

HENRY I. SCHVEY

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PROFESSIONAL AFFILIATION

Professor of Drama and Comparative Literature
Washington University in St. Louis
St. Louis, Missouri 63141
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EDUCATION:

Indiana University, Bloomington, IN

Ph.D. (Comparative Literature) 1977

M.A. (West European Studies) 1971

University of Wisconsin, Madison, WI

B.A. (Comparative Literature, Honors) 1969

EMPLOYMENT:

Washington University in St. Louis

Professor of Drama and Comparative Literature, 1987—
Chair, Performing Arts Department, 1987-2007
Supervisor, Edison Theatre Ovarions, 1987-2000

Leiden University (the Netherlands)

Assoc. Professor of English 1980-87

Director, American Lit. Program 1984-87

Leiden University, The Netherlands

Assistant Professor of English, 1974-77

VISITING APPOINTMENTS

Hobart and William Smith Colleges

Assoc. Professor of English, Director of Theatre, 1983-84

Netherlands Institute for Advanced Study (Wassenaar)

Fellow, 1980-81; spring 1983

PUBLICATIONS: Books

New Essays on American Drama, eds. Henry I. Schvey and Gilbert Debusscher
Amsterdam and Atlanta: Editions Rodopi, B.V., 1989.

Oskar Kokoschka: the Painter as Playwright. Detroit: Wayne State University Press, 1982.

PUBLICATIONS: Essays and Review Articles

“Tennessee Williams and European Expressionism,” in *Tennessee Williams and Europe: Intercultural Encounters, Transatlantic Exchanges*, ed. John Bak. Amsterdam: Editions Rodopi, B.V., 2014.

“Under House Arrest: The Romance of Family in American Drama.” *The Romance of Theatre: American Drama and its Stories*, ed. Bernardo Munoz. Madrid, 2014.

“The Violets in the mountains have broken the rocks!: Tennessee Williams and St. Louis,” in *A Streetcar Named Desire: From Pen to Pop*, eds. Marie-Lienard Yeterian & Alike Diaz-Kostakis. Editions de l’Ecole Polytechnique: Paris, 2012.

“Tennessee Williams: Poet for the Theater.” Review Article of William Jay Smith’s *My Friend Tom*. *Belles Lettres* Vol. XIII, No. 1 (September/December, 2012), 25-6.

“The Tragic Poetics of Tennessee Williams,” *Etudes Anglaises: Special Tennessee Williams Centenary Issue*, eds. Elisabeth Angel-Perez and Marie Pecorari 64/1 2011, 74-85.

“The Great Blonde God and the Devil That Rode Him.” Review Article of Jane Leavy, *The Last Boy: Mickey Mantle and the End of America’s Childhood*. *Belles Lettres* Vol. XII, No. 1 (September/December, 2011), 30-2.

Reviews of Eugene O’Neill, *Beyond the Horizon* and Tennessee Williams, *Spring Storm*. *Theatre Journal* (March, 2011), 111-15.

Review article of Francine Prose, *The Lives of the Muses*. *Belles Lettres*, Vol. XI, No. 1 (September/December, 2010), 12-15.

“‘Getting the Colored Lights Going’: Expressionism and *A Streetcar Named Desire*” in *Essays on A Streetcar Named Desire*, ed. Brenda Murphy (Pasadena and Hackensack: Salem Press, 2010), 58-79.

“Hamlet as Teenager: A Rebel with a Cause,” (*Belles Lettres: A Literary Revue*, Sept./Dec. 2008, Vol. IX, No. 1, 27-29.

“Ghosts in Ibsen, O’Neill and Shepard,” in *One Hundred Year Commemoration of the Life of Henrik Ibsen*. Ed. G.O. Mazur (New York: Semenenko Foundation, 2008), 99-116.

“A Traveling Salesman in Beijing: Global Cultures Translated Through Theatre,” *Tamkang Review* 38.2 (June 2008), 79-88.

“Celebrar la capacidad de conocerse,” in *Conversaciones con David Mamet*. Ed. Leslie Kane (Barcelona: Alba Editorial, 2005), 89-102.

“Father-Son Relationships in the Plays of Sam Shepard,” in *Sam Shepard*. Ed. Harold Bloom (New York: Chelsea House, 2003), rpt. from *Modern Drama*, Vol. XXXVI, No. 1, 1993, 12-26.

“Madonna At the Poker Night: Pictorial Elements in Tennessee Williams’s *A Streetcar Named Desire*,” in Harold Bloom, ed., *Tennessee Williams’s A Streetcar Named Desire (Modern Critical Interpretations)* (New York: Chelsea House, 1988) rpt. from “Madonna At the Pokernight: Pictorial Elements in Tennessee Williams’ *A Streetcar Named Desire*,” in *From Cooper to Philip Roth: Essays on American Literature*, eds. J. Bakker and D.R.M. Wilkinson (Amsterdam: Rodopi, 1980), 18-37.

“Heathcliff in Manhattan: Fire and Ice in Lanford Wilson’s *Burn This*,” in *Lanford Wilson: A Casebook*, ed. Jackson R. Bryer (London and New York, Garland Publishing, 1994), 132-150.

“Power Plays: David Mamet’s Theatre of Manipulation,” in *David Mamet: A Casebook*, ed. Leslie Kane (New York and London: Garland Publishing, 1992), 87-108.

- “The Master and His Double: Eugene O’Neill and Sam Shepard”, in *Journal of Dramatic Theory and Criticism*, Vol. V, No. 2, Sp. 1991, 49-60.
- “Doppelbegabung Künstler als Seher: Oskar Kokoschka, D.H. Lawrence and William Blake”, in *Literatur und bildende Kunst: Ein Handbuch*, ed. Ulrich Weisstein (Berlin: Erich Schmidt Verlag), 1992, 73-85.
- “Arthur Miller: Songs of Innocence and Experience” in Henry I. Schvey and Gilbert Debusscher, eds. *New Essays on American Drama* (Amsterdam and Atlanta: Rodopi, 1989), 75-98.
- “David Mamet: Games of Manipulation and Power”, *New Theatre Quarterly*, Vol. IV, 13, Feb. 1988, 77-88.
- “Interview with David Mamet,” *New Theatre Quarterly*, Vol. IV, 13, Feb. 1988, 88-96.
- “At the Deathbed: Edward Albee’s *All Over*,” *Modern Drama*, 1987, Vol. XXX, No. 3, 352-363.
- “D.H. Lawrence and Expressionism,” in *D.H. Lawrence: New Studies*, ed. Christopher Heywood (New York: St. Martin’s Press, 1987), 124-37.
- “Mit dem Auge des Dramatikers: Das Visuelle Drama bei Oskar Kokoschka”, in *Oskar Kokoschka Symposium* (Salzburg and Vienna: Residenz Verlag, 1986), 100-113.
- “The Grinning Reaper: Death and Dying in Contemporary American Drama,” *Dutch Quarterly Review of Anglo-American Letters*, 1984/1, 47-61.
- “John Arden: From Paradox to Propaganda,” *Contemporary British Drama*, eds. Hedwig Bock and Albert Wertheim (New York and Munich: Max Hueber Verlag, 1981), 47-70.
- “The Importance of Past Time in the Plays of Lanford Wilson”, in *Contemporary American Drama*, eds. Hedwig Bock and Albert Wertheim (New York and Munich: Max Hueber Verlag, 1981), 225-40.
- “The Playwright’s Eye: Oskar Kokoschka’s Mord der Hoffnung der Frauen,” *Proceedings of the International Comparative Literature Association*, ed. Ulrich Weisstein (Innsbruck: University of Innsbruck Press), 1981.
- “‘The Past is the Present, Isn’t It?’: Eugene O’Neill’s *Long Day’s Journey into Night*,” *Dutch Quarterly Review of Anglo-American Letters*, 1980, 84-99.
- Pictorial Elements in Tennessee Williams’ *A Streetcar Named Desire*,” in J. Bakker and D.R.M. Wilkinson, eds. *From Cooper to Philip Roth: Essays on American Literature* (Amsterdam: Rodopi, 1980), 18-37.
- “A Director’s Notes on Noting in *Much Ado*: the Problem of Perception in Shakespeare’s Play,” *Libor Amicorum Professor A.G.H. Bachrach* (Leiden, 1980), 69-78.
- “Sylvia Plath’s *The Bell Jar*: Bildungsroman or Case History?” *Dutch Quarterly Review of Anglo-American Letters*, 1978, 18-37.

“Edward Albee: Innovator or Impersonator”, *Avantgarde en traditie in het moderne toneel* (Muiderberg: Dick Coutinho, 1978), 46-61.

“Oskar Kokoschka en de wederzijdse verheldering der kunsten”,
Forum der Letteren, 1976, 78-94.

“Oskar Kokoschka’s ‘The Dreaming Youths’” *Books Abroad*, Vol. 49, No.3, Summer 1975, 484-85.

“The Dreaming Youths” (translation from German), *Books Abroad*, Vol. 49, No. 3, Summer 1975, 486-90.

“Dylan Thomas and Surrealism,” *Dutch Quarterly Review of Anglo-American Letters*, Vol. 5, 1975/2, 83-97.

BOOK AND PERFORMANCE REVIEWS:

Review of Arthur Holmberg, *David Mamet and American Macho. Theatre Research International* Vol. 38, Issue 03 (September 2013), 264-265.

Review of Albert Wertheim, *The Dramatic Art of Athol Fugard: From South Africa to the World. Comparative Drama* 37, no. 1 (2003), 119-122.

Review of *Beyond the Horizon* and *Spring Storm. Theatre Journal*, Volume 63, Number 1, March 2011, pp. 111-115.

CREATIVE NONFICTION:

The Poison Tree (Full-length memoir under consideration by Timothy Schaffner Press, 2013-14)

“Discovering Tennessee” (*River Styx*, spring, 2010)

“Today I Am a Man” *The Sagarin Review* 2002, pp. 122-27.

PRODUCED PLAYS:

The Awakening (revised, 2013) (Actors Studio Theatre, Missouri History Museum, 2014)

The Awakening (adaptated from the novel by Kate Chopin), 2004 (Edison Theatre)

Kokoschka: A Love Story (A. E. Hotchner Studio, 2007)

Hannah’s Shawl (A. E. Hotchner Studio, 2000)

POETRY:

“In My Desk Drawer,” *Sliver of Stone*, 2012.

“Blue Song” (original poem by Tennessee Williams), *The New Yorker*, Dec. 25, 2006 & Jan. 1, 2007, 60.

“A Dream of Kafka,” *Natural Bridge*, 2006.

“I Dreamt I Was a Jew in Prague,” in *New Harvest*. Eds. Howard Schwartz and Barbara Raznick (St. Louis: Brodsky Library Press), 2005.

PLAYS DIRECTED:

William Shakespeare, *Twelfth Night* (A.E. Hotchner Studio Theatre, 2014)

Sarah Ruhl, *In the Next Room* (Edison Theatre at Washington Univ., 2013)

Shakespeare, *A Midsummer Night's Dream* (Edison Theatre, 2011)

Mary Zimmerman, *Metamorphoses* (Edison Theatre, 2010)

Maggie Stamell, “Steps” (Staged Reading, 2009)

Shakespeare, *Hamlet* (2009)

Maggie Stamell, “Better” (Staged Reading, 2008)

Lee Osorio, “Habana Libre” (Staged Reading, 2007)

Shakespeare, *Much Ado About Nothing* (Edison Theatre, 2006)

Tennessee Williams, *The Glass Menagerie* (Hotchner Studio Theatre, 2004)

Tennessee Williams, “Me, Vashya” (World Premiere, co-directed with Shelley Orr, Hotchner Studio, 2004)

Joshua Sobol, *Shooting Magda*, (Midwest Premiere, Hotchner Studio, 2002)

Shakespeare, *Twelfth Night* (Edison Theatre, 2002)

Sophie Treadwell, *Machinal* (Edison Theatre, 1998)

Jenna Zark, *The Memory of Water* (New Jewish Theatre, 1997)

A.E. Hotchner, *Café Universe*, (World Premiere, Hotchner Studio, 1997)

Shakespeare, *Romeo and Juliet* (Edison Theatre, 1996)

S. Anski, *The Dybbuk*, (Edison Theatre, 1996)

Richard Selzer, *The Black Swan*, (World Premiere, Hotchner Studio, 1995)

Sam Shepard, *Buried Child*, (Edison Theatre, 1993)

Jim Leonard, Jr., *Gray's Anatomy*, (World Premiere, Edison Theatre, 1991)

Shakespeare, *Othello*, (Edison Theatre, 1991)

Edward Albee, “The Zoo Story”, (Leiden English Speaking Theatre, Hotchner Studio, 1990)

Shakespeare, *The Tempest*, (Edison Theatre, 1990)

Shakespeare, *A Midsummer Night's Dream*, (Edison Theatre, 1989)

Peter Shaffer, *Equus*, (Edison Theatre, 1988)

The Diary of Fallen Leaves, Trans. Thomas Rimer (staged reading, Hotchner Studio, 1987)

Ronald Ribman, *Cold Storage*, (SUNY-Stony Brook, 1987)
Edward Albee, "The Zoo Story" (SUNY-Stony Brook, Amsterdam, St. Louis, 1981-1987)
Tennessee Williams, *The Glass Menagerie* (Amsterdam, Rotterdam, 1986)
Shakespeare, *A Midsummer Night's Dream* (Leiden, 1985)
Ronald Ribman, *The Journey of the Fifth Horse* (Hobart & William Smith Colleges, 1984)
Shakespeare, *A Midsummer Night's Dream* (Hobart & William Smith, 1983)
Ribman, *Cold Storage*, (Leiden, 1982)
Peter Shaffer, *Equus* (Leiden, Eindhoven, Rotterdam, 1981)
Edward Albee, "The Zoo Story" (Leiden, Amsterdam, The Hague, Antwerp, 1980-84)
Leonard Melfi, "Birdbath" (1980)
Harold Pinter, "The Lover" and "A Night Out" (1980)
Shakespeare, *Much Ado About Nothing*, (Leidse Schouwburg, Leiden 1979)
Harold Pinter "Sketches" (Leiden, 1978)
Terrence Rattigan, *Separate Tables* (Leiden, 1977)
Thornton Wilder, *Our Town* (1976)

CONFERENCES CHAIRED/ORGANIZED:

"Perspectives on Sarah Ruhl's *In the Next Room*." Conference Organized in Conjunction with Women, Gender, and Sexuality Studies (Washington Univ., April, 2013)
"Hamlet and the Adolescent Mind," Symposium Co-Chaired with Prof. Leonard Green (Psychology), and Co-Sponsored by Center for Study of Ethics and Human Values, Washington University in St. Louis, 2009.
"Tennessee Williams: The Lost Year". International Symposium on Tennessee Williams On the Occasion of the Sesquicentennial of Washington University, Washington University in St. Louis, 2004.
American Society for Theatre Research (Local Arrangements Chair), St. Louis, 1995.
"Biography and Autobiography in Theatre History" (co-Chair), Theatre History Symposium, Mid-America Theatre Conference, Kansas City, 1993.
"Lifting the Veil: A Symposium on Soviet Theatre and Dramaturgy", Washington University in St. Louis, 1991.
Forum Group on Criticism and Theory, American Association of Theatre and Higher Education, 1990-91.
"Ernest Hemingway and Popular Culture", Washington University in St. Louis, 1989.

“Eugene O’Neill: Autobiography and Art”, A Centennial Celebration at Washington University in St. Louis, 1989.

International Conference on American Drama, Conference Organizer and co-Chair, Han-sur-Lesse, Belgium, 1986.

Women in the Theatre, Conference Organizer, Hobart and William Smith Colleges, 1984.

ACADEMIC PROGRAMS FOUNDED/DEVELOPED:

Washington University’s Shakespeare’s Globe Summer Program (four week summer program in Acting and Shakespeare Studies), 1992-Present.

St. Louis Shakespeare Festival, Founding Board Member, 1999-2007.

Helen Clanton Morrin Lecture Series in Drama (past lecturers include Jane Lapotaire, Zoe Caldwell, Marjorie Garber, etc.), 1998-

Actor’s Studio Visiting Artist Program at Washington University (guest artists included Shelley Winters, Ellen Burstyn, Ernie Martin), 1992-95.

Frank Fowle Memorial Scholarship to Shakespeare’s Globe.

A.E. Hotchner Playwriting Competition, 1990-

Edison Theatre OVATIONS!, OVATIONS for Young People, Stage Left programs

Master’s Degree Program in Drama at Washington University, 1988-2007

Ph.D. Program in Comparative Literature with Emphasis in Drama, Washington University, 1992-

Leiden English Speaking Theatre, Founder and Artistic Director, 1975-87.

CONFERENCE PAPERS (selected):

“Under House Arrest: the Family in American Drama,” Seville, Spain, 2012.

“Tennessee Williams and German Expressionism,” Nancy, France, June, 2011.

“Images of Women in Drama of the Holocaust” (Conference on “Women and the Holocaust”), Beit Berl Academic College, Tel Aviv, Israel, Oct. 2009.

“Holocaust and the American Family: *Hannah’s Shawl*” (Conference on “The Legacy of the Holocaust, Special Topic: Family and the Holocaust), The Jagiellonian University, Krakow, Poland, May, 2009.

“War, Representation, and Memory in the Theatre: The Vietnam Plays of David Rabe,” (Conference on “The End of the World As We Know It: War, Representation, and Memory”), Yonsei University, Seoul, Korea, June, 2009.

“Hamlet as Teenager: A Rebel with a Cause,” Symposium: Hamlet and the Adolescent Mind, Feb. 2009.

“A Theatre of Revolt? The Price of Art at a Time of Revolution,” 1968 as a Global Phenomenon, Austin, Texas, Oct. 2008.

“Oskar Kokoschka” (Kemper Museum, Sam Fox School of Art, Washington University, 2007)

“The Salesman in Beijing: Arthur Miller’s Production of *Death of a Salesman* in China,” International Conference on Globalism and Translation (Beijing, 2006)

“The Lady From the Sea: Directing *Twelfth Night*,” Mid-America Theatre Conference Directing Symposium (St. Louis, 2002).

“Plays in Sacred Spaces: On Producing *Hannah’s Shawl*”, Delivered with director Annamaria Pileggi, Mid-America Theatre Conference Playwriting Symposium (Chicago, 2001).

“*American Buffalo* After Twenty Years”, Mid-America Theatre Conference Theatre History Symposium, Chicago, 1996.

“Thomas Mann in St. Louis: Directing Richard Selzer’s *The Black Swan*”, MATC Directing Symposium, Chicago, 1996.

“Cultural Stereotypes of East and West in D.H. Hwang’s *M. Butterfly*”, American Comparative Literature Association Conference, Bloomington, Indiana, 1993.

“David Mamet’s *Glengarry Glen Ross* and Ben Jonson’s *Volpone*,” MATC Conference, Kansas City, 1992.

“Oskar Kokoschka’s Expressionism”, Symposium on German Expressionism and the Arts, Wayne State University, 1987.

“The Family Plays of Eugene O’Neill and Sam Shepard”, American Culture Association, New York, 1987.

“Self-Conscious Theatricality in Sam Shepard’s *Fool for Love*, Modern Language Association, New York, 1986.

“Why American Drama *is* Literature”, Modern Language Association Special Session, New York, 1986.

“Mit dem Auge des Dramatikers: Das Visuelle Drama bei Oskar Kokoschka”, Oskar Kokoschka Symposium, Vienna, 1986.

“Translating From the Russian: Ronald Ribman’s *Journey of the Fifth Horse* and Ivan Turgenev’s *Diary of a Superfluous Man*”, American Theatre Association, San Francisco, 1984.

“Radical Politics in the Plays of John Arden”, Modern Language Association, Washington, D.C., 1983.

“Athol Fugard”, Panel Discussion, Modern Language Association, Washington, D.C., 1983.

“Oskar Kokoschka’s *Job*”, Modern Language Association, New York, 1982.

“The Grinning Reaper: Death and Dying in Contemporary British and American Drama”, FUSE Conference on Drama, Amsterdam, The Netherlands, 1982.

“Oskar Kokoschka: The Playwright’s Eye”, Ninth Triennial Comparative Literature Association Conference, Innsbruck, Austria, 1979.

“Oskar Kokoschka: Painter and Playwright”, Dutch Comparative Literature Association, Amsterdam, 1978.

GUEST LECTURES (SELECTED):

Under the auspices of the United States Information Service (U.S.I.S.) from 1980-1988, I had the privilege of lecturing on topics relating to American drama and literature in universities and theatres in the following countries:

Austria, Belgium, Czechoslovakia, Denmark, Germany, Greece, Italy, Netherlands, Portugal, Romania, Turkey, Ukraine.

Below is a selected list of venues at which I was invited to lecture:

Amerika Haus, Berlin, Frankfurt

The University of Athens

University of Bari

University of the Bosphorus

University of Brindisi

University of Brussels

University of Bucharest

University of Cluj

University of Cosenza

University of Iasi

University of Ghent

Translation Institute Ghent

University of Giessen

University of Kiev

University of Lisbon

University of Istanbul

University of Innsbruck

University of Liege

Palais Palfy, Vienna

University of Salerno

Theatre Institute, Prague

The University of Thessaloniki

ADDITIONAL INVITED GUEST LECTURES:

“On Dialogue” (Washington University’s Summer Writers Institute, 2012)

“Edward Albee’s *The Goat*” (St. Louis Psychoanalytic Association, 2012)

“Tennessee Williams at 100,” Washington University Assembly Series (Oct., 2011)
Shakespeare’s Globe, London (“*Othello*: Setting the Scene,” Nancy K. Knowles Theatre, 2009)
The Kemper Museum, St. Louis, 2007
St. Louis Holocaust Museum and Learning Center (2000)
The Courtauld Institute, London (1988)
Solomon R. Guggenheim Museum, New York (1986)
The School for Applied Arts, Vienna (1986)
The St. Louis Art Museum, St. Louis (1986)
The Tate Gallery (now Tate Britain), London, 1986
St. Louis Shakespeare Festival (2000-2007; 2008-10)

SELECTED GRANTS, HONORS:

Dean’s Faculty Award (University College, Washington University in St. Louis), 2012
Finalist, Poetry Competition, Tennessee Williams/New Orleans Literary Festival, 2011
Ethics Grants, Center for Human Values, Washington University, 2009, 2002
IAS Travel Grant to Krakow, Poland for conference on “The Legacy of the Holocaust”, 2009
Center of the Humanities subsidy for participation in International Conference on War, Yonsei University, Seoul, Korea, 2009
Center of the Humanities subsidy for participation in International Conference on Globalism in Beijing, Tsinghua University, China, 2006
Newman’s Own Grant (\$50,000 annually to Performing Arts Dept., 1990—)
Washington University Sesquicentennial Grant for Tennessee Williams Symposium, 2004
Fellow, Inaugural Playwriting Initiative, The Kennedy Center, Washington, D.C., 2001, 2002
Founding Board Member and Artistic Advisor, Shakespeare Festival of St. Louis, 1999-
Honorary Fellow, University of Kiev, 1995
Board Member, Young Audiences of St. Louis, 1991-96
Board of Governors, Fulbright Commission (Netherlands-America Commission for International Exchange), 1985-87
Board Member, St. Louis Holocaust Museum and Learning Center, 1999-2001
Consultant, Nobel Committee of the Swedish Academy, 1985-86
Board Member, Hillel, St. Louis, 1995-1998
Editorial Board, *American Drama*, 1988-99
Fellow, Netherlands Institute for Advanced Study, 1980-81; 1983

Best Play (“The Zoo Story”), Festival for English Anglophone Theatrical Societies (FEATS),
1981