

JOHN ARDEN AND  
MARGARETTA D'ARCY

---

*A Casebook*

*edited by*

Jonathan Wike

GARLAND PUBLISHING, INC.  
New York & London / 1995

# CONTENTS

General Editor's Note	vii
Introduction	ix
John Arden's <i>The Waters of Babylon</i> : A Maverick on the "New Wave" Jeffrey L. Roberts	3
Pragmatic Anarchy: The Early Experimental Plays of John Arden, 1958 to 1963 Marianne A. Stenbaek	19
Why Read Arden? Douglas Bruster	41
An Undeviating Path: Margaretta D'Arcy and John Arden Claudia W. Harris	51
Brecht—Britain—Bakhtin: The Bridge of <i>Armstrong's Last Goodnight</i> Susan Bennett	67
The Person of a Poet: John Arden and Modern Verse Drama Kayla McKinney Wiggins	81
James Connolly: A Fit Story for the Playwright of <i>Serjeant Musgrave's Dance</i> Tramble T. Turner	101
<i>The Non-Stop Connolly Show</i> : The Role of a Non-Traditional Audience in a New Theatre Tradition Catherine Graham	129
John Arden's <i>Pearl</i> : Historical Imaginings Mary Karen Dahl	143
Exemplary Drama: Arden's Shifting Perspective on Sixteenth and Seventeenth Century Predecessors Michael Cohen	159

Defining Orthodoxy: Power and Perspective in <i>Whose is the Kingdom?</i> Donald Sandley	179
Who Wrote "John Arden's" Plays? Tish Dace	199
Empire and the Goddess: The Fiction of John Arden Jonathan Wike	223
Bibliography	245
Contributors	253
Index	257