

2020  
OCT 24 - NOV. 26, 2020

first record: April 25, 2021

# My Autobiography

A-1

# My Autobiography [~~Some~~ Guidance]

I was born <sup>(grew up ...)</sup> ~~in~~ <sup>attended</sup> school <sup>...</sup>

~~My~~ <sup>my</sup> parents ...

None of this.

I am <sup>(an author)</sup> ~~a~~ writer who <sup>(for)</sup> ~~for~~ the past <sup>(60)</sup> ~~sixty~~ years <sup>(has spent the past 60 years)</sup> ~~has spent his days~~

writing plays and <sup>(books)</sup> ~~writing~~ books of dramatic theory.

In the relation of these <sup>(two activities)</sup> ~~two~~

may be read the story of my life.

\* \* \*

10/24/20 ✓

p. 2

A-2  
[out-3]

One rainy evening in December 1988  
I attended a performance of Rosmersholm  
at La Mama in New York.

Of <sup>(the)</sup> production  
(the production [itself]) I remember nothing.

(But the program  
The program, however) contained an article

that gave me what then seemed and still <sup>(seems to me)</sup> seems

the best idea for a play I <sup>(had)</sup> have

~~had~~ <sup>had</sup> in 30 years.)  
~~have~~ <sup>had</sup> had.

→ A-3

A-3

"Broadway Takeover" by Robin Reiff \*

(recounted described) how directors go about coaching a replacement actor into <sup>(assuming)</sup> taking over the role of <sup>(his or her)</sup> departed <sup>(departing)</sup> predecessor,

~~In the~~ <sup>In the</sup> the one-act play [which] this article

suggested [to me] <sup>(the action would run as follows)</sup> <sup>(would have the following action)</sup>

<sup>(Small cups)</sup> <sup>(out-4)</sup> A STG MGR would be shown <sup>guiding</sup> ~~defining~~ a REPL ACTR into <sup>(her new role)</sup> taking over the role she <sup>(will be)</sup> stepping into.

A-4

But the <sup>(action)</sup> <sup>(scene)</sup> ~~is~~ into which he <sup>(thus guides)</sup> is thus guiding her <sup>(is itself)</sup> would itself be a scene of guidance. And within

<sup>(that)</sup> <sup>(this)</sup> scene of guidance the role she is being coached to assume is that of <sup>(the guide)</sup> <sup>(the guide character)</sup> <sup>(the character)</sup> <sup>(who does)</sup> <sup>(the guiding)</sup> <sup>(one)</sup>

A-5  
[OUT-5]

Thus between the action of my

Small  
copy

REPL  
ACTRESS - STG/MGR

play and the action of the

play into which my STG MGR would be coaching

my ACTRESS (which <sup>(rather)</sup> I shall henceforth <sup>(call)</sup> refer to as

"the "inscene"), on ironic relation <sup>(must emerge)</sup> <sup>would obtain -</sup> <sup>obtain</sup>

In my play, the STG MGR <sup>(is the guide who guides the actress)</sup>

is guiding the ACTRESS <sup>(into replacing)</sup> to replace her

predecessor in the role. But since the <sup>(inscene role)</sup> role

she is <sup>(being, thus)</sup> <sup>(thus being)</sup> coached <sup>(into)</sup> is itself that of

a <sup>(guide)</sup> <sup>(guide-figure)</sup>, every action she takes and

<sup>(line)</sup> <sup>(word)</sup> she speaks to her partner in the <sup>(inscene)</sup> <sup>(scene)</sup> <sup>(inscene)</sup>

<sup>(will have)</sup> <sup>(must assume)</sup> the character of guidance

by her of him.

A-6  
[out-6]

And since the role of "her partner  
 in the (inscene) " is throughout being (read assumed performed)  
 by the STG MGR, within the (fiction of the  
 (scene inscene) the STG MGR, (portraying) as that other character,  
 will throughout be (receiving at the receiving end of) guidances  
 from the very person whom he is supposedly  
 guiding into (her role (in) (the scene) as guide -

(A (thus) (this) play-to-be tentatively entitled  
 A Recasting (was thus rapidly assuming) (had thus assumed) the (character) of )  
 a ("war" clash) of guidances [with (one) of its characters  
 each of its  
 guiding the other into (assuming) the role of guide.]

A-7  
[out-7]

Stated thus, <sup>(this)</sup> <sup>(idea)</sup> <sup>(premise)</sup> for a play

no doubt <sup>(rings a little)</sup> <sup>(sounds)</sup> <sup>(comes across)</sup> somewhat schematic.

TIAA

But clearly, all I <sup>(NEED DO)</sup> <sup>(needed)</sup> to give it life and

specificity was <sup>(COME UP WITH)</sup> <sup>(to come up with)</sup> a vivid

scene of guidance  $\hat{=}$  something along the lines of

Edgar conducting Gloucester <sup>(Down cliff)</sup> <sup>(to the cliff's edge)</sup> [at Dover] <sup>(in hand)</sup>

(or) Peer Gynt escorting his <sup>(own)</sup> mother to the Great King's

<sup>(Faint)</sup> <sup>(first)</sup>  $\hat{=}$  <sup>(into)</sup> <sup>(within)</sup> which my REPLACEMENT ACTRESS

- ① <sup>(was being guided to assume)</sup> <sup>(might assume)</sup> } her role as guide.
- ② <sup>(was being guided)</sup> }

For months - years - I sought such  
an inscane and did not find it.

A-8  
[out-8]

(To be sure, this was  
This (was, to be sure, ) for from the first (occasion)  
, to be sure, was

in my playwriting (career) that some crucial specific  
{ [had] long eluded me,  
did not (at once straight off) occur to me } By what

particular "offense," in The Moments of the Wandering Jew,  
would my (as opposed to Shelley's or Goethe's)

Wandering Jew be set in motion? By what single

line of inquiry (might ought) this (fumble torrent) of (queries)

my Scribe (poses to lays before transmits to) in The Responses  
my Rabbi be replaced?

What (key altered) event or (train sequence) of events might

affect the great reversal promised by the title of Troy Wins?

In (each of) these cases the needed specific

(had taken) a while to (come through show up APPEAR). But in the present

instance, it was in 1988 that the need of an inscener  
of guidance first presented itself and in 2020 I was still looking.



A-9  
[out-9]

Not that I simply drew a blank.

On the contrary, one after another

plausible <sup>(in scene)</sup> ~~scene~~ of guidance for my

REPLACEMENT ACTRESS to <sup>take</sup> (assume) her <sup>(judic, role)</sup> ~~role~~ in

A-10  
[out-9]

<sup>(came to mind)</sup> suggested <sup>(presented)</sup> 'itself'. She might be the guide

<sup>(through)</sup> (to) a saint's shrine (who turns out to be the saint herself), ~~through~~ the guide through <sup>(the house of)</sup> a writer <sup>(of the present scene)</sup> } the guide of <sup>(house)</sup> ~~(home)~~ <sup>([the] writer)</sup> of the present scene } ~~possibly~~

11/1/20  
PICKED UP  
P.A. 22

~~a Eurydice who has usurped from~~  
a late-Roman <sup>(poet)</sup> Emperor through the <sup>(ashes)</sup> ~~(ruins)~~ of Troy

(who turns out to be the <sup>(spirit)</sup> ghost of (Andromache/Cassandra)) or

<sup>(perhaps)</sup> ~~(possibly)~~ a Eurydice who <sup>(would contest)</sup> ~~(has)~~ usurped from <sup>(her)</sup>

Orpheus the role of guide to the world below. Each of these  
seemed promising, none <sup>(stood head and shoulders above the rest.)</sup> inevitable

A-11  
OUT-8,  
bot. pencil  
@WYN  
Q-1

Perhaps [from <sup>(this dile--)</sup> ~~(these difficulties)~~] I ought to

have concluded that <sup>(my inscene)</sup> ~~(this inscene)~~ I sought was not

<sup>after all</sup> ~~destined to be~~ } a scene of guidance. But in <sup>(fact)</sup> ~~(truth)~~

I <sup>(only found myself)</sup> ~~was only~~ strengthened in

<sup>such it must be</sup> ~~the conviction that this must be (the case).~~  
~~that conviction.~~

Q-2  
Q-3 mid

For one thing, some of the greatest and

strangest scenes in Western <sup>(theatre)</sup> drama

<sup>(instances might be cited from)</sup> ~~are scenes of guidance - such~~  
<sup>(are to)</sup> ~~have this charact - scenes of guidance may be found in~~

The Bacchae Woyzeck, Faust II and Exit the King

<sup>(see as well as)</sup> ~~(see as well as)~~ the Lear and Peer Gynt episodes

cited above) - and what playwright would not be

ambitious to <sup>(contribute)</sup> ~~add~~ to this <sup>(corpus)</sup> ~~canon~~?

N/A  
p 10

10/31/20  
11/2/20

b. 10

VHA  
p. 9

A-12  
Q2  
Q3  
Q4

What is more, in each of <sup>these</sup> classic scenes

of guidance, the guided character, <sup>is, as my</sup> like my

<sup>SMALL CAPS</sup> REPLACEMENT ACTRESS, <sup>(is)</sup> being <sup>(conducted)</sup> guided into assuming

<sup>no her</sup> <sup>X (his or her)</sup> <sup>(their)</sup> } role in a fiction.

A-13

The fiction into which <sup>(Dionysus (conducts) Pentheus</sup> Pentheus <sup>(is being) (conducted) by Dionysus</sup>

ll, 911-71 (METHUEN)  
M. 135-7

is that he <sup>(will still</sup> witness the <sup>X Bacchic orgies</sup> rites of the Bacchae

and <sup>X (come home)</sup> return <sup>(unscathed)</sup> unscathed. The fiction into which

Signet Lear  
IV, i, 73-81 M. 134  
IV, v, 1-80 M. 146-8

[<sup>(disguised)</sup> Lear] Edgar guides Gloucester, is that

Gloucester <sup>(has invited but</sup> at first <sup>(solicits (and</sup> solicits <sup>(and</sup> at length <sup>(eludes)</sup> evades

the suicidal promptings of a demon.

FAUST II 6240-6305  
6427-50  
6550-58

The fiction (one of many) into which Goethe's

Stuart Atkins trans  
M. 134-5, 138-9  
North Central ed of Faust  
M. 3285-3294, 156

Faust is guided by Mephistopheles is <sup>(an</sup> that of an

GREENBERG trans  
FAUST II  
p. 1622 b. 50

underworld descent to the realm of "The Mothers."

Schochma ed  
hd. 27-8  
A-14

# The "fire raging around the sky"

pointed out (by Woyzeck to his friend Andres  
(brought to the attention of) (to) Andres by his friend Woyzeck) establishes Andres  
as (witnessing) (witness to) in the role of witness to the Apocalypse.

Michael Meyer trans  
Mh. 61-66

Peer Gynt guides his mother, Aase, through a fictional sleigh ride to the King's Feast. (In fact, Aase is <sup>(dying)</sup> ~~playing~~ and the "sleigh" is her deathbed.)

Mh. 89-98  
1 English trans

And in Ionesco's Exit the King, the dying

(Berenzer I King, Berenzy Berenzer) is (conducted) by (his) Queen (Marguerite) <sup>through</sup> ~~to~~ <sup>into</sup> ~~to~~ through (his)

"enthronement" upon ~~the~~ <sup>(his throne of the throne of his the throne of)</sup> death.

A-15  
[OUT-10]

(this very profusion (This very multiplicity of [such]) of guidance scenes

ought to have (been provided) a <sup>(tip-off)</sup> (hint) as to

- ① why I was having such difficulty in <sup>(settling upon one)</sup> coming <sup>(up with)</sup> <sup>(down on)</sup> one.
- ② the true nature of my difficulty in <sup>(coming up with)</sup> <sup>(settling on)</sup> one.

But the hint, when it came, came from quite (a different) (another) direction. → OUT-11

11/8/20

p. 12

A-16  
[OVT-11]

One day, for reasons <sup>(bearing no relation to</sup> <sup>(having no connection with)</sup>

<sup>(this</sup> <sup>my)</sup> playwrighting impasse, I happened to be reading the <sup>(exchange)</sup> <sup>(scene)</sup> (III, ii) between King Henry and Prince Hal that <sup>(lies at the heart</sup> <sup>(is the turning point)</sup> of Henry IV, Part One.

This scene (III, ii) contains no act of literal guidance <sup>(along the lines of)</sup> <sup>(on the order of)</sup> ~~Dionysus~~

Dionysus bringing Pentheus among the <sup>(of Bacchante)</sup> <sup>(bacchantes)</sup> or Edgar leading Gloucester <sup>(along)</sup> <sup>(to)</sup> <sup>(the)</sup> <sup>(edge)</sup> <sup>(of)</sup> <sup>(verge)</sup> Dover cliffs.

A-17  
§

Yet its action, I could not but feel, spoke to my dilemma. —————>

A<sup>17</sup>  
[OUT-12]

[Pride]

First [King] Henry conducts Hal through his  
vision of Hal's (actions behavior) <sup>(fill now thus in #ITHE TO to this POINT juncture moment)</sup> :

KING. For all the world  
As thou art to this hour was Richard then  
When I from France set foot at Ravenspurg.  
And even as I was then is Percy now. (III, ii. 95-96)

Whereupon Hal, laying hold (of) their interaction  
and reversing it ("Do not think so, you shall not find it so," l. 129)  
takes Henry on a counter tour of <sup>(these very)</sup> those same events :

HAL: Percy is but my factor, good my lord,  
To engrave up glorious deeds on my behalf;  
And I will call him to so strict account  
That he shall render every glory up. (III, iii. 147-50)

Here was just <sup>(the pattern)</sup> such a scene of clashing guidances,

with each character [in turn] assuming the role of

② <sup>(the other's guide for)</sup> the other

① guide, <sup>(that)</sup> as I had been <sup>(seeking)</sup> in search of for my STG MCR / ACTRESS <sup>play.</sup>

How came it that <sup>(an action)</sup> a scene to all appearances so  
<sup>(unrelated to)</sup> un-like ) my <sup>(abrupt)</sup> one

{ (seemed) to shed such light on it? appeared hold the key to it? } ?  
{ (had) so much in common with it? could have } ?

A-18  
[out-13]  
↓

{ Could there, perhaps, be } some <sup>(recondite parallel)</sup> <sub>(occult)</sub> <sup>(hidden)</sup> affinity

between Shakespeare's <sup>(situation)</sup> <sub>(scene)</sub> } and mine that

<sup>(accounted for)</sup> <sub>(produced)</sub> <sub>(explained)</sub> } the parallel? For example, is

any actor the <sup>(his)</sup> <sub>(their)</sub> "designated successor" to <sup>(his)</sup> <sub>(their)</sub> director's

vision of <sup>(the)</sup> <sub>(his)</sub> <sub>(their)</sub> role — for which, however, <sup>(he or she)</sup> <sub>(the actor)</sub> <sub>(said actor)</sub>

is <sup>(eager)</sup> <sub>(inclined)</sub> to substitute a claim <sup>(of)</sup> <sub>(to)</sub> succession

on grounds <sup>(of)</sup> <sub>(all)</sub> his own?

A-19  
↓  
[out-13]  
↓

But a moment's thought suggested that

any such { search for a parallel unique to Shakespeare's scene and mine } <sup>(parallel)</sup>

was <sup>(bound to fail)</sup> <sub>(doomed to failure)</sub>. Many, perhaps

{ ① all (or at least, all two-person) } <sup>(dramatic actions)</sup>

{ ② all — certainly all <sup>(two-person)</sup> } <sup>(bearing)</sup> <sub>(have)</sub> the character of a <sup>(warning)</sup> <sub>(clashing)</sub> <sub>(war)</sub> <sup>(clash)</sup> of claims

to be, each, the true guide in a <sup>(clash)</sup> of guidances.

11/11/20

he's an ex-pastor at times of pl-

A-20 [OUT-13]

The final encounters between Eliza and Higgins in Pygmalion, between Nora and Torvald in

A Doll's House, between <sup>Sporsuoth, indeed</sup> Pastor Rosmer and <sup>Rebekka West</sup> Rebekka and Rosmer

in Rosmersholm

(1) the play whose [La MaMa] program had first <sup>intimated</sup> my play to me  
(2) the play in whose [La MaMa] program I had <sup>first found</sup> the germ of my <sup>black</sup> ~~time-play~~ <sup>play</sup> <sub>first came upon</sub>

Le Gall, Ibsen

REBEKKA: Is it you who go with me? Or is it I who go with you?  
ROSMER: We shall never know the answer to that question, Rebekka.  
Ibsen Rosmersholm, Act IV, p. 340

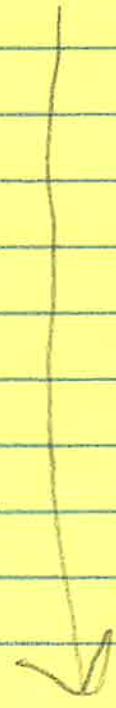
A-21 [OUT-19]

— each of these, and none more than <sup>the others</sup> ~~another~~

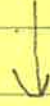
amounted to a <sup>(clash, skirmish, tussle, struggle)</sup> between claimants

to be each the other's <sup>two guide</sup> true guide

→ OUT-14 START







A-22  
[OUT-14]  
↓

And suddenly it was clear to me why  
more of the [specific] ideas I'd <sup>(COME UP WITH)</sup> <sup>HIT ON</sup> <sup>considered</sup> <sup>HAD</sup> <sup>entertained</sup> for a  
{ "clash" / "war" } of guidances scene had emerged as the  
inevitable right action <sup>(of)</sup> my STG MGR/ACTRESS <sup>swill c.p.s</sup>

play — or rather, why one after another such scene  
(the guide <sup>(to)</sup> through the saint's shrine who turns out  
to be the saint herself, the Eurydice who <sup>(contests)</sup> <sup>(vies)</sup>  
with her Orpheus for the role of guide <sup>(to)</sup> through  
the <sup>(underworld)</sup> <sup>(world below)</sup>, etc.) had <sup>(so presented itself)</sup> <sup>(presented itself as such)</sup>,  
(but proved <sup>(at last, at the last, in the end)</sup> only to prove), <sup>(no better than the rest)</sup>

A-23  
[OUT-14]  
↓

To be a { "clash" / "war" } of guidances is the nature of  
any dramatic action, of dramatic action <sup>(itself)</sup> <sup>(as such)</sup> — and  
hence implies no <sup>(action)</sup> <sup>(one more)</sup> more than <sup>(the next)</sup> <sup>(another)</sup> <sup>NHA p. 15</sup>

A-23  
[OUT-14]

The "solution" I sought could only be  
a further } instance of the problem I <sup>(looked, hoped, dreamed, sought)</sup> to solve.

A-24  
[OUT-15]

This was <sup>not</sup> far from a happy ending.

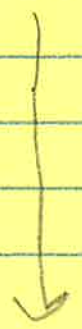
As a playwright, I would <sup>(in such)</sup> rather have had  
(and <sup>did eventually</sup> did) have my "lost" play  
than <sup>(a)</sup> this clear understanding of why I

<sup>(might not, did not)</sup> have it. Such, however, were not  
the alternatives on offer. These were <sup>(:) simply</sup>  
not to <sup>(FIND)</sup> have my action <sup>(or)</sup> to <sup>(achieve, attain, achieved, have, attained)</sup> some  
theoretical understanding of why I <sup>(HAD NOT FOUND IT, did not have it, was not to have it, might not have it)</sup>.

A-25  
[OUT-16]

I <sup>do</sup> ~~would~~ not necessarily <sup>(contend, maintain)</sup> that

the realization <sup>(at issue)</sup> <sup>(in question)</sup> <sup>(was)</sup> <sup>(of any great profundity)</sup> <sup>(such a profound one)</sup> ;)



QHA-  
p. 18

A-25  
[out-16]  
↓

perhaps to <sup>(pronounce)</sup> declare stage action a <sup>(clash)</sup> war of  
guidances is no more than to recognize  
that drama <sup>tends to involve conflicting viewpoints  $\frac{z}{n}$</sup>   
<sup>entails conflict  $\frac{z}{n}$</sup>

- not exactly news from the front.

What interests me is less the absolute  
value of the insight than how it came to me  
not as the <sup>(outcome)</sup> upshot of a course of critical  
thinking but through, as, in response to,  
a dilemma <sup>(within)</sup> playwriting.

NHA-  
p. 17

A-26  
[out-16]  
↓

I do not [by this] mean to <sup>(suggest)</sup> imply  
that ~~that~~ it is <sup>therefore</sup> on <sup>this</sup> account, } deeper or  
wiser or truer than an insight arrived at  
{ along some other <sup>path</sup> route;  
some other <sup>path</sup> way, } e.g., simply by reading, <sup>and</sup> thinking.

↓  
A-26 [OUT-16] Here, for example, are {3/three} {2/two} (other alternative)

models of of "the scene" (what a scene is) suggested to me

not by any aspect of, or (difficulty) problem in, my own

work but by (my reading of) (Kafka, Claudel and Chekhov) (Kafka and Claudel)

↓  
A-27 (small caps) → BOLD → KAFKA, "Couriers" (Parable) We (are accustomed to) (customarily)

regard the messengers speech as a special (case kind type) of a

dramatic scene (i) one where events too violent

or [too] (elaborate) (extensive) to be (enacted) (depicted) onstage are

reported to those [whom] they concern by a (mere)

courier whom they do not.

The following parable of Kafka's, however,

suggests that the messenger (speech) is (less) (not so special) (speech) → b. 2c

↓  
[A-27]  
↓

{ ① less the special case it appears than  
② not so special a case as it appears } is in fact

the nature of any dramatic scene, of "the scene"  
as such:

KAFKA  
Parables  
p. 175

INDENT Couriers

INDENT

CUT

They were offered the choice between becoming kings or the couriers of kings. The way children would, they all wanted to be couriers. Therefore there are only couriers who hurry about the world, shouting to each other since there are no kings - messages that have become meaningless. They would like to put an end to this miserable life of theirs but they dare not because of their oaths of service.

.A-28

For Kafka here, every character in any

↓  
{ scene may be said to view } (him or herself) as { an envoy } from his [or her]  
scene views (himself) as { a "courier" }  
(the bearer of tidings)

region of the material, { who seeks } only  
(seeking)

↓  
A-28  
↓

to impart the tidings he bears to [the] others,  
But, <sup>(he or she)</sup> <sup>(the courier)</sup> soon discovers, each of  
those others likewise <sup>(regards)</sup> <sup>(himself)</sup> <sup>(herself)</sup> <sup>(considers)</sup> (him or herself)  
as a "courier," [i.e.] a deliverer of tidings  
of his <sup>(own)</sup> <sup>(to all the rest)</sup> <sup>(and no mere recipient)</sup> <sup>(and no mere recipient)</sup>.

(<sup>Any</sup> Thus only) dramatic scene is best understood

as a <sup>(messenger speech)</sup> <sup>(messenger scene)</sup> in which every

character is at once courier and recipient, <sup>(recipient)</sup> <sup>(no less)</sup>  
<sup>(no less)</sup> <sup>(recipient)</sup> than courier.

A-29  
↓

(Any reluctance I may have felt to <sup>(receive)</sup> <sup>(DRAW)</sup> <sup>(derive)</sup>)

(my) model of the dramatic scene from a writer of  
<sup>(prose fiction)</sup> <sup>(prose)</sup> <sup>(fiction)</sup> <sup>(disappeared)</sup> <sup>(was dispelled)</sup> <sup>(DISSIPATED)</sup> <sup>(upon my learning)</sup> <sup>(when I learned)</sup> of

Correct  
51.

JoAnne Akalitis's Bad News! I Was There..., a 2019  
theatre production <sup>(whose)</sup> <sup>(dialogue)</sup> <sup>(derived)</sup> entirely from  
messenger speeches from ancient Greek and more recent plays.)

↓  
A-29  
↓

**BOLD**

SMALL CAPS

CLAUDEL, The Satin Slipper, Day <sup>III</sup>, Scene 1. As a

solitary worshipper prays to <sup>each in turn</sup> ~~one~~ after another,

three saints — St. Nicholas, St. Boniface, St. Denis

of Athens — enter and assume <sup>each in turn,</sup> ~~one~~ after another,

their niche in the wall of the church where

she prays, until at <sup>last</sup> ~~length~~ the array of niches

is <sup>complete</sup> ~~filled~~.

A-30  
↓

Any dramatic scene, <sup>(one might conclude)</sup> ~~the implication is,~~ may be

{ conceived as <sup>(even)</sup> just such an array } of niched figures

in which ~~is~~ <sup>by the end, each has</sup> each has, <sup>by the end</sup> assumed

his or her <sup>(place)</sup> niche in the array.



A-30

These two models — the scene as clash  
of cowriers, the scene as <sup>array</sup> {system  
ensemble} of [ {filled  
fillin} ]

niches — might seem to be in conflict (or at ~~best~~  
best unrelated), (did not both, } taken together,

so (clearly  
plainly  
well) manifest describe the (action  
structure) of, say,

BOLD  $\rightarrow$ SMALL  
CAPS

CHEKHOV's, The Three Sisters, Act II,

A-31

at once and in equal measure a clash of

"cowriers" (Andrei vs Natasha, Irina vs

Tusenbach, etc.) and {an array of slowly filling  
a slowly filling (ensemble  
array)

niches, niched figures  
of (figures in "niches") (Masha with Vershinin,

Andrei with Tchebutykin, etc.)



A-32

I <sup>(do not know)</sup> (cannot say) how well either of  
<sup>(these two)</sup> these models of the dramatic scene -

- Kafka's crossing couriers, Claudel's filling

niches - compares with the "clash of guidances"

~~that emerges from that~~ <sup>emerges from</sup> ~~emerges from~~ <sup>emerges from</sup>  
 model <sup>(suggested to me by)</sup> my own <sup>(experience)</sup> <sup>(work)</sup>

as a playwright <sup>(At no point have I sought)</sup> <sup>(My object was never)</sup>

to <sup>(produce)</sup> <sup>(propose)</sup> <sup>(devise)</sup> <sup>(propound)</sup> some absolute best model [of the  
 dramatic scene] nor even to rank the contenders

[which, for me at least, are not in contention].

A-33 <sup>(And if, "If,")</sup> in these autobiographical pages,

I have <sup>(given special prominence to)</sup> <sup>(laid special emphasis on)</sup> my own scene

of conflictary guidances, this is not <sup>(so much)</sup> <sup>(solely)</sup>

↓ <sup>(or)</sup> <sup>(nor)</sup> even chiefly because it emerges

↓

[A-33]

from my work as because it

{ offers seems to me to offers } on image of my work

1 { overall in its two aspects taken as a whole }

LOLA

A-34

The playwright guiding the theorist,

the theorist guiding the playwright — in the

relations of these two <sup>scenes</sup> facts of guidance

{ may in the end may after all may } be read the story of my life

{ Or so concludes which concludes } this autobiography.