John, "The Art of the Dramatist", in: Peter Roberts (ed.), *The Best of Plays and Players: 1953-1968*, (= vol.1), London 1988, 72-75.
- Whiting, John, [interview, cf. Milne/Goodwin].
- Williams, Raymond, "Marching Song: John Whiting", in: id., *Drama from Ibsen to Brecht*, London 1968, 316-318.
- Williamson, Audrey, "John Whiting (15 November 1917-16 June 1963)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit. Biogr. 13), Detroit 1982, 560-565.
- Wiszniewska, Marta, "John Whiting and the Well-Made Play: A Reconnaissance", in: Maria Lobzowska (ed.), *Aspects of Tragedy in the Twentieth-Century English and American Literature*, Katowice 1980, 89-99.

ANGUS WILSON

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 06.03.03]

- Albèrès, R.M., "Renaissance du roman picaresque" [re Wain,Wilson], *Revue de Paris* (1968) Feb., 46-53.
- Allen, Walter, "Recent Trends in the English Novel", *English* 18 (1969) 100, 2-5.
- Allen, Walter, *The Short Story in English*, Oxford 1981. [re: Wilson,288-295;Lessing,348-353; Sillitoe,376-382].
- Amis, Kingsley, "Dodo Less Darling" [rev.-art.Wilson,ASA], *New Republic* (1956) 15 Oct., 27-28.
- Amis, Kingsley, "Dodos on the Wing" [re Wilson], in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston,MA, 1985, 30.
- Amis, Martin, "Before Taste Was Outlawed" [rev.-art.Wilson,Diversity], *Atlantic Monthly* 253 (1984) 5, 112-115.
- Anon., "Uncommitted Talents" [re Wilson], *TLS* (1952) 29 Aug., iii.
- Anon., "The Workaday World that the Novelist Never Enters"[re Snow,Wilson,Golding,Green], *TLS* (1960) 9 Sep., vii.
- Anon., "Taking It Easy", *TLS* (1958) 17 Jan., 30.
- Bailey, Paul, "Meg and Sylvia", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 219-222.
- Bailey, Paul, "Wanderings of Angus" [rev.-art.Wilson,Reflections], *Observer* (1986) 26 Jan., 51.
- Bailey, Paul, "Angus Wilson: Sharpest of Observers, Kindest of Men" [obit], *Observer* (1991) 2 June, 3.
- Bailey, Paul, "Interview - Sir Angus Wilson: An Ear for the English", *Independent on Sunday* (1992) 24 May, 25.
- Barfoot, C.C., "Interview with Angus Wilson", *Dutch Quarterly Review of Anglo-American Letters* 6 (1976) 4, 279-290.
- Bergonzi, Bernard, *The Situation of the Novel*, London 1970. [re Wilson:151-161].
- Bergonzi, Bernard, "Wilson, Angus (Frank Johnstone)", in: James Vinson/D.L.Kirkpatrick (eds.), *Contemporary Novelists*, London/New York 21976, 1514-1518. [= 2nd ed.of same article in: 1st ed. = James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 1373-1377].
- Bigsby, Christopher, "Interview with Angus Wilson", in: Heide Ziegler/Christopher Bigsby (eds.), *The Radical Imagination and the Liberal Tradition: Interviews with English and American Novelists*, London 1982, 231-259.
- Biles, Jack I., "An Interview in London with Angus Wilson", *Studies in the Novel* 2 (1970), 76-87.
- Biles, Jack I., "Some Words More, Some Years Later: A Talk with Angus Wilson", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston,MA, 1985, 59-69.
- Billy, Ted, "Setting the World on Fire: Phaeton's Fall and Wilson's Redemption", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston,MA, 1985, 192-202.
- Blöcker, Günter, "Angus Wilson: Die alten Männer im Zoo", in: id., *Literatur als Teilhabe*, Berlin 1966, 334-336.
- Blythe, Ronald, "Obituary: Angus Wilson - England Laid Bare", *Guardian Weekly* (1991) 9 June, 4.
- Borgmeier, Raimund, "Welt im Kleinen: Kinder als Zentralcharaktere in der modernen englischen short story" [re Wain,Wilson], *Poetica* 5 (1972), 98-120.
- Boston, Richard, "A Knight's Tale" [rev.-art.Wilson,SWF;Drabble,MG], *Punch* (1980) 9 July, 70.
- Bradbury, Malcolm, "The Short Stories of Angus Wilson", *Studies in Short Fiction* 3 (1966), 117-125.
- Bradbury, Malcolm, "The Postwar English Novel", in: id., *Possibilities: Essays on the State of the Novel*, London 1973, 167-180.
- Bradbury, Malcolm, "The Fiction of Pastiche: The Comic Mode of Angus Wilson", in: id., *Possibilities: Essays on the State of the Novel*, London 1973, 211-230.
- Bradbury, Malcolm, "Coming Out of the Fifties", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 162-169.
- Breuer, Hans-Peter, "In Defense of Imagination: Angus Wilson's Three Critical Biographies", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston,MA, 1985, 203-217.
- Bryden, Ronald, "British Fiction, 1969-1960", *International Literary Annual* 3 (1961), 40-53. [re Golding,Murdoch,Wilson,Braine,Sillitoe,Amis,Wain].
- Burden, Robert, "The Novel Interrogates Itself: Parody as Self-Consciousness in Contemporary English Fiction", in: *The Contemporary Novel* [re Lodge,Wilson], (Stratf.-Upon-Avon Stud.18) London 1979, 132-155.
- Burgess, Anthony, "Religion and the Arts: I - The Manicheans" [re Amis,Murdoch,Wilson,Golding], *TLS* (1966) 3 Mar., 153-154.
- Burgess, Anthony, "Powers That Be" [rev.-art.Snow,CP;Wilson,LC], *Encounter* 24 (1965) Jan., 71-76.
- Burgess, Anthony, "Man for All Scruples", *Observer* (1992) 10 May, 55.
- Cockshut, A.O.J., "Favoured Sons: The Moral World of Angus Wilson", *Essays in Criticism* 9 (1959), 50-60.
- Cockshut, A.O.J., "Wilson, Angus (Frank Johnstone)", in: James Vinson/D.L.Kirkpatrick (eds.), *Novelists and Prosewriters*, London 1979, 1307-1309.
- Conradi, Peter, *Angus Wilson, (Writers & Their Work)*, Plymouth: Northcote House, 1997.
- Cox, C.B., "The Humanism of Angus Wilson: A Study of *Hemlock and After*", *Critical Quarterly* 3 (1961), 227-237.
- Cox, C.B., "Angus Wilson: Studies in Depression", in: id., *The Free Spirit: A Study of Liberal Humanism in the Novels of George Eliot, Henry James, E.M. Forster, Virginia Woolf, Angus Wilson*, London/New York/Toronto 1963, 117-153.
- Craig, Sandy, "Fallout at the Zoo" [rev.-art.Wilson,OMZ/TV film], *Listener* 110 (1983) 8 Sep., 3.
- Delpech, Jeanine, "Les masques d'Angus Wilson", *Nouvelles Littéraires* 47 (1969) 10 Apr., 3.
- Dev, Jai, "The Function of The Idiot Motifs in *As If by Magic*", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 223-230.
- Drabble, Margaret, "'No Idle Rentier': Angus Wilson and the Nourished Literary Imagination", *Studies in the Literary Imagination* 13 (1980) 1, 119-129.
- Drabble, Margaret, "The Freedom of Westminster", *Observer* (1995) 28 May, 2-4.
- Draine, Betsy, "An Interview with Angus Wilson", *Contemporary Literature* 21 (1980) Winter, 1-14. [also in: L.S.Dembo (ed.), *Interviews with Contemporary Writers, Second Series: 1972-1982*, Madison,WI, 1983, 270-283].
- Drescher, Horst W., "Angus Wilson - An Interview", *Die Neueren Sprachen* N.F. 17 (1968), 351-356.
- Dubber, Ulrike, *Der englische Universitätsroman der Nachkriegszeit: Ein Beitrag zur Gattungsbestimmung*, (Kieler Beitr.z.Angl.& Amerik.N.F.1/1991), Würzburg 1991.
- Edelstein, Arthur, "Angus Wilson: The Territory Behind", in: Charles Shapiro (ed.), *Contemporary British Novelists*, Carbondale,IL, 1965, 144-161.

- Engelborghs, Maurits, "Werk van Angus Wilson", *Dietsche Warande en Belfort* 3 (1957), 181-189.
- Enkemann, J., *Die satirische Darstellung gesellschaftlicher Desintegration bei Aldous Huxley, Evelyn Waugh und Angus Wilson*, Diss. TU Berlin 1959.
- Escudí, Danielle, *Deux aspects de l'aliénation dans le roman anglais contemporain 1945-1965: Angus Wilson et William Golding*, (Etudes Angl.58), Bruxelles/Paris/Montreal 1975.
- Faulkner, Peter, *Angus Wilson: Mimic and Moralist*, London 1980.
- Festerling, Georg, *Die Frau im zeitgenössischen englischen Roman (1953-1975)*, (Stud.z.engl.Lit.18), Bonn 1978. [Lessing,Wain,Braine,Amis,Murdoch,Sillitoe,Wilson,Barstow,Drabble].
- Fiedler, Leslie A., "The Profanation of the Child", *New Leader* 41 (1958) 23 June, 26-29.
- Fletcher, John, "Women in Crisis: Louise and Mrs Eliot", *Critical Quarterly* 15 (1973), 157-170.
- Ford, George H., "Dickens in the 1960s", *Dickensian* 66 (1970) 361, 163-182.
- Fredman, Alice Green, "Angus Wilson: Literary Critic and Biographer", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 195-206.
- Gardner, Averil, "The Early Years of Angus Wilson", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 151-161.
- Gardner, Averil, *Angus Wilson*, (Twayne's Engl.Authors Series 401), Boston 1985.
- Gasiorek, Andrezej, "Resisting Postmodernism: The Parodic Mode of Angus Wilson's *No Laughing Matter*", *English Studies in Canada* 19 (1993) 1, 45-62.
- Gindin, James, "Angus Wilson's Qualified Nationalism", in: id., *Postwar British Fiction: New Accents and Attitudes*, London 1962, 145-164.
- Gindin, James, "The Fable in Recent British Fiction: The Fable Begins to Break Down", *Wisconsin Studies in Contemporary Literature* 8 (1967), 1-18.
- Gindin, James, "Well Beyond Laughter: Directions from Fifties' Comic Fiction", *Studies in the Novel* (1971) Winter, 357-364.
- Gindin, James, "Angus Wilson", in: id., *Harvest of a Quiet Eye: The Novel of Compassion*, Bloomington,IN/London 1971, 277-304.
- Glage, Lieselotte, "Angus Wilsons 'The Old Men at the Zoo'", *Germanisch-Romanische Monatsschrift* 58 (1976) 2, 185-199.
- Gransden, K.W., *Angus Wilson*, (Writers & Their Work 208), Harlow 1969.
- Hagopian, John V., "Angus Wilson: Realpolitik", in: id./Martin Dolch (eds.), *Insight II: Analyses of Modern British Literature*, Frankfurt/M. 1965, 355-362.
- Hahn, Thomas, "Medievalism, Make-Believe, and Real Life in Wilson's *Anglo-Saxon Attitudes*", *Mosaic* 12 (1979) 4, 115-134.
- Hajek, Jiri, "The Condition of the Novel", *New Left Review* No. 29 (1965), 19-40.
- Halio, Jay L., "The Novels of Angus Wilson", *Modern Fiction Studies* 8 (1962), 171-181.
- Halio, Jay L., *Angus Wilson*, Edinburgh/London 1964.
- Halio, Jay L., "Angus Wilson's *No Laughing Matter*", *Massachusetts Review* 10 (1969) Spring, 394-397.
- Halio, Jay L., "Angus Wilson (11 August 1913-)", in: Bernard Oldsey (ed.), *British Novelists 1930-1959*, (Dict.of Lit.Biogr.15), Detroit 1983, 591-614.
- Halio, Jay L. (ed.), *Critical Essays on Angus Wilson*, Boston,MA, 1985.
- Halio, Jay L., "(Introduction:) Angus Wilson: An Overview", in: id. (ed.), *Critical Essays on Angus Wilson*, Boston,MA, 1985, 1-19.
- Hasan, Rugaya, "The Analysis of a Story" [re Wilson's 'Necessity's Child'], in: id., *Linguistics, Language, and Verbal Art*, Oxford 1989, 56-89 & 107-115.
- Haule, James M., "Setting the World on Fire: Angus Wilson and the Problem of Evil", *Twentieth Century Literature* 28 (1982), 453-466.
- Hidalgo, Pilar, "Nonmimetic Devices in Angus Wilson's Later Fiction", *Anglo-American Studies* 3 (1983) 1, 39-48.
- Higdon, David Leon, *Shadows of the Past in Contemporary British Fiction*, Athens,GA, 1984. [re Wilson,LC & ASA:39-50 & 137-151 & Notes;Drabble,RG:152-168 & Notes].
- Hoggart, Richard, "The Unsuspected Audience" [re Snow,Wilson], *New Statesman* 56 (1958) 6 Sep., 308-310.
- Holmes, Frederick M., "John Fowles's Variation on Angus Wilson's Variation on E.M. Forster: 'The Cloud', 'Et Dona Ferentes', and 'The Story of a Panic'", *Ariel* 20 8(1989) 3, 39-52.
- Jenkins, Alan, "Hemlock - and Before", *Spectator* (1954) 17 Sep., 331.
- Jump, John D., "The Recent British Novel" [re Wilson,Amis,Murdoch,Golding], *Manchester Literary and Philosophical Society: Memoirs and Proceedings* 101 (1958-59), 23-38.
- Karl, Frederick R., "The Still Comic Music of Humanity: The Novels of Anthony Powell, Angus Wilson, and Nigel Dennis", in: id., *A Reader's Guide to the Contemporary English Novel*, London 1963, 238-253. [re Wilson also: ibid., "Postscript", 324-363].
- Katona, Anna, "Angus Wilson's Fiction and its Relation to the English Tradition", *Acta Litteraria Academiae Scientiarum Hungaricae* 10 (1968) 1-2, 111-127.
- Kermode, Frank, "Mr Wilson's People" [rev.-art.MME], in: id., *Puzzles and Epiphanies: Essays and Reviews 1958-1961*, New York 1962, 193-197.
- Kermode, Frank, "The House of Fiction: Interviews with Seven English Novelists", *Parisian Review* 30 (1963) Spring, 61-82.
- Kermode, Frank, "Gaiety", *London Review of Books* (1995) 8 June, 4-5.
- Kissane, Joseph, "Talking with Angus Wilson", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 142-150.
- Kums, Guido, "Reality in Fiction: *No Laughing Matter*", *English Studies* 53 (1972), 523-531.
- Kums, Guido, *Fiction, or the Language of Our Discontent: A Study of the Built-in Novelist in Novels by Angus Wilson, Lawrence Durrell and Doris Lessing*, (Europ.Univ.Stud.XIV/140), Frankfurt/M. etc. 1985.
- Lehmann, Elmar, "Angus Wilson", in: Rüdiger Imhof/Annegret Maack (eds.), *Der englische Roman der Gegenwart*, (UTB 1467), Tübingen 1987, 53-67.
- Lesserday, Lynton, "Look Back in Angus" [rev.-art.Wilson,Reflections], *Punch* (1986) 19 Feb., 56.
- Lindberg, Margaret, "Angus Wilson: *The Old Men at the Zoo* as Allegory", *Iowa English Yearbook* 14 (1969) Fall, 44-48.
- Lodge, David, "The Novelist at the Crossroads", *Critical Quarterly* 11 (1969) 2, 105-132.
- Magennis, Hugh, "Some Modern Writers and Their *Fontes Anglo-Saxonici*", *Old English Newsletter* 24 (1991) 3, 14-18.
- Malin, Irving, "Metaphors of Enclosure: Angus Wilson's *The Old Men at the Zoo* (1961)", in: K. Morris (ed.), *Old Lines, New Forces*, Rutherford,NJ, 1976, 1-11.
- Mander, John, *The Writer and Commitment*, London 1961. [re Wilson's Short Stories:111-138].
- May, Keith M., *Out of the Maelstrom: Psychology and the Novel in the Twentieth Century*, London 1977. [re Murdoch,Wilson - ch.6: "A New Synthesis: Existential Psychology and the Contemporary Novel", 98-126].
- McDowell, Frederick P.W., "'The Devious Involutions of Human Character and Emotions': Reflections on Some Recent British Novels", *Wisconsin Studies in Contemporary Literature* 4 (1963) Autumn, 339-366.
- McDowell, Frederick P.W., "An Exchange of Letters and Some Reflections on *As If by Magic*", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 231-235.
- McDowell, Frederick P.W., "Chaos and the Forms of Order in *Setting the World on Fire*", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 236-248.
- McEwan, Neil, "Angus Wilson: *No Laughing Matter*", in: id., *The Survival of the Novel: British Fiction in the Later Twentieth Century*, London 1981, 60-77 & 171.
- McSweeney, Kerry, *Four Contemporary Novelists*, London/Kingston 1983. [ch.1: "Angus Wilson: Diversity, Depth, and Obsessive Energy", 9-53 & 199-202].

- McSweeney, Kerry, "Angus Wilson's Critical Writings", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 207-218.
- Millgate, Michael, "Angus Wilson" [interview], in: M. Cowley (ed.), *Writers at Work: The Paris Review Interviews*, vol. 1, London 1958, 227-238. [dt.Übersetzung: als "Angus Wilson", in: M. Cowley (ed.), *Wie sie schreiben...*, Reinbek 1963, 285-306].
- Monod, Sylvère, "A Bit Off the Darling Set: The World of Sir Angus Wilson's Short Stories", *Les Cahiers de la Nouvelle/Journal of the Short Story in English* 1 (1983), 91-101.
- Oakland, John, "Angus Wilson and Evil in the English Novel", *Resurgence* 26 (1973), 24-36.
- O'Shea, Michael, "Sources and Analogues in Angus Wilson's *Setting the World on Fire*", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston, MA, 1985, 203-217.
- Parrinder, Patrick, "Pastiche and After" [rev.-art. Wilson, NLM], *Cambridge Review* 89 (1967) 4 Nov., 66-67.
- Peden, William, "London 'Crowd'", [rev.-art. Wilson, BOM], *Saturday Review* 40 (1957) 30 Nov., 16.
- Poston, Lawrence, III., "Not in the Reviews: A Conversation with Angus Wilson", *Books Abroad* 40 (1966) Winter, 29-31.
- Pritchett, V.S., "Bad-Hearted Britain" [rev.-art. Wilson, OMZ], *New Statesman* (1961) 29 Sep., 429-430.
- Pritchett, V.S., "Ventriloquists" [rev.-art. Wilson, NLM], *New York Review of Books* (1968) 18 Jan., 10-12.
- Pritchett, V.S., "The World of Angus Wilson", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston, MA, 1985, 27-29.
- Raban, Jonathan, "(Profile 1:) Angus Wilson", *New Review* No. 1, 1 (1974-75), 16-24.
- Rabinovitz, Rubin, *The Reaction Against Experiment in the English Novel, 1950-1960*, New York 1967. [re Wilson: ch.3: "Angus Wilson", 64-96 & 185-195].
- Rauter, Herbert, "Angus Wilson, 'Raspberry Jam'", in: Karl Heinz Göller/Gerhard Hoffmann (eds.), *Die englische Kurzgeschichte*, Düsseldorf 1973, 308-317 & 393-394.
- Rauter, Herbert, "Angus Wilson, 'As If by Magic'", in: Rainer Lengeler (ed.), *Englische Literatur der Gegenwart 1971-1975*, Düsseldorf 1977, 191-200 & 403.
- Raymond, John, "Meg Eliot Surprised", *TLS* (1958) 21 Nov., 672. [also in: id., *The Doge of Dover and Other Essays*, London 1960, 170-178].
- Richardson, John, "[Review of Wilson's *Such Darling Dodos*]", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston, MA, 1985, 25-26.
- Riddell, Edwin, "The Humanist Character in Angus Wilson", *English* 21 (1972), 45-53.
- Rippier, Joseph Storey, *Some Postwar English Novelists*. (Stud.z.Sprache & Lit.Engl.1) Frankfurt/M. etc. 1965. [re Wilson: 19-45].
- Rossen, Janice, *The University in Modern Fiction: When Power Is Academic*. Basingstoke/ London 1993.
- Sage, Lorna, "Taking Risks", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 190-194.
- Sage, Lorna, "Alone in the Middle of It All", *TLS* (1995) 9 June, 24-25.
- Scheer-Schäzler, Brigitte, "Angus Wilson", in: Horst W. Drescher (ed.), *Englische Literatur der Gegenwart in Einzeldarstellungen*, (KTA 399), Stuttgart 1970, 104-132.
- Schlüter, Kurt, *Kuriose Welt im modernen englischen Roman, dargestellt an ausgewählten Werken von Evelyn Waugh und Angus Wilson*, Berlin 1969. [re Wilson - Kap. I: "Die Lust am Kuriosen als Zeiterscheinung und Wesenszug des Exzentrikers", 7-18, & Kap. III: "Kuriose Darstellung moderner Wirklichkeitsbereiche bei Angus Wilson", 126-217].
- Schlüter, Kurt, "Angus Wilson: *The Middle Age of Mrs Eliot*", in: Horst Oppel (ed.), *Der moderne englische Roman*, Berlin 1971, 361-377.
- Schlüter, Kurt, "Angus Wilson", in: Rudolf Sühnel/Dieter Riesner (eds.), *Englische Dichter der Moderne: Ihr Leben und Werk*, Berlin 1971, 536-545.
- Schultze, Bruno, "Das Bild der Wirklichkeit in den Romanen Angus Wilsons", *Die Neueren Sprachen* N.F. 22 (1973), 210-220.
- Schwarzbach, F.S., "A Portrait of the Artist as Householder", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 162-169.
- Scott-Kilvert, Ian, "Angus Wilson", *Review of English Literature* 1 (1960) Apr., 42-53.
- Scott-Kilvert, Ian, "English Fiction 1967", *British Book News* No. 331 (1968) Mar., 165-169.
- Sen-Bagchee, Sumana, "Some Joycean Echoes in Wilson's *Setting the World on Fire*", *Notes on Contemporary Literature* 17 (1987) 3, 9-11.
- Servotte, Herman, "A Note on the Formal Characteristics of Angus Wilson's *No Laughing Matter*", *English Studies* 50 (1968), 58-64.
- Servotte, Herman, "Experiment en traditie: Angus Wilson, 'No Laughing Matter'", *Dietsche Warande en Belfort* 5 (1968), 324-335.
- Shaw, Valerie A., "*The Middle Age of Mrs Eliot* and *Late Call*: Angus Wilson's Traditionalism", *Critical Quarterly* 12 (1970), 9-27.
- Smith, William James, "Angus Wilson's England", *Commonweal* 82 (1965) 26 Mar., 18-21.
- Späth, Eberhard, "Das private und öffentliche Tagebuch: Zum Verhältnis von Fiktion und Journalismus im englischen Roman", *Poetica* 19 (1987) 1-2, 32-55. [Wilson, Lodge, Lessing].
- Spann, Ekkehard, "*Problemkinder*" in der englischen Erzählkunst der Gegenwart (Greene-Angus Wilson-Wain-Amis-Murdoch-Golding-Braine-Sillitoe), Diss. Tübingen 1970.
- Spiel, Hilde, *Welt im Widerschein*, München 1960. [re Wilson: 75-81].
- Stape, J.H., "Angus Wilson: A Supplementary Bibliography, 1976-1981", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 249-260.
- Stape, J.H., "The Unknown Angus Wilson: Uncollected Short Stories from the Fifties and After", *Twentieth Century Literature* 33 (1987), 80-97.
- Strong, L.A.G., "[Review of Wilson's *Hemlock and After*]", in: Jay L. Halio (ed.), *Critical Essays on Angus Wilson*, Boston, MA, 1985, 26-27.
- Sudrann, Jean, "The Necessary Illusion: A Letter from London", *Antioch Review* 18 (1958) Summer, 236-244.
- Sudrann, Jean, "The Lion and the Unicorn: Angus Wilson's Triumphant Tragedy", *Studies in the Novel* 3 (1971), 390-400.
- Swinden, Patrick, *The English Novel of History and Society, 1940-1980*, London/Basingstoke 1984.
- Symons, Julian, "Politics and the Novel", *Twentieth Century* 170 (1962) Winter, 147-154.
- Szabó-Pap, Judit, "The Lonely Man in Angus Wilson's Fiction", *Hungarian Studies in English* 9 (1975), 87-101.
- Szász, Anna Mária, "Between Tradition and Experiment: A Study in Angus Wilson's Novels", *Acta Litteraria Academiae Scientiarum Hungaricae* 27 (1985) 3-4, 343-363.
- Toboul, Denise, "Violence et irrationalité dans l'oeuvre romanesque d'Angus Wilson", in: Nadia Rigaud (ed.), *La violence dans la littérature et la pensée anglaises*, (CARA 10), Aix-en-Provence 1989, 139-158.
- Tremain, Rose, "Angus Wilson, Malcolm Bradbury and the Dead Cat", *Punch* (1988) 15 Apr., 34 & 36.
- Trickett, Rachel, "Recent Novels: Craftsmanship in Violence and Sex" [rev.-art. Golding, P.; Wilson, NLM], *Yale Review* 57 (1968) Spring, 438-452.
- TWENTIETH CENTURY LITERATURE: ANGUS WILSON ISSUE, 29 (1983) Summer.
- Valette, "(Lettres Anglo-Saxonnes:) Angus Wilson un peu par lui-même", *Mercur de France* 334 (1958) Oct., 313-315.
- Wain, John, "Comment on Widowhood" [rev.-art. Wilson MME], *New Yorker* 35 (1959) 11 Apr., 156-162.
- Walker, D.P. et al., "Talking about Angus Wilson", *Twentieth Century Literature* 29 (1983) Summer [Angus Wilson Issue], 113-141. [contributions by: D.P. Walker, Hortense Calisher, Nadine Gordimer, James Purdy, Patrick White, Vance Bourjaily, John Leggett, Peter Conradi, Rose Tremain, Clive Sinclair, Nicholas Brooke, Lorna Sage, Martyn Goff, David Plante, Philip Collins].
- Wicht, Wolfgang, "Intertextualität als Modus vorsätzlicher Vieldeutigkeit in Angus Wilsons *Setting the World on Fire*", *Zeitschrift für Anglistik und Amerikanistik* 39 (1991) 2, 102-112.
- Williams, Raymond, "Realism and the Contemporary Novel" [re Golding, Amis, Wain, Braine, Wilson], *Partisan Review* 26 (1959), 200-213.
- Wilson, Angus, "Parties: Being a Host" [1st publ.: *Punch* (1953) 22 Apr.], *Punch* (1989) 17 Mar., 16.
- Wilson, Angus, "The Future of the English Novel", *Listener* 51 (1954) 29 Apr., 746.
- Wilson, Angus, "The Short Story Changes", *Spectator* (1954) 1 Oct., 401-402.
- Wilson, Angus, "A Conversation with E.M. Forster", *Encounter* 9 (1957) Nov., 52-57.
- Wilson, Angus, "Some Japanese Observations", *Encounter* 9 (1957) Dec., 51-55.

- Wilson, Angus, "Mood of the Month - III", *London Magazine* 5 (1958) Apr., 40-44.
- Wilson, Angus, "(John Bull's Schooldays:) Bexhill and After", *Spectator* (1958) 9 May, 583-583.
- Wilson, Angus, "Diversity and Depth", *TLS* (1958) 15 Aug., viii.
- Wilson, Angus, "New Playwrights", *Partisan Review* 26 (1959), 631-634.
- Wilson, Angus, "A Plea Against Fashion in Writing", *Moderna Språk* 55 (1961) 4, 345-350.
- Wilson, Angus, "The Novelist and the Narrator", in: G.A. Bonnard (ed.), *English Studies Today*, 2nd Series, Bern 1961, 43-50.
- Wilson, Angus, "Fourteen Points", *Encounter* 18 (1962) Jan., 10-14.
- Wilson, Angus, "Evil in the English Novel", *Listener* (1962) 27 Dec., 1079-1080, & (1963) 3 Jan., 15-16, & 10 Jan., 63-65, & 17 Jan., 115-117.
- Wilson, Angus, *The Wild Garden, or Speaking of Writing*, London 1963. [excerpt as "Trust the Tale" (1963) in: Stephen Hazell (ed.), *The English Novel: Developments in Criticism Since Henry James*, London 1978, 227-228].
- Wilson, Angus, *The Impact of Television on the Arts*, London 1964.
- Wilson, Angus, "Confessions of a Zoo-Lover", *Holiday* (1964) June, 12-22.
- Wilson, Angus, "Evil in the English Novel", *Kenyon Review* 29 (1967) 1, 167-194.
- Wilson, Angus, "Sexual Revolution", *Listener* 80 (1968) 10 Oct., 457-460.
- Wilson, Angus, "As If by Magic: Angus Wilson on His Own Novel", *Dutch Quarterly Review of Anglo-American Letters* 6 (1976), 259-277.
- Wilson, Angus, "The Always-Changing Impact of Virginia Woolf", *Studies in the Literary Imagination* (1978) Fall, 1-9.
- Wilson, Angus, *Diversity and Depth in Fiction: Selected Critical Writings*, Kerry McSweeney (ed.), London 1983. [contains: Evil in the English Novel; Richardson's *Clarissa*; William Godwin's Novels; Conflicts in Jane Austen's Novels; Charles Dickens: A Haunting; Dickens and Dostoevsky; Meredith's *The Egoist*; Zola's *L'Assommoir*; Gissing's *New Grub Street*; Kipling's *Kim*; The View from the 1950s: i. Virginia Woolf(I); ii. The Future of the English Novel; iii. Lawrence and Leavis; iv. Diversity and Depth; v. Letter from London; Arnold Bennett; Galsworthy's *Forsyte Saga*; The English Novel 1912-1922; Marcel Proust; Dorothy Richardson's *Pilgrimage*; Virginia Woolf(II); John Cowper Powys; Ivy Compton-Burnett; Aldous Huxley; Evelyn Waugh; Henry Green; Christopher Isherwood; Claude Simon; Albert Camus; Günter Grass; The Dilemma of the Contemporary Novelist; The Novelist and the Narrator; Iowa Review Interview].
- Wilson, Angus, *Reflections in a Writer's Eye: Writings on Travel*, London 1986. [contents: Some Japanese Observations; Night and Day in Tokyo; The Jolliest Resort in the World; South Africa-A Visit to My Mother's Land; On a Black Sea Holiday with Mr K.; Russia-What Khrushchev Told the Writers; Confessions of a Zoo Lover; The Channel Islands; New and Old on the Grand Trunk Road; Martinique; America-A Celebration; Sri Lankan Journal; Arizona].
- Wilson, Angus, "The Strange Ride: A Lecture about Rudyard Kipling for the Kipling Society, in 1986", *Kipling Journal* No 259, 65 (1991), 11-25.
- Wilson, Angus, [interviews, cf. Bailey 1992, Barfoot, Bigsby, Biles 1970 & 1985, Draine, Drescher, Kissane, Millgate, Poston, Wilson 1983].
- Wilson, Edmund, "Emergence of Angus Wilson [15 Apr., 1950]", in: id., *The Bit Between My Teeth*, New York 1965, 270-273.
- Wogatzky, Karin, *Angus Wilson, 'Hemlock and After': A Study in Ambiguity*, Diss. Zürich 1971 [= excerpt of a longer study].

New, Recent or Minor WOMEN DRAMATISTS

(Miscellaneous - Selected)

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[cf. also: HISTORY OF LITERATURE & New Drama/General Titles]

[Stand: 06.03.03]

GENERAL TITLES:

- Boireau, Nicole, "British Women Dramatists in the Seventies and Eighties: Values and Strategies", in: Wolfgang Lippke (ed.), *British Drama in the Eighties and Beyond: A Symposium*, (Univ./GH Siegen/Prakt.-Büro f.LA-Stud.-Gänge & Lehrerfortbildg:Unterr.-Stud.-Fortbildg.3), Siegen 1991, 65-92. [Churchill].
- Brater, Enoch (ed.), *The New Women Playwrights*, New York/Oxford 1989.[contents: Katherine Worth,"Images of Women in Modern English Theater";Austin E.Quigley,"Stereotype and Prototype:Character in the Plays of Caryl Churchill";Ruby Cohn,"Ariane Mnouchkine:Playwright of a Collective";Elin Diamond,"Benmussa's Adaptations:Unauthorized Texts from Elsewhere";Rosette C.Lamont,"The Reverse Side of a Portrait:The Dora of Freud and Cixious";Jeanette Laillou Savona,"In Search of a Feminist Theater:*Portrait of Dora*"; Sharon A.Willis,"Staging Sexual Difference:Reading,Recitation,and Repetition in Duras' *Malady of Death*";Sue-Ellen Case,"From Split Subject to Split Britches";Linda Ben-Zvi,"Susan Glaspell's Contributions to Contemporary Women Playwrights";W.B.Worthen,"*Still Playing Games*:Ideology and Performance in the Theater of Maria Ir-ene Fornes";Timothy Murray,"The Play of Letters:Possession and Writing in *Chucky's Hunch*";Deborah R.Geis,"Distraught Laught-er:Monologue in Ntozake Shange's Theater Pieces";Helene Keyssar,"Rites and Responsibilities:The Drama of Black American Wom-en";Judith E.Barlow,"The Art of Tina Howe";Leslie Kane,"The Way Out,the Way In:Paths to Self in the Plays of Marsha Norman"]
- Case, Sue-Ellen, "The Power of Sex: English Plays by Women, 1958-1988", *New Theatre Quarterly* 7 (1991), 238-245.
- Castledine, Annie, "Introduction", in: id. (ed.), *Plays by Women*, vol. 9, London 1991, ix-x.
- Goodman, Lizbeth, "Feminist Theatre in Britain: A Survey and Prospect", *New Theatre Quarterly* 33 (1993), 66-84.
- Goodman, Lizbeth, *Contemporary Feminist Theatres: To Each Her Own*, London/New York 1993.
- Griffiths, Trevor R./Margaret Llewellyn-Jones (eds.), *British and Irish Women Dramatists Since 1958: A Critical Handbook*, Buckingham/Bristol, PA, 1993. [contents: Lib Taylor,"Early Stages: Women Dramatists 1958-68";Margaret LLeuwellyn-Jones,"Claiming a Space: 1969-1978"; Trevor R.Griffiths,"Waving Not Drwoning:The Mainstream, 1979-88";Rose Collis,"Sister George Is Dead:The Making of Modern Lesbian Theatre";Susan Croft,"Black Women Playwrights in Britain";Margaret Llewellyn-Jones,"On the Margins:Women Dramatists in Wales";Anna McMullan,"Irish Women Playwrights Since 1958";Susan C.Triesman,"Transformation and Transgressions:Women's Discourse on the Scottish Stage";Susan Croft/April de Angelis,"An Alphabet of Apocrypha:Collaborations and Explorations in Women's Theatre"].
- Keyssar, Helene, *Feminist Theatre: An Introduction to Plays of Contemporary British and American Women*, (Macmillan Mod.Dramatists Series), Basingstoke/London 1984.
- Morgan, Fidelis, *The Years Between: Plays by Women on the London Stage 1900-1950*, London 1994. [anthology].
- Neumeier, Beate, "Past Lives in Present Drama: Feminist Theatre and Intertextuality", in: *Anglistik & Englischunterricht*, vol.41: Bernhard Reitz/Hubert Zapf (eds.), *British Drama in the 1980s: New Perspectives*, Heidelberg 1990, 63-77.
- Omasreiter-Bleicher, Ria, "Die gescheiterte Emanzipation der Frauen im feministischen Drama der Gegenwart", *Anglia* 112 (1994), 390-410.
- Remnant, Mary, "Introduction", in: id. (ed.), *Plays by Women*, vol. 8, London 1990, vii-x.
- Shout, John D., "From Nora Helmer to Wendy Darling: If You Believe in heroines, Clap Your Hands", *Modern Drama* 35 (1992), 353-364.
- Stine-Blackburn, Susan, "Recent Plays on Women's Playwriting", *Essays in Theatre* 14 (1995) 1, 37-48.
- Varty, Anne, "From Queens to Convicts: Status, Sex and Language in Contemporary British Women's Drama", *Essays and Studies* 47 (1994), 65-89.
- Wandor, Micheline, *Carry On, Understudies: Theatre and Sexual Politics*, London/New York 1986 [=1981].
- Wandor, Micheline, *Look Back in Gender: Sexuality and the Family in Post-War British Drama*, London/New York 1987.

INDIVIDUAL DRAMATISTS:

[c. = comment]

ADSHEAD, KAY:

- Adshead, Kay, "Thatcher's Women" [c.], in: Mary Remnant (ed.), *Plays by Women*,vol.7,Ldn 1988,49-50.

ANGELIS, APRIL DE:

- Angelis, April de, "Ironmistress" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.8, London 1990, 28-29.

COOPER, MARY:

- Cooper, Mary, "Heartgame" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.8, London 1990, 103-105.

CRESSWELL, JANET:

- Cresswell, Janet, "The One-Sided Wall" [c.], in: Mary Remnant(ed.), *Plays by Women*, vol.8, London 1990, 121-123.

DAYLEY, GRACE:

- Dayley, Grace, "Rose's Story" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.4, London 1985, 79-80.

DOWIE, CLAIRE:

- Dowie, Claire, "Adult Child/Dead Child" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.7, London 1988, 67.

DUFFY, MAUREEN (cf. also: New etc. Women Novelists):

- Bode, Christoph, "Maureen Duffy in Interview", *Anglistik* 6 (1995) 2, 5-16.
- Duffy, Maureen, "Rites" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.2, London 1983, 26-27.
- id., "Preface", in: id., *That's How It Was*, London 1983, v-xi.
- Marcus, Frank, "Duffy, Maureen (Patricia)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 194-197.

EVANS, LISA:

- Evans, Lisa, "Stamping, Shouting and Singing Home", [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.7, London 1988, 91.

GREEN, MARO/GRIFFIN, CAROLINE:

- Green, Maro/Griffin Caroline, "More", [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.6, London 1987, 59-60.

HORSFIELD, DEBBIE:

- Horsfield, Debbie, "Red Devils", [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.3, London 1984, 88-89.

LABERGE, MARIE:

- Laberge, Marie, "Night" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.7, London 1988, 112-115.

LAVERY, BRYONY:

- Lavery, Bryony, "Origin of the Species" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.6, London 1987, 83.

LAWRENCE, MAUREEN:

- Lawrence, Maureen, "Tokens of Affection" [c.], in: Annie Castledine (ed.), *Plays by Women*, vol.9, London 1991, 168-169.

LEVY, DEBORAH:

- Levy, Deborah, "Pax" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.6, London 1987, 112.

LEWIS, EVE:

- Lewis, Eve, "Ficky Stingers" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.6, London 1987, 126.
- Rabey, David Ian, "Violation and Implication: *One for the Road* and *Ficky Stingers*", *Themes in Drama* 13 (1991), 261-267.

LITTLEWOOD, JOAN (& THEATRE WORKSHOP):

- Billington, Michael, "Queen of Stratford East" [rev.-art.Littlewood,*Joan's Book*], *Guardian Weekly* (1994) 10 Apr., 29.
- Coveney, Michael, "Mother Courage" [rev.-art.Littlewood,*Joan's Book*], *Observer Review* (1994) 27 Mar., 20.
- Croyden, Margaret, "Joan Littlewood" [interview], in: John F. McCrindle (ed.), *Behind the Scenes: Theatre and Film Interviews from the 'Transatlantic Review'*, London 1971, 1-12.
- Damisch, Isabel M., "Theatre Workshop: A British People's Theatre", *Recherches Anglaises et Américaines* 5 (1972), 121-143.
- Duff, Charles, *The Lost Summer: The Heyday of the West End Theatre*, Portsmouth, NH, 1995. [re Bolt, Littlewood, Rattigan, Whiting].
- Hayman, Ronald, "Joan Littlewood (1914-)", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict.of Lit.Biogr.13), Detroit 1982, 299-304.
- Littlewood, Joan, "Plays for the People/Un répertoire populaire", *World Theatre/Théâtre dans le Monde* 8 (1959-60), 283-290.
- Marowitz, Charles, *Confessions of a Counterfeit Critic: A London Theatre Notebook 1958-1971*, London 1973. [Osborne/Creighton,Pinter,Wesker,Littlewood & Th.W.,Arden,Shaffer,Mercer,Stoppard,Bond,Orton,Hampton].
- Milne, Tom/Clive Goodwin, "Working with Joan: Theatre Workshop Actors Talking to T.M.& C.G.", in: Charles Marowitz/Simon Trussler (eds.), *Theatre at Work: Playwrights and Productions in the Modern British Theatre - A Collection of Interviews and Essays*, London 1967, 113-122.
- Paget, Derek, "'Oh What a Lovely War': the Texts and their Context", *New Theatre Quarterly* 6 (1990), 244-260.
- Paget, Derek, "Popularising Popular History: 'Oh What a Lovely War' and the Sixties", *Critical Survey* 2 (1990) 2, 117-127.
- Paget, Derek, "Remembrance Play: *Oh What a Lovely War* and History", in: Tony Howard/John Stokes (eds.), *Acts of War: The Representation of Military Conflict on the British Stage and TV since 1945*, Aldershot 1996, 82-97.
- Palmer, Richard H., *The Contemporary British History Play*, Westport, CT: Greenwood, 1998. [re: Arden/Gray/Osborne/Saunders/Th.Workshop/Whiting]
- Tynan, Kenneth, "Joan Littlewood", in: id., *Profiles*, London 1989, 178-185.

LOCHHEAD, LIZ:

- Fischer-Seidel, Therese, "Biography in Drama: Genre and Gender in Tom Stoppard's *Travesties* and Liz Lochhead's *Blood and Ice*", in: Rüdiger Ahrens/Laurenz Volkmann (eds.), *Why Literature Mat-ters: Theories and Functions of Literature*, Heidelberg: Winter, 1996, 197-210.
- Lochhead, Liz, "*Blood and Ice*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.4, London 1985, 115-116.
- Scullion, Adrienne, "Lochhead, Liz", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 434-438.

LUCKHAM, CLAIRE:

- Luckham, Claire, "*Trafford Tanzi*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.2, London 1982, 95-96.

LYSSA, ALISON:

- Lyssa, Alison, "*Pinball*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.4, London 1985, 157-159.

MUNRO, RONA:

- Munro, Rona, "*Piper's Cave*" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.5, London 1986, 143.

PAGE, LOUISE:

- Page, Louise, "*Tissue*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.1, London 1982, 100-103.

POLLOCK, SHARON:

- Pollock, Sharon, "*Blood Relations*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.3, London 1984, 123-124.

RAIF, AYSHE:

- Raif, Ayshe, "*Caving In*" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.8, London 1986, 158-160.

RUDET, JACQUELINE:

- Rudet, Jacqueline, "*Money to Live*" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.5, London 1986, 180.

STEWART, ENA LAMONT:

- Stewart, Ena Lamont, "*Towards Evening and Walkies Time*" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.8, London 1990, 183-184.

THEATRE WORKSHOP, cf. LITTLEWOOD, JOAN

TOWNSEND, SUE:

- Carlson, Susan, "Townsend, Sue (Susan Lilian Townsend)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 682-685.
- Coveney, Michael, "Estate of the Nation" [rev.-art.Townsend,Q&I/play], *Observer Review* (1994) 3 Apr., 10.
- Hogan, Phil, "When One's Home is No Longer One's Castle" [rev.-art.Townsend,Q&I/novel], *Observer* (1992) 13 Sep., 54.
- Townsend, Sue, "A Mole in the Classroom", *New Statesman* (1985) 27 Sep., 26-28.
- Townsend, Sue, "Counterblast", *Observer* (1989) 19 Nov., 33-34.
- Townsend, Sue, "A Letter to Margaret Thatcher, Aged 65", *Observer* (1990) 14 Oct., 22.
- Watts, Janet, "Majestic Republican Takes on the Royals" [interview with Sue Townsend], *Observer* (1992) 13 Sep. [no page].

WAKEFIELD, LOU & THE WOMEN'S THEATRE GROUP:

- Women's Theatre Group, The, "*Time Pieces*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.3, London 1984, 160-161.

WANDOR, MICHELENE:

- Goodman, Lizbeth, "Wandor, Michelene (Dinah)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 706-711.
- Wandor, Michelene, "*Aurora Leigh*" [c.], in: Michelene Wandor (ed.), *Plays by Women*, vol.1, London 1982, 134-136.

WINDSOR, VALERIE:

- Windsor, Valerie, "*Effie's Burning*" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.7, London 1988, 135.

WOLTON, JOAN:

- Wolton, Joan, "*Motherlove*" [c.], in: Mary Remnant (ed.), *Plays by Women*, vol.8, London 1990, 192.

YEGER, SHEILA:

- Yeger, Sheila, "*Variations*" [c.], in: Annie Castledine (ed.), *Plays by Women*, vol.9, London 1991, 207.

New, Recent or Minor
WOMEN NOVELISTS

(Miscellaneous - Selected)

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)
[Stand: 11.9.99]

GENERAL TITLES:

- Humm, Maggie, *Border Traffic: Strategies of Contemporary Women Writers*, Manchester/New York 1991.
- Pykett, Lyn, "The Century's Daughters: Recent Women's Fiction and History", *Critical Quarterly* 29 (1987) 3, 71-77.
- Sizemore, Christine Wick, *A Female Vision of the City: London in the Novels of Five British Women*, Knoxville, TN, 1989.
- Spacks, Patricia Meyer (ed.), *Contemporary Women Novelists: A Collection of Critical Essays*, Englewood Cliffs, NJ, 1977.

BINCHY, MAEVE:

- Robertson, Karen, "Binchy, Maeve", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 109-110.

BROOKNER, ANITA:

- Brookner, Anita, "Small Spark, Bright Flame" [rev.-art.Spark,CV], *Observer* (1992) 19 July, 59.
- Pykett, Lyn, "Brookner, Anita", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 147-148.

BROPHY, BRIGID:

- Borklund, Elmer, "Brophy, Brigid", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 181-184 [= 1st ed.of Borklund 1991].
- Borklund, Elmer, "Brophy, Brigid (Antonia)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 149-150 [= 5th ed.of Borklund 1972].

BYATT, A.S.:

- Alfer, Alexa, "'A second that grows first, a black unreal/In which real lies hidden and alive': The Fiction of A.S. Byatt" & "Select Bibliography: Antonia S. Byatt", *Anglistik* 10 (1999) 2, 27-40 & 42-48.
- Brosch, Renate, "Inszenierung, Visualisierung und Fiktionalisierung als Strategien der Herstellung von individueller und kultureller Identität: Vom historischen zum historiographischen Text in A.S. Byatts Romantetralogie", *Anglistik* 10 (1999) 2, 49-65.
- Byatt, A.S., "Evil is Commonplace" [rev.-art.Greene,C], *Encounter* 21 (1966) June, 64-66 & 68.
- Byatt, A.S., "Of Things I Sing" [re Golding], *New Statesman* (1967) 2 June, 761 & 764.
- Byatt, A.S., "Whittled and Spiky Art" [rev.-art.Spark,Coll.St.], *New Statesman* (1967) 15 Dec., 848.
- Byatt, A.S., "Empty Shell" [rev.-art.Spark,PI], *New Statesman* (1968) 14 June, 807-808.
- Byatt, A.S. et al (eds.), *The Contemporary English Novel*, (Stratford-Upon-Avon Studies 18, London 1979).
- Byatt, A.S., "The Omnipotence of Thought: Frazer, Freud and Post-Modernist Fiction" [re Spark, Murdoch], in: Robert Fraser (ed.), *Sir James Frazer and the Literary Imagination: Essays in Affinity and Influence*, Basingstoke/London 1990, 270-308.
- Lewis, Peter, "Byatt, A(ntonio) S(uson, née Drabble)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 168-170.
- Maack, Annegret, "Metamorphosen der Schlange: Zu A.S. Byatts Bildersprache", *Anglistik* 10 (1999) 2, 67-78.
- Musil, Caryn McTighe, "A.S.Byatt (24 August 1936-)", in: Jay L. Halio (ed.), *British Novelists Since 1960*, (Dict.of Lit.Biogr.14), Detroit 1983, 194-205.
- Noble, Michael J., "Earth, water, Fire, Air, and Fiction: A.S. Byatt's *Elementals: Stories of Fire and Ice*", *Anglistik* 10 (1999) 2, 79-87.

- Page, Malcolm, "Byatt, A(ntonio) S(uson)", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 214-215.
- Taylor, D.J., "Some Contemporary Novelists", in: id., *A Vain Conceit: British Fiction in the 1980s*, London 1989, 42-73. [Amis, Drabble, McEwan, Byatt, et al.].
- Todd, Richard, "Confrontation Within Convention: On the Character of British Postmodernist Fiction", in: Theo D'Haen/Hans Bertens (eds.), *Postmodern Fiction in Europe and the Americas*, Amsterdam 1988, 115-125. [J. Barnes, Murdoch, Byatt].
- Tonkin, Boyd, "Antonia S. Byatt in Interview", *Anglistik* 10 (1999) 2, 15-26.

DICKENS, MONICA:

- Stedman, Jane W., "Dickens, Monica (Enid)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 244-246.

DUFFY, MAUREEN:

- Bode, Christoph, "Maureen Duffy in Interview", *Anglistik* 6 (1995) 2, 5-16.
- Brimstone, Lyndie, "'Keepers of History': The Novels of Maureen Duffy", in: Mark Lilly (ed.), *Lesbian and Gay Writing: An Anthology of Critical Essays*, Basingstoke/London 1990, 23-46.
- Cooke, Judy, "Duffy, Maureen (Patricia)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 261-262 [= 5th ed. of Simmons 1972 (Cooke = Simmons)].
- Simmons, Judith Cooke, "Duffy, Maureen", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 362-363 [= 1st ed. of Cooke 1991 (Simmons = Cooke)].
- Sizemore, Christine Wick, "The City as Archeological Dig: Maureen Duffy", in: id., *A Female Vision of the City: London in the Novels of Five British Women*, Knoxville, TN, 1989, 188-233 & 271-275 & 281-282.
- Werson, Gerard, "Maureen Duffy (21 October 1933-)", in: Jay L. Halio (ed.), *British Novelists Since 1960*, (Dict. of Lit. Biogr. 14), Detroit 1983, 273-282.

FORSTER, MARGARET:

- Sambrook, Hanna, "Forster, Margaret". in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 315-317.

GILLIATT, PENELOPE:

- Casson, Hugh, "Penelope Gilliatt" [obit], *Guardian Weekly* (1993) 23 May, 26.
- Gilliatt, Penelope, "This Sporting Life" [review], *Observer* (1993) 16 May, 60. [with: obit by Donald Trelford, *ibid.*].
- Smith, Christopher, "Gilliatt, Penelope (Ann Douglass, née Conner)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 362-364.

HILL, SUSAN:

- Cole, Catherine Wells, "Susan Hill (5 February 1942-)", in: Jay L. Halio (ed.), *British Novelists Since 1960*, (Dict. of Lit. Biogr. 14), Detroit 1983, 394-400.
- Gerrard, Nicci, "Can Anything Equal a Darned Good Sequel?" [interview with S. Hill], *Observer Review* (1993) 3 Oct., 16.
- Willy, Margaret, "Hill, Susan (Elizabeth)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 434-436.

HOWARD, ELIZABETH JANE:

- Gindin, James, "'Howard, Elizabeth Jane", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 457-459.

JAMES, P.D.:

- Stedman, Jane W., "James, P(hyllis) D(oroathy)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 484-486.

LIVELY, PENELOPE:

- Langton, Jane, "Penelope Lively (17 March 1933-)", in: Jay L. Halio (ed.), *British Novelists Since 1960*, (Dict. of Lit. Biogr. 14), Detroit 1983, 463-469.
- Pykett, Lyn, "Lively, Penelope (Margaret, née Low)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London ⁵1991, 567-569.

MORTIMER, PENELOPE:

- Cooke, Judy, "Mortimer, Penelope (Ruth, née Fletcher)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 665-666 [= 5th ed. of Simmons 1972 (Cooke = Simmons)].
- Kahrman, Bernd, *Die idyllische Szene im zeitgenössischen englischen Roman*, (Linguistica et Litteraria 8), Bad Homburg 1969. [re Mortimer: 44-47].
- Simmons, Judith Cooke, "Mortimer, Penelope (Ruth)", in: James Vinson (ed.), *Contemporary Novelists*, London/Chicago 1972, 904-906 [= 1st ed. of Cooke 1991 (Simmons = Cooke)].

TENNANT, EMMA:

- Imhof, Rüdiger, "Neo-gotische Tendenzen im zeitgenössischen Roman", in: Annegret Maack/id. (eds.), *Radikalität und Mäßigung: Der englische Roman seit 1960*, Darmstadt 1993, 74-93. [Carter/ McEwan/Murdoch/Spark/Storey/Tennant].
- LeClair, Thomas, "Tennant, Emma (Christina)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 865-869.

TREMAIN, ROSE:

- Edward, Simon, "Rose Tremain (2 August 1943-)", in: Jay L. Halio (ed.), *British Novelists Since 1960*, (Dict.of Lit.Biogr.14), Detroit 1983, 721-723.
- Sadler, Geoff, "Tremain, Rose (Née Thomson)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 880-882.

WELDON, FAY:

- Warner, Val, "Weldon, Fay (née Birkinshaw)", in: Lesley Henderson/Noëlle Watson (eds.), *Contemporary Novelists*, Chicago, IL/London⁵1991, 929-931.

CHARLES WOOD

BIBLIOGRAPHIE

(allen in meinem Archiv verfügbaren Materials)

[Stand: 27.7.99]

- Braun, Edward, "Stereotypes and Other Types: The Portrayal of the Army in British TV Drama", in: Tony Howard/John Stokes (eds.), *Acts of War: The Representation of Military Conflict on the British Stage and TV since 1945*, Aldershot 1996, 179-191.
- Bryden, Ronald, "Veterans at the Court", in: Peter Roberts (ed.), *The Best of Plays an Players: 1969-1983* (= vol.2), London 1989, 69-72.
- Elsom, John, "Spring with a Corpse or Two" [re Bond, Wood], *London Magazine* 9 (1969) May, 84-89.
- Graham-White, Anthony, "Wood, Charles (Gerald)", in: K.A. Berney/N.G. Templeton (eds.), *Contemporary British Dramatists*, London etc.: St James Press, 1994, 753-756.
- Henderson, Joe, "The Falklands: National Identity and the Experience of War", in: Tony Howard/John Stokes (eds.), *Acts of War: The Representation of Military Conflict on the British Stage and TV since 1945*, Aldershot 1996, 192-203.
- Höhne, Horst, "Political Analysis, Theatrical Form and Popular Language in the Plays of Charles Wood, Henry Livings and John McGrath", *Zeitschrift für Anglistik und Amerikanistik* [Ost-Berlin] 25 (1977) 4, 332-350.
- Hunt, Albert, "Images of War", *New Society* (1969) 20 Feb., 290.
- King, Kimball, "Charles Wood (6 August 1932-4 August 1980 [sic! (Wood still alive in 1995!)]", in: Stanley Weintraub (ed.), *British Dramatists Since WWII*, (Dict. of Lit. Biogr.13), Detroit 1982, 571-576.
- Lambert, J.W., "Plays in Performance" [re Stoppard, J; Wood, V; Pinter, C], *Drama* 105 (1972) Summer, 15-28.
- Monaghan, David, "Em-Bodying the Dis-Embodied: *Tumbledown* and the Falklands War Mythology", in: James A. Davies et al. (eds.), *Writing Region and Nation: Proceedings of the 4th International Conference on the Literature of Region and Nation, University of Wales, Swansea 20-24 July 1992*, Swansea 1994, 427-438.
- Nentwich, Michael, "Charles Wood - 'H' or *Monologues at Front of Burning Cities*", in: Klaus-Dieter Fehse/Norbert H. Platz (eds.), *Das zeitgenössische englische Drama: Einführung, Interpretation, Dokumentation*, Frankfurt/M. 1975, 247-261.
- Nightingale, Benedict, "Wood, Charles (Gerald)", in: James Vinson (ed.), *Contemporary Dramatists*, New York ³1982, 873-876.
- Reeves, Geoffrey, "*Tumbledown* (Charles Wood) and *The Falklands Play* (Ian Curteis): The Falklands Faction", in: George W. Brandt (ed.), *The British Television Play in the 1980s*, Cambridge 1993, 140-161.
- Rudlin, John, "Charles Wood - an Actor's Writer?", *New Theatre Magazine* 6 (1965) 2, 4-5.
- Taylor, John Russell, *The Second Wave: British Drama for the Seventies*, London 1971. [Ayckbourn, P. Barnes, Bond, Brenton, Cregan, Gray, Hampton, Hare, Mercer, Nichols, Orton, Stoppard, Storey, Terson, Wood].
- Wood, Charles, "My Boyhood Life and Work in the Theatre and How I Came to Be Obsessed with Sex and Violence", *London Magazine* 5 (1965) Oct., 72-75.
- Worth, Katherine J., *Revolutions in Modern English Drama*, London 1973. [Arden, Mercer, Wood].