Contents

| GENERAL EDITOR'S PREFACE | | IX |
|--------------------------|-------------------------------------|-----|
| Pref | ACE | ХI |
| I | The Barnes Controversy | 3 |
| II | BIOGRAPHY AND SURVEY | 11 |
| III | The Major Plays | 21 |
| | The Ruling Class | 21 |
| | Leonardo's Last Supper | 28 |
| | Noonday Demons | 32 |
| | The Bewitched | 34 |
| | Laughter! | 40 |
| | Red Noses | 47 |
| | Sunsets and Glories | 55 |
| | Heaven's Blessings | 64 |
| | Eggs in Gravy | 74 |
| | Their Theatrical Style | 83 |
| IV | Early Works | 117 |
| | The Man with a Feather in His Hat | 117 |
| | The Time of the Barracudas | 120 |
| | Sclerosis | 124 |
| | Clap Hands, Here Comes Charlie (i) | 127 |
| | Clap Hands, Here Comes Charlie (ii) | 132 |
| | Foreshadowing and Progress | 136 |

| | Miniatures and More | 141 | | |
|--|---|---|--|--|
| | Barnes' People | 141 | | |
| | Confessions of a Primary Terrestrial Mental Rec | eiver and Communi- | | |
| | cator: NUM III Mark I, The Jumping Mimuses of Byzantium, The | | | |
| | Theory and Practice of Belly-Dancing, The End of the World—and | | | |
| | After, Yesterday's News, Glory, Rosa | • | | |
| | Barnes' People II | 146 | | |
| | Acting Exercise, Moondog Rogan and the Might | ty Hamster, Silver | | |
| | Bridges, Worms, The Right Time and Place, It's Cold, Wanderer, It's | | | |
| | Cold, Lament for Armenians and Grey Viruses | | | |
| | Revolutionary Witness | 155 | | |
| | The Patriot, The Butcher, The Preacher, The Am | | | |
| | The Spirit of Man | 162 | | |
| | A Hand Witch of the Second Stage, From Sleep a | and Shadow, The | | |
| | Night of the Sinhat Torah | , | | |
| | The Able Disabled | 168 | | |
| | Nobody Here But Us Chickens, More Than a Touch of Zen, Not As | | | |
| | Bad As They Seem | | | |
| | Barnes' People III | 175 | | |
| | After the Funeral, The Peace of Westphalia, The | | | |
| | ver, The Heirs of Diogenes, Sisters, Dancing, The Perfect Pair, The | | | |
| | Three Visions | ,, | | |
| | More Barnes' People | 182 | | |
| | Madame Zenobia, Slaughterman, The Road to S | | | |
| | Losing Myself, Houdini's Heir, A True-Born Englishman, No End to | | | |
| | Dreaming | ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,, | | |
| | Bye Bye Columbus | 188 | | |
| | The Trial of Socrates | 196 | | |
| | | -70 | | |
| | Editings and Adaptations | 205 | | |
| | The Roles of Editor and Adapter | 205 | | |
| | Seventeenth-Century Editings | 208 | | |
| | The Alchemist, Volpone, Bartholomew Fair, A Chaste Maid in | | | |
| | Cheapside, The Silent Woman, The Magnetic Lady, The Soldier's For | | | |
| | tune, The Atheist, The Dutch Courtesan, A Mad World, My Masters | | | |
| | A Trick to Catch the Old One | | | |
| | Jacobean Adaptations | 214 | | |
| | Antonio | 215 | | |
| | The Devil is an Ass | 220 | | |

220

| | The Old Law | 228 |
|--------------|---|-----|
| | Eastward Ho! | 234 |
| | Adaptations from Foreign Languages | 241 |
| | A Eulogy of Baldness, The Two Hangmen: Brecht | |
| | and Wedekind, Tango at the End of Winter | 241 |
| | Lulu | 246 |
| | The Singer | 251 |
| | Don Juan and Faust | 254 |
| | The Primrose Path | 259 |
| | Woman of Paris | 263 |
| | Scenes from a Marriage | 265 |
| | The Purging | 267 |
| | Actors | 271 |
| | Common Features with His Original Plays | 284 |
| VII | Turning on a Sixpence | 289 |
| Nоте | s | 293 |
| Bibliography | | 305 |
| INDEX | , | 200 |