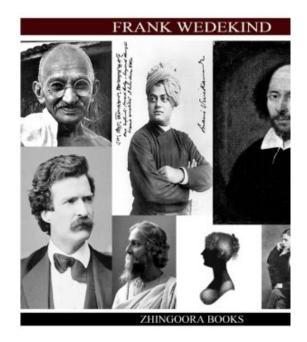
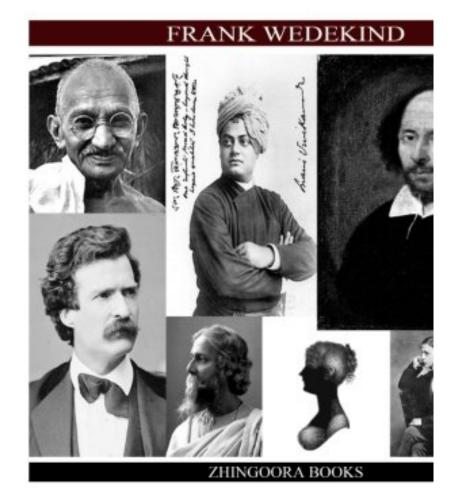
PANDORA'S BOX



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About the Author

Frank Wedekind (1864-1918) was born in Hanover. He became a journalist and later secretary of a circus before forming his own theatrical company and producing and acting in his own plays. "Fruhlings Erwachen" ("Spring Awakening") was written in 1891 and like all his plays aroused great controversy for its sexual outspokenness. It is perhaps his best known work.

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Benjamin Franklin Wedekind (July 24, 1864 – March 9, 1918), usually known as Frank Wedekind, was a German playwright. His work, which often criticizes bourgeois attitudes (particularly towards sex), is considered to anticipate expressionism, and he was a major influence on the development of epic theatre. - Wikipedia

- Published on: 2013-07-14
- Original language: English
- Number of items: 1
- Dimensions: 9.00" h x .15" w x 6.00" l, .22 pounds
- Binding: Paperback
- 64 pages

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What is darker tahn black?

By Dr Jacques COULARDEAU

We jump in this second Lulu play to after her trial and imprisonment, a year and a helf later. Countess Geschwitz has managed to get Lulu some cholera-infected underwear making her and herself sick. They both were taken to hospital for treatment and Lulu escapes by impersonating Countess Geschwitz. We have gone seriously down. The student Hugenberg, expelled from his school, is in some reform-school from which he escapes to make a short anecdotic apparition in the play. Alva is on the run since the death of his father whose paper he has sold. But he does not have any success in his writing any more. Lulu arrives and Alva declares his love to her, but an ambiguous love because his love is nothing but a musical metaphor of her body. We close this first act on this metaphor that may promise something, but what, since she is on the run for the murder of Alva's father to whom she was married? Then the descent into hell goes very fast. They move to Paris and Lulu is blackmailed by Count Casti Piani who wants to sell her to a brothel in Cairo, Egypt. She has to run. At the same time the acrobat Rodrigo tries to blackmail her into giving him twenty thousand marks she would ghet from Alva. She has to get rid of him, which she manages with the help of Countess Geschwitz and Schigolch, her old friend, father or whatever, since we will never know for sure. But at the same time Alva gets ruined because he had invested all his money in Jungfrau railway shares through te banker Puntschu, and these shares are brutally devalued, which brings into the picture an episode of antisemitism. She runs away with Alva, Schigolch and Geschwitz, leaving the corpse of Rodrigo behind. She moves to London where she becomes a plain streetwalker and we see her customers. The first one, Hunidei, is a religious freak who forces her to keep silent. The second client, Kungu Poti, is the son of an African emperor. He knocks Alva on the head when Alva tries to defend Lulu from the rape Kungu Poti is on the point of carrying out. Schigolch gets the body out of the way into Lulu's room. The third client is Dr Hilti, a university tutor in philosophy, who runs away when he discovers the dead Alva. Finally the fourth client, Jack (not yet the Ripper like in Alban Berg's opera) arrives. He will finish the cleaning up of the place by killing Countess Geschwitz first and then Lulu. Altogether only Schigolch will survive who had gone down to the pub to have some Christmas pudding. This second Lulu play is bringing her so low that we kind of sigh with relief when they are all dead, even if Jack is loose in London, but London is a lair of killers and thieves. At last they are at peace. That's amazing how death seems to be a liberation from life, a salvation from sin. In this drama there is no hope and cannot be any, no possible freedom in survival. We think of Gustav Malher who reaches the very same and similar point when he expresses his belief death is a liberation too but with the future or perspective to go back to the earth and join or merge with the universal cycle of cosmic energy. Humanity can only dream of cosmic salvation in this godless century. Wedekind paints a picture that is darker than black, an unescapable total damnation in life and no future beyond, except to get free of that damnation by dying.

Dr Jacques COULARDEAU, University of Paris Dauphine, University of Paris 1 Pantheon Sorbonne, University of Versailles Saint Quentin en Yvelines.

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