

NOTES

Preface

1. "Two People in a Room," in "Talk of the Town," *New Yorker*, 25 February 1967, p. 25.
2. "Pinterism Is Maximum Tension through Minimum Information," *New York Times*, 1 October 1967, p. 89.
3. Quoted by Kathleen Halton, "Pinter," *Vogue*, 1 October 1964, p. 246.
4. "Two People in a Room," p. 36.
5. *Ibid.*, pp. 35-36.
6. Quoted by Julian Holland, "The No. 296 All-night Bus to Success . . .," *Evening News*, 14 May 1960.
7. "Theatre," *Nation*, 23 January 1967, pp. 122-23.

Chapter I

1. Richard Y. Hathorn, *Tragedy, Myth, and Mystery*, p. 24.
2. "Writing for Myself," *Twentieth Century* 169 (February, 1961): 174.
3. Quoted by John Russell Taylor, *Anger and After*, p. 285.
4. Harold Pinter, "The Birthday Party," in "*The Birthday Party*" and "*The Room*": *Two Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1961), p. 9. All subsequent quotations from "The Birthday Party" are from this edition.
5. Harold Pinter, "A Slight Ache," in *Three Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1962), p. 9. All subsequent quotations from "A Slight Ache" are from this edition.
6. Quoted by Martin Esslin, *The Theatre of the Absurd*, p. 206.
7. Quoted by Roger Manvell, "The Decade of Harold Pinter," *Humanist* 132 (April, 1967): 114.
8. Esslin, *Theatre of the Absurd*, p. 199.
9. Martin Esslin, "Godot and His Children: The Theatre of Samuel

Beckett and Harold Pinter," in *Modern British Dramatists: A Collection of Critical Essays*, ed. John Russell Brown, pp. 60-63.

10. Esslin, *Theatre of the Absurd*, pp. xix-xx.
11. Walter Kerr, *Harold Pinter*, p. 3.
12. *Ibid.*, pp. 7-20.
13. *Ibid.*, p. 9.
14. *Ibid.*, p. 38.
15. "Interview with Lawrence Bensusky," in *Modern British Dramatists*, ed. John Russell Brown, p. 149.
16. Esslin, *Theatre of the Absurd*, p. 205.
17. Quoted by Manvell, "The Decade of Harold Pinter," p. 114.
18. *Ibid.*
19. *Ibid.*
20. Hathorn, *Tragedy, Myth and Mystery*, p. 23.
21. *Ibid.*
22. John Russell Brown, Introduction to *Modern British Dramatists*, pp. 10-11.
23. Hugh Nelson, "The Homecoming: Kith and Kinn," in *Modern British Dramatists*, ed. John Russell Brown, p. 145.
24. Harold Pinter, "The Room," in "*The Birthday Party*" and "*The Room*": *Two Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1961), pp. 95-96. All subsequent quotations from "The Room" are from this edition.
25. *Ibid.*, p. 155.
26. *Ibid.*, p. 163.
27. Stanley Edgar Hyman, "The Ritual View of Myth and the Mythic," in *Myth and Literature: Contemporary Theory and Practice*, ed. John B. Vickery, p. 50.
28. David Bidney, "Myth, Symbolism, and Truth," *ibid.*, p. 10.
29. Clyde Kluckhohn, "Myth and Ritual: A General Theory," *ibid.*, p. 35.
30. *Ibid.*, p. 39.
31. *Ibid.*, pp. 43-44.
32. Bidney, "Myth, Symbolism, and Truth," p. 10.
33. Joseph Campbell, "Bias and Mythos: Prolegomena to a Science of Mythology," in *Myth and Literature*, ed. John B. Vickery, p. 19.
34. William R. Wimsatt, Jr., and Cleanth Brooks, *Literary Criticism*, p. 709.

35. Conversation with Harold Pinter, 25 August 1967, Stratford, England.

36. David R. Clark, "Metaphors for Poetry: W. B. Yeats and the Occult," in *The World of William Butler Yeats*, eds. Robin Skelton and Ann Saddlemyer, rev. ed. (Seattle: University of Washington Press, 1967), p. 38.

37. Northrop Frye, "The Archetypes of Literature," in *Myth and Literature*, ed. John B. Vickery, p. 19.

38. John B. Vickery, Introduction to *Myth and Literature*, p. ix.

39. John B. Vickery, "The Golden Bough: Impact and Archetype," in *Myth and Symbol: Critical Approaches and Applications*, ed. Bernice Slote, p. 196.

40. *Ibid.*, p. 184.

41. *Ibid.*, p. 176.

42. *Ibid.*

43. *Ibid.*, p. 196.

44. Harold Pinter, "Writing for Myself," *Twentieth Century* 169 (February, 1961): 174.

Chapter 2

1. Samuel Beckett, *Waiting for Godot* (New York: Grove Press, Evergreen Books, 1964), p. 57.

2. *Ibid.*, p. 59.

3. Sir James Frazer, *The Golden Bough*, pp. 1-2.

4. Northrop Frye, *Anatomy of Criticism*, p. 193.

5. "Excursus on the Ritual Forms Preserved in Greek Tragedy," in *Themis: A Study of the Social Origins of Greek Religion*, ed. Jane Ellen Harrison, p. 342.

6. *The Golden Bough*, p. 310.

7. *Ibid.*, p. 313.

8. *Ibid.*, p. 668.

9. Beckett, *Waiting for Godot*, p. 57.

10. Edward R. H. Malpas, "A Critical Analysis of the Stage Plays of Harold Pinter," p. 103.

11. Dr. Abraham N. Franzblau, quoted by Henry Hewes, "Disobedience, Civil and Uncivil," *Saturday Review*, 28 October 1967, p. 47. Copyright 1967 Saturday Review, Inc.

12. Martin Esslin, *The Theatre of the Absurd*, p. 205.

13. Richard Schechner, "Puzzling Pinter," *Tulane Drama Review* 11 (Winter, 1966): 178.
14. *Ibid.*
15. *Ibid.*
16. "A Critical Analysis of the Stage Plays of Harold Pinter," p. 96.
17. "Disobedience, Civil and Uncivil," *Saturday Review*, 28 October 1967, p. 47.
18. Frazer, *Golden Bough*, p. 823.
19. Eugene O'Neill, quoted by Arthur Gelb and Barbara Gelb, *O'Neill*, abr. ed. (New York: Dell Publishing Co., Laurel edition, 1965), p. 488.
20. Quoted by Arnold P. Hinchliffe, *Harold Pinter*, p. 41.
21. Personal correspondence, 28 October 1968.
22. *Myth and Reality*, p. 19.
23. *Ibid.*
24. "Ironic Theatre: Techniques of Irony in the Plays of Samuel Beckett, Eugene Ionesco, Harold Pinter and Jean Genet," pp. 225-26.
25. Pp. 12-14.
26. *Ibid.*, p. 28.
27. *Ibid.*, p. 71.
28. *Ibid.*, p. 85.
29. *Ibid.*, p. 90.
30. Harold Pinter, "The Dumb Waiter," in *"The Caretaker" and "The Dumb Waiter": Two Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1961), p. 86. All subsequent quotations from "The Dumb Waiter" are from this edition.
31. *Harold Pinter*, p. 15.
32. *Ibid.*, p. 17.
33. "A Critical Analysis of the Stage Plays of Harold Pinter," p. 167.
34. *Morning Star*, 28 February 1967.
35. Harold Pinter, "The Quiller Memorandum," film script (London: Rank Productions, 1966), p. 13. All subsequent quotations from "The Quiller Memorandum" are from this original film script.

Chapter 3

1. William Butler Yeats, "The Second Coming," in *The Collected Poems of W. B. Yeats* (New York: Macmillan Co., 1940), p. 185.

2. "Messages from Pinter," *Modern Drama* 10 (May, 1967): 7.
3. "A Critical Analysis of the Stage Plays of Harold Pinter," p. 151.
4. *Ibid.*, p. 139.
5. Martin Esslin, *The Theatre of the Absurd*, p. 208.
6. Introduction to "The Bacchae," in *Euripides V, The Complete Greek Tragedies*, eds. David Grene and Richmond Lattimore (Chicago: University of Chicago Press, 1959), p. 149.
7. *Ibid.*, p. 114.
8. "The Mythos of Autumn: Tragedy," in *Tragedy: Vision and Form*, ed. Robert W. Corrigan, p. 167.
9. *Ibid.*
10. *Totem and Taboo*, p. 195.
11. *Tragedy, Myth and Mystery*, p. 121.
12. *Ibid.*, p. 128.
13. *The Golden Bough*, p. 668.
14. Wylie Sypher, Introduction to *Comedy*, by George Meredith, p. 230.
15. *Ibid.*
16. *Ibid.*, p. 228.
17. *Euripides V*, p. 152.
18. Esslin, *Theatre of the Absurd*, p. 207.
19. "The Bacchae," in *Euripides V*, trans. William Arrowsmith, *The Complete Greek Tragedies*, eds. David Grene and Richmond Lattimore, p. 160.
20. *The Origin of Attic Comedy*, p. 100.
21. P. 317.
22. *Harold Pinter*, p. 31.
23. Curtiss M. Brooks, "The Mythic Pattern in *Waiting for Godot*," *Modern Drama* 9 (December, 1966): 296.
24. John Morrow, lecture given at Ohio State University, 24 May 1967.
25. Brooks, "The Mythic Pattern in *Waiting for Godot*," p. 293.

Chapter 4

1. *The Territorial Imperative: A Personal Inquiry into the Animal Origins of Property and Nations* (New York: Atheneum, 1966), p. 95.

2. "The Examination," in *"The Collection" and "The Lover"* (London: Methuen & Co., 1963), p. 89. All subsequent quotations from "The Examination" are from this edition.

3. Quoted by Martin Esslin, *The Theatre of the Absurd*, p. 199.

4. *The Golden Bough*, p. 823.

5. P. 3.

6. *Ibid.*, p. 170.

7. Ronald Hayman is impressed with the similarity between battles for possession of place and woman in Pinter's plays and animal behavior described by Konrad Lorenz in his book, *On Aggression* (Hayman, *Harold Pinter*, p. 78). N. Tinbergen, professor of animal behavior in the department of zoology at the University of Oxford in England, speaks with respect of Lorenz's controversial book in a recent article, "On War and Peace in Animals and Man" (*Science*, 28 June 1968), and considers it a likely hypothesis "that man still carries with him the animal heritage of group territoriality" (p. 1414). He might be writing about Pinter in his article when he suggests that gestures and signals often accomplish more than speech does for communication. He suggests that "many nonscientists, particularly novelists and actors, intuitively understand our sign language much better than we scientists do" (p. 1415).

8. Harold Pinter, "The Dwarfs," in *Three Plays: "A Slight Ache," "The Collection," "The Dwarfs"* (New York: Grove Press, Evergreen Books, 1962), p. 87.

9. Quoted by Henry Hewes in "Probing Pinter's Plays," *Saturday Review*, 8 April 1967, p. 97.

10. *Birth and Rebirth*, p. 130.

11. Daniel Curley, "A Night in the Fun House," *Pinter's Optics*, p. 1.

12. *Anger and After*, p. 288.

13. Harold Pinter, "The Basement," in *"The Lover," "Tea Party," "The Basement": Two Plays and a Film Script by Harold Pinter* (New York: Grove Press, Evergreen Books, 1967), p. 106.

14. Philip Oakes, "Masterly Who's Whose," *Sunday Telegraph*, 17 November 1963.

15. Arnold P. Hinchliffe, *Harold Pinter*, p. 131.

16. "The Servant: Notes on the Film," publicity release from Associate British-Pathe in London. Examined at the Library of the British Film Institute.

17. "The Servant," *Sunday Telegraph*, September, 1964.

18. Harold Pinter, "The Black and White," in *"A Night Out," "Night School," "Revue Sketches": Early Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1967), pp. 96.

19. "The Last to Go," *ibid.*, pp. 101-2.
20. BBC Third Program portrayal of Pinter sketch, 26 May 1964, recorded by The Sound Institute, Ltd., in London and listened to through the courtesy of the Institute.
21. Ronald Bryden, *Observer*, 2 February 1967.
22. *Ibid.*
23. Malpas, "A Critical Analysis of the Stage Plays of Harold Pinter," p. 215.
24. Harold Pinter, "The Caretaker," "*The Caretaker*" and "*The Dumb Waiter*" (New York: Grove Press, Evergreen Books, 1961), p. 12. All subsequent quotations from "The Caretaker" are from this edition.
25. Harold Pinter, "Trouble in the Works," in "*A Night Out*," "*Night School*," "*Revue Sketches*": *Early Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1967), p. 92. All subsequent quotations from "Trouble in the Works" are from this edition.
26. *Theatre of the Absurd*, pp. 213-14.
27. *The Territorial Imperative*, p. 170.
28. Malpas, "A Critical Analysis of the Stage Plays of Harold Pinter," p. 207.
29. Richard Schechner, "Puzzling Pinter," *Tulane Drama Review* 11 (Winter, 1966): 181.
30. Arnold P. Hinchliffe, *Harold Pinter*, p. 88.
31. "The Plot-within-the-Plot: Harold Pinter's *The Caretaker*." Paper presented at S.A.A. Convention, 8 December 1967, Los Angeles, California.
32. *Ibid.*, pp. 5-8.
33. *The Theatre of the Absurd*, p. 211.
34. *Ibid.*
35. "Straightforward Mysticism," *Commonweal*, 27 October 1961, p. 123.
36. Walter Kerr, *Harold Pinter*, p. 26.
37. Interview with Clive Donner, 20 August 1967.
38. Arnold P. Hinchliffe, *Harold Pinter*, p. 100.
39. Interview with Clive Donner, 20 August 1967.
40. *Ibid.*
41. When I remarked to Mr. Donner in my interview with him that the "van" scene in "The Caretaker" seemed especially brutal, he suggested that the point of comedy is brutality and that Pinter had noted in the course of production on the film, "If it's not funny, its nothing."

42. The ritual action of the film is enhanced by the visual presence of winter in the snow, which helped to underline the play's identification of Davies with age and winter.

43. Quoted by Arnold P. Hinchliffe, *Harold Pinter*, p. 99.

Chapter 5

1. *Three Tragedies*, *The Complete Greek Tragedies*, eds. David Grene and Richmond Lattimore (Chicago: The University of Chicago Press, 1960), p. 152.

2. Interview with Martin Esslin, 24 August 1967.

3. Quoted by Henry Hewes, "Probing Pinter's Play," *Saturday Review*, 8 April 1967, p. 56.

4. As in Ernest Jones's study *Hamlet and Oedipus* (New York: W. W. Norton, 1949).

5. *Totem and Taboo*, p. 202.

6. *Ibid.*, pp. 196-97.

7. *Ibid.*, p. 197.

8. Gilbert Murray, "Hamlet and Orestes," in *The Critical Performance: An Anthology of American and British Literary Criticism of Our Century*, ed. Stanley Edgar Hyman (New York: Vintage Books, 1956), p. 36.

9. *Ibid.*

10. *Ibid.*, p. 37.

11. *Ibid.*, p. 39.

12. *Ibid.*, pp. 39-40.

13. *Totem and Taboo*, p. 97.

14. *Ibid.*, pp. 96-97.

15. Harold Pinter, "A Night Out," in "A Night Out," "Night School," "Revue Sketches": *Early Plays by Harold Pinter* (New York: Grove Press, Evergreen Books, 1967), p. 6. All subsequent quotations from "A Night Out" are from this edition.

16. Roger Manvell, "A Decade of Harold Pinter," *Humanist* 132 (April, 1967): 115.

17. *The Golden Bough*, p. 823.

18. Quoted by Arnold Hinchliffe, *Harold Pinter*, p. 138.

19. Harold Pinter, "Tea Party," in "The Lover," "Tea Party," "The Basement": *Two Plays and a Film Script by Harold Pinter* (New York:

Grove Press, Evergreen Books, 1967), p. 44. All subsequent quotations from "Tea Party" are from this edition.

20. *Harold Pinter*, p. 60.
21. *Ibid.*
22. *Harold Pinter*, p. 138.
23. Walter Kerr, *Harold Pinter*, p. 29.
24. *Ibid.*, p. 35.
25. *Ibid.*, p. 36.
26. Interview with Martin Esslin, 24 August 1967.
27. Harold Clurman, *The Naked Image*, pp. 109-10.
28. Harold Pinter, "The Lover," in "The Lover," "Tea Party," "The Basement": *Two Plays and a Film Script by Harold Pinter* (New York: Grove Press, Evergreen Books, 1967), p. 5. All subsequent quotations from "The Lover" are from this edition.
29. Interview with Roger Manvell, 17 August 1967.
30. "Putting up with Love," *Sunday Telegraph*, 19 July 1964.
31. Alexander Walker, "Magnificent, Yes—and Now I Know Why," *Evening Standard*, 16 July 1964.
32. Harold Pinter, *The Homecoming* (New York: Grove Press, Evergreen Books, 1966), p. 42. All subsequent quotations from *The Homecoming* are from this edition.
33. Personal communication.
34. Quoted by Henry Hewes, "Probing Pinter's Plays," *Saturday Review*, 8 April 1967, p. 56.
35. *Myth and Reality*, p. 30.
36. "Puzzling Pinter," p. 183.
37. Quoted by Henry Hewes, "Probing Pinter's Plays," p. 56.

Chapter 6

1. Harold Pinter, "Writing for Myself," *Twentieth Century* 169 (February, 1969): 174.
2. Interview with Lawrence Pressman, 21 August 1967. All subsequent references to Pressman refer to this interview.
3. An interview with Pinter by Kenneth Tynan on the B.B.C., 28 October 1960. Heard on a recording at the British Institute of Recorded Sound.
4. Interview with Joan Kemp-Welch, 19 August 1967. All subsequent references to Miss Kemp-Welch refer to this interview.

5. Interview with Martin Esslin, 24 August 1967. All subsequent references to Mr. Esslin refer to this interview.

6. Quoted by Joan Barthel, "If You Didn't Know It Was by Pinter," *New York Times*, 10 October 1967.

7. Interview with Clive Donner, 21 August 1967.

8. Quoted by Malpas, "A Critical Analysis of the Stage Plays of Harold Pinter," p. 36.

9. Quoted in *Saturday Review*, 8 April 1967.

10. "Saturn Eats His Children," *New Republic*, 28 January 1967, p. 36.

11. *Christian Century*, 8 September 1965.

12. "The Theatre," *Nation*, 23 January 1967, p. 123.

13. *Ibid.*

14. An undated review of *The Birthday Party* in Joan Kemp-Welch's personal scrapbook.

15. Giles Jacob, "Joseph Losey or the Camera Calls," *Sight and Sound* 34 (Spring, 1966): 65.

16. Tom Milne, "Two Films I: *Accident*," *Sight and Sound* 35 (Spring, 1967): 59.

17. *Times* (London), 28 July 1967.

18. *Daily Telegraph*, 28 July 1967.

19. *Times* (London), 30 July 1967.

20. *New York Times*, 27 August 1967.

21. *Ibid.*

22. *Ibid.*

23. Conversation with Pinter at a preview of *Macbeth* in Stratford, England, 1967.

Chapter 7

1. Quoted by Ann Saddlemyer in "The Heroic Discipline of the Looking Glass: W. B. Yeats's Search for Dramatic Design," in *The World of William Butler Yeats*, eds. Robin Skelton and Ann Saddlemyer, rev. ed. (Seattle: University of Washington Press, 1967), p. 72.

2. Interviewed in *Isis*, 1 February 1964, p. 19.

3. *Ibid.*

4. Interviewed on the BBC by Owen Webster, 2 June 1960. Heard on a recording through the courtesy of Mr. Martin Esslin at the BBC.

5. Ibid.
6. Interviewed by Lawrence M. Bensky in *The Playwrights Speak*, p. 184.
7. *Themis*, ed. Jane Ellen Harrison, p. xix.
8. Interviewed on the BBC by Kenneth Tynan, 28 October 1960. Heard on a recording through the courtesy of Mr. Martin Esslin at the BBC.
9. *Harold Pinter*, p. 5.
10. "Comedy," in *Comedy: Meaning and Form*, ed. Robert W. Corrigan, p. 16.

Chapter 8

1. Pinter as quoted on the paper cover of "*Landscape*" and "*Silence*" (London: Methuen & Co., Ltd., 1969).
2. Ibid.

