CANDIDE

Adapted from Voltaire by HUGH WHEELER
Music by LEONARD BERNSTEIN
Lyrics by RICHARD WILBUR
Additional lyrics by STEPHEN SONDHEIM,
JOHN LATOUCHE, LILLIAN HELLMAN,
DOROTHY PARKER and LEONARD
BERNSTEIN
Directed by MARY ZIMMERMAN

Contents

2 Introduction to the Study Guide
3 The Archaeology of Performance
5 Leonard Bernstein
9 An Interview With Doug Peck
11 The Seven Years’ War
14 The Hand of an Angry God?:
   Exploring the Lisbon Earthquake
16 Francois Marie-Arouet: Voltaire!
18 Philosophizing on Philosophy
19 Entertaining Structure:
   Voltaire’s World of Words
21 The Art of Translation
22 An Interview With Fred Van Lente
23 The Hero’s Journey
24 Best of All Possible Platforms
26 Zirconia, or Human Trafficking
28 A 10th Anniversary History of the Goodman
30 Theatre Etiquette
32 Writing Your Response Letter
33 Reading Your Ticket

Co-Editors | Willa J. Taylor, Teresa Rende
Production Manager | Teresa Rende
Designer | William Landon

Contributing Writers/Editors | Willa J. Taylor,
Mary Zimmerman, Bob Bullen, Fred Van Lente,
Ryan Dunlavey, Teresa Rende, Neena Arndt,
William Landon, Elizabeth Mork

SPECIAL THANKS Mary Zimmerman, The
Bernstein Estate, and Evil Twin Comics

This study guide is published by Goodman
Theatre’s Education and Community Engagement
Department for participants in the Student
Subscription Series.

For more information related to CANDIDE, lesson
plans and activities, please visit our Education
site at:
www.education.goodmantheatre.org
Welcome to the Goodman on Dearborn Ave. This season we celebrate 10 years in this space. Although most of you have only known Goodman Theatre in this location, this company – and this location – has storied pasts.

Throughout this season, we will be looking back at Goodman’s history and the impact the theater’s move had on the city’s physical and cultural landscape. In this study guide – and in subsequent guides through the school year – we will not only focus on the plays that you will see but also on the building and area in which you see them.

What a wonderful way to begin the celebration than with a new adaptation of one of the musical masterpieces of contemporary theater – Leonard Bernstein’s Candide. Based on the novella of the same name by the French writer Voltaire, Candide is a rarely performed operetta that helped cement Bernstein’s reputation as a brilliant composer and master of musical styles.

This project has been several years in the making and the production’s team of director Mary Zimmerman and musical director Doug Peck, have combed through the myriad adaptations, lyrics, librettos and production scripts to fashion a new adaptation that hews true to the spirit of Voltaire scathingly satiric tale and emphasizes the wonder of Bernstein’s composition.

When you come for the student matinee, we hope you will take some time to look around both the inside and outside of Goodman Theatre. Our home here on Dearborn was built specifically for theatrical productions like Candide but sits on the site of – and incorporates in its architectural façade – two theaters from another era, the Harris and Selwyn. Both theaters had once been part of the busiest entertainment district outside Broadway in New York.

Over this anniversary season, we will look back at the Chicago of a decade ago, explore the 85 years of Goodman Theatre in Chicago, and examine the impact Goodman has had on the city’s past and its reputation as a world-class cultural destination.

For now, however, experience “the best of all possible worlds” with the glorious music of a great American composer, the timeless story of a brilliant writer, in a beautifully designed space made just for this type of show.

Photo courtesy of Goodman Theatre.
In this piece, originally printed in Vol.15 Issue 1 of “Theatre Topics,” Mary Zimmerman likens the development of her plays to an archeological dig. She explains, from her own perspective and directing experiences, the three elements through which she digs, and from which a script is born. We have edited this article for the guide; the full text is available in “Theatre Topics,” which be can accessed through the Chicago Public Library website.

Most of my time in the theatre is spent creating adaptations of nondramatic texts through the process of pre-production and rehearsal. Only once have I ever written a script before beginning rehearsals, and I’ve never typed a word of a play that didn’t already have a scheduled, not too distant opening night. I’ve never done a workshop of anything or a draft of anything; and I use only the standard four weeks of rehearsal before tech.

The process goes like this: I fall in love, or have always been in love, with a particular text, or an episode that I happen to know from a particular text, or the back jacket cover description of a text in the hands of a friend I run into outside of Coliseum Books in New York, or, in one case, the title of a text. Next, I start telling someone at Northwestern, or at the Lookingglass or Goodman Theatre in Chicago, that I want to adapt that text and I trick them into saying they’ll produce it. Pretty soon after this, my producers would like some questions answered: how many people in the play? I’m not sure. How long will it be, one act or two? I have no idea. Will it be any good? Can’t say.

Yet I’m not completely flinging myself into the void when I start on a play because I’m basing my work on a pre-existing text, or collection of texts, and that is my constant map and guide. When I am devising a performance, the primary factor that determines what goes into the final show is undoubtedly the unconscious and conscious impulses of my own personality in dialogue with the original text: how I read its story, how I can best give that story a body, what I am drawn to, what I feel is beautiful, what formal considerations I value, what I am obsessed with. In other words, my own taste. All of this comes to bear on anyone adapting anything, but in this particular way of devising, in which the script does not precede production, but rather “grows up” simultaneously with it, at least three other factors exert unusual pressure on the final form the script will take: the designs for the play devised by my colleagues and me, the cast of the play, and the events and circumstances of the world during the rehearsal period of the play.

The Design

Because of the way the practical calendar of theatre production works, my set designer and I must commit to our design before I have written a word of the play, long before I know what settings, events, and characters the set might be called upon to accommodate and represent. Shakespeare and Chekhov are thinking every moment about someone actually doing their plays on an actual stage and, for the most part, dramatists avoid having characters turn into birds, fly around on carpets, participate in camel trains, split into two monkeys or battle monsters under water and in the sky. However poets, novelists, scientists, and anonymous tellers of ancient myths aren’t the least concerned with whether or not what they describe can be realized in the stubbornly material world of the stage, nor with such niceties as unity of time and place. So my set designer has two problems to contend with: the original text was never intended for the stage, and our script of that text does not yet exist.
The design begins to radiate outward from particular images that seem to be coming forward from the story and presenting themselves. Whatever else the set design provides, it must provide an open, even floor because I know there will be a lot of fast traffic. Most of all, it must contain things for which I don’t as yet have any use, but for which the cast eventually will. It must dare me to find a way to exploit all of its talents and possibilities. This phase of the process is both deeply pleasurable and extremely critical for me because I know that the set will generate meaning in even greater ways than it would in a conventional process. It will generate text. The design remains relatively unchanged once it is drafted and planned for, and the materials for it are purchased—it is the script that remains fluid. The original story is the mother of the set, but the script of that story is in part the child of the design. When a performance is site-specific—that is, made specifically for an environment that already exists—then this “found” rather than conceived design will have the most profound effect on a script, even when that script is an adaptation of a pre-existing text.

The Cast

When I cast, I am casting an ensemble… when I am devising, actors are hired “as cast,” meaning that they agree to play whatever comes their way in the asyet-unwritten script. I hold auditions by finding narrative passages in the original text, or by writing a couple of scenes that may or may not end up in the play but that use a lot of the characters that probably will definitely be in play. Who I cast may well end up determining which of the hundreds of potential roles in the original text will end up on stage.

The way I write is inextricably tied to the way I see the staging, to the gesture of the staging. I know as I am scripting what will be happening in staging or images, and so sometimes words aren’t necessary; at other times, lots of words are needed. This is why until very recently I felt that my scripts could not be produced apart from my directing them: the text by itself was to me only one instrument in an orchestra and not necessarily the one always carrying the melody.

It takes considerable courage for an actor to accept “any part” in an unwritten play in a highly visible venue. Much of what appears in my adaptations, both in terms of text and staging, was created to play to the strength of a particular actor. Sometimes I witness something in the halls on a break, an interaction between the actors that I kidnap and force onstage; sometimes I like to tease my actor friends with the things I make them do in the play. I write the text itself in the hours between rehearsals, trying to be attentive to where the rehearsals and the story are leading me.

The World

Given all the potential—indeed, certain-pitfalls of working like this, why do it? Why not just write the thing before you start designing and casting and all the rest? I think I’ve implied part of the answer above: text written in this way has an organic, potentially very powerful relationship to all the other elements of the event—the elements of design and the spirit and personality of the players. Everything is breathing together. But another reason has to do with the text remaining open to the world, part of the world, up to the last possible moment. Theatre has a chance to be an art form that can respond very quickly to the events of the world if we let it. It is made up of living human beings who read the paper every day, who are leading lives both inside and outside the “drama” at all times. These people come to rehearsal and they are full of the world. If allowed, they can carry the world inside, into a text in the making that may embrace it.

The real reason I devise theatre, instead of working from a completed script, is because I believe in the unconscious, and I believe in the will of certain texts to reach the air; and because the intensity of working this way forces me to live under the occupation of the will of these great texts and to submit to them in a way that I find ravishing. I confess I have very little memory of actually writing scripts at all. I don’t remember ever having done it. The pressure is so great, the time constraint so brutal, that there is no time to calculate, to reason, to justify: you just crack open. There can be no dramaturgy. You can’t rely on anything other than what you already are and what the text already is, and what they are in response to each other and all the circumstances of production. There’s no time to think up the polite or normal ways to express something theatrically; you have to go with the first idea you get, the one that deeply embarrasses you and that you wouldn’t normally bring up, that you would censor were there time for a second thought. I have felt the will of a text asserting itself—I’ve felt the drive it has towards living, towards life. Musicians talk about this all of the time, that the instrument is playing them. I feel this way in rehearsal: we have all felt the palpable presence of the text entering the room. My job is to be an open door.
Leonard Bernstein, surrounded by legend, is one the most important figures in music in the 20th century. From complex operas and symphonies to the edgy and street-inspired melodies of West Side Story, Bernstein led a varied and colorful life in the field of music. He was deeply in touch with his Jewish heritage, as well as classical music and the art of the piano. Often horrible to work for, often a taskmaster, he devoted a fine attention to education. He was also, in his own way, pretty hip: after a recording of the Ed Sullivan show he met and almost collaborated with the Beatles.

Leonard Bernstein was born in Lawrence, Mass. on August 25, 1918. In 1934 he attended Harvard, after public school in Boston and his first piano lessons with mentor and and longtime influential force Helen Coates. At Harvard he met one of his idols, the composer Aaron Copland. A professional relationship and friendship developed as a result. It was also at Harvard that he made his unofficial conducting debut, showcasing his growing talents early on. He then studied piano at the Curtis Institute of Music in Philadelphia until 1941. Here he met some of the people he who would partner with throughout his artistic life, including composers and conductors. Soon after his education he studied and worked at the Boston Symphony Orchestra’s Tanglewood, stating in 1943. This position helped to determine the course of the rest of his life. Here he assisted Serge Koussevitzky, who became a lifelong friend and partner. He received his first full position as an Assistant Conductor for the New York Philharmonic, and the rest is, well, history.

The Conductor

- Assistant Conductor - New York Philharmonic (1943); London, England (1946); International Music Festival – Prague, Czech Republic (1946); Tel Aviv, Israel – Also in France, Belgium, and Holland (1947); Music Director - New York City Symphony Orchestra (1945 -1947); Orchestral/Conducting – Tanglewood (1951); Medea - La Scala, Milan (1953); Head of Creative Arts Festival - Brandeis University (early 1950s); Music Director - New York Philharmonic (1958 – 1969); toured Europe and Soviet Union (1959); First work with London Symphony Orchestra, Vienna Philharmonic (1966); Carmen – Metropolitan Opera, New York (1972); The Vatican (1973); Vienna Philharmonic (1976); Berlin Philharmonic (1979); Artistic Director – Los Angeles Philharmonic Institute (1982); Memorial concert – Warsaw, Poland (1989); Last concert with Tanglewood (1990)
Bernstein worked with orchestras all around the world, even starring as conductor at the international festival that was named after him.

The Educator

Throughout his career, Bernstein placed an emphasis on the education of not just musicians of all ages but first and foremost, young people. Aside from many lectures, he is perhaps best known for his educational concerts. His performances for “Young People’s Concerts”, geared toward young musicians, ran over fourteen seasons. He has also been honored for his “Omnibus” program, another televised lecture series which had started in 1954. He also completed several published writings on music, for all ages; these include The Joy of Music, The Infinite Variety of Music, and The Unanswered Question. He was deeply involved in humanitarian issues, and world peace through music was one of his biggest goals.

The Composer

• Stage Musicals: On The Town (1944); Peter Pan (1950) – incidental music; Trouble in Tahiti (1952); Wonderful Town (1953); The Lark (1955) – incidental music; Candide (1956); West Side Story (1957); Mass: A Theater Piece for Singers, Players and Dancers (1971); 1600 Pennsylvania Avenue (1976); A Quiet Place (1983)
• Film: On the Waterfront (1954)
• Dance: Fancy Free (1944); Facsimile (1946); Dybbuk (1975)
• Compositions: I Hate Music: A Cycle of Five Kid Songs for Soprano and Piano (1943); Symphony No. 1: Jeremiah (1944); Seven Anniversaries (1944); Hashkiveinu (1945); Four Anniversaries (1948); La Bonne Cuisine: Four Recipes for Voice and Piano (1948); Symphony No. 2: The Age of Anxiety (1949, 1965); Prelude, Fugue and Riffs (1949); Serenade (1954); Symphonic Dances from West Side Story (1960); Symphony No. 3: Kaddish (1963); Five Anniversaries (1965); Chichester Psalms (1965); Songfest (1977); Divertimento (1980); Halil (1981); Touches (1981); Missa Brevis (1988); Thirteen Anniversaries (1988); Arias and Barcarolles (1988); and Concerto for Orchestra: Jubilee Games (1989).
Over the course of his life he wrote a staggering number of works for the stage. Some he wrote by himself, some as collaborations with other famous composers like Stephen Sondheim - the two wrote West Side Story together. As a musician he was also a huge advocate of American composers; especially his lifelong friend Aaron Copland, one of the most famous and respected composers of the time. He frequently wrote for Hollywood, but like Bernstein he owed much to the world of classical music. Bernstein often premiered and performed Copland’s works for the televised “Young People’s Concerts”.

The Other Side of a Musical Giant

Bernstein especially branched out to humanitarian work in his later life. He spoke on his humanitarian concerns and music at Harvard University, Johns Hopkins University, and the Cathedral of St. John the Divine in New York. He often toured Europe, such as with the “Journey for Peace” tour with the European Community Orchestra to commemorate the 40th anniversary of the atom bomb. He received various medals for his efforts, ceremonial keys to various cities, and was invited to dinner with President Carter. Israel Philharmonic named him the lifetime Laureate Conductor for his contributions to Israel, and the New York Philharmonic did the same for his work with American music. He also conducted at the Leonard Bernstein festivals in Israel and Austria, maintaining his relationships with musicians in countries around the world.

His career and advocacy brought him in touch with many organizations, including the Black Panthers and Amnesty International – this even included a benefit concert. Among his returns to Israel and Europe to conduct, work with the Vienna Philharmonic, and a final lavish 70th birthday party at Tanglewood, he continued to conduct for various benefits until his age and exhaustion stopped him. Just before his death, he fought on with more accomplishments than most can image. He founded the Pacific Music Festival in Sapporo, Japan, conducting workshops and performances with famous musicians there. He was later inducted into the American Society of Arts and Letters, as well as an award from the Kennedy Center (among others). In his final years he also led the Bernstein Festival in London, a memorial concert in Warsaw, and the international celebrations during the fall of the Berlin Wall. He did all of this during a time when he was often too weak to go to dinner.

Two of his final compositions were performed in the years before his death – the first performance of Arias and Baracolles, and the first performance of Concerto for Orchestra. He passed away on October 14th, 1990, leaving a gap in the network of the international music community. After his death, Leonard Bernstein left behind work that changed the face of the music industry, and American music in particular. One can see that Bernstein’s influence was global, and Candide was only a small part of what he accomplished:

The Best of All Possible Shows?: A Timeline History of Bernstein's Candide:

Bernstein continued working on the music of Candide all throughout his life, never quite satisfied with the final product. Just like the character Candide in Voltaire’s story, our musical adaptation spent over half a century travelling the world before it reached the Goodman’s Albert Theatre in Mary Zimmerman’s production.

The second half of the 20th century was full of political conflict. What do you think was going on in each of the years of Candide’s production that would have determined the show's success or failure? Think about the controversial subjects in Candide and how the audience’s current world would make them react.

1953-1956:
The first version of the stage musical Candide is written and produced. Bernstein partnered with scriptwriter...
Lillian Hellman, who was inspired by the Washington Witch Trials going on at the time. These events reminded her of the religious fanatics in Voltaire’s story, and their Act of Faith ceremonies (Auto-da-Fe). Their new show opened in New York in 1956, to mixed reviews.

1958:
*Candide* was produced again at the Saville Theatre in London, with new music and a rewritten script. By this time, the show had a cult following.

1966:
The first large scale, truly well-received production of *Candide* premiered at University of California: Los Angeles.

1971:
LA Civic Light Orchestra produced the show in both California (Los Angeles, San Francisco) and Washington, D.C. The script was rewritten again, and another song was added to the score. While these productions weren’t as successful, people really started to take notice of this hilarious new show.

1973:
Director Hal Prince and writer Hugh Wheeler rewrote the play, and their version became the definitive draft. It was a one-act musical with a circus atmosphere, produced at the Brooklyn Academy of Music.

1982:
New York City Opera debuted the first version of *Candide* written for an opera house. This meant that some of the old music was put back into the show, the length was extended, and Wheeler even added new scenes adapted directly from Voltaire’s original story.

1988:
*Candide* opened at the Scottish Opera in Glasgow, UK. It was conducted by John Mauceri, who added new music, included Bernstein’s chorale “Universal Good.” The two men created what they called a “final revised version”. Jonathan Miller and John Wells directed and made more adaptations to the script. After this, Bernstein took another look at his show. Like writing another draft of an essay, Bernstein edited his score, adding more music and changing the endings to certain songs.

1989:
London Symphony Orchestra performed the newest version at the Barbican Centre in London. This was the first production to feature a narrator speaking in between musical numbers.

1997:
Hal Prince continued to direct productions of the New York City Opera version at different theatres in NYC, bringing in performers from opera and musical comedy for some truly memorable productions.

1998:
Director/playwright John Caird’s production at the Royal National Theatre was more true to Voltaire’s original story than any previous version. Bernstein and Wilbur revised even more songs!

2004:
Semi-staged version at the New York Philharmonic, featuring some famous performers and replacing some of the characters with modern icons – like Donald Trump as the judge at the Inquisition).

2006:
Production in Paris and Milan. This production, done during the Bush administration, was conceptualized as a commentary on American consumerism, media, and imperialism. The set was a giant TV and featured Voltaire as the channel-surfing narrator.

2010:
The Goodman’s production of *Candide*, in a version directed by Mary Zimmerman. In our version, Mary pulls from the Wheeler script and stays close to the biting humor of Voltaire’s novel. *Candide* has come a long way!
In an interview with the Music Director, Bob Bullen discusses Candide.

At a relatively young age, Doug Peck has made quite a name for himself in the Chicago theatre scene over the past half decade. He’s served as musical director for Goodman Theatre, Marriott Theatre, Drury Lake Oakbrook, Court Theatre, TimeLine Theatre, Apple Tree Theatre, and Northlight Theatre — to name just a few. He’s won four Jeff Awards for music direction and is one of the most in-demand artists in the city. People seem to love working with him.

And it’s not hard to see why. He’s a nice guy. I had lunch with him at Elephant and Castle on Monday this week and we talked a million miles an hour about musicals, favorite Chicago musical theatre actresses, his background and training, past shows he’s worked on, and what excites him when working on a new project (his newest project is an innovative reworking of Candide helmed by Mary Zimmerman at the Goodman Theatre opening next month). It’s clear that not only is he smart and talented, but he’s a true fan of theatre, and his passion is contagious.

Below are some highlights from that chatty lunch interview:

**Bob Bullen: So tell me about Candide? What do you and Mary Zimmerman have in store?**

Doug Peck: It’s a very exciting and unique project because Mary is writing the book completely from scratch. She has permission to adapt any previous version of Candide, but Mary is basically going back to Voltaire’s novel as her primary source. So, we start rehearsals with the cast tomorrow, and the script will be created in collaboration with the cast.

**Wait — there’s no script and rehearsals start tomorrow?**

She has a solid idea and a concept, but the actual script and scenes will be written during the rehearsal process. Mary has asked everyone in the cast to read Voltaire’s book so they all have an idea of what the story is about. But before we get into scene work, the first few days of rehearsal will be focused on learning that wonderful Bernstein score.

**So, which version of the score will you be doing?**

Mary had the entire creative team at her summer house in Maine, and we spent time going through the different versions of the score to figure out which version we wanted to use. And I have been communicating with the Bernstein estate as to what songs we’re doing, what song we aren’t doing, the instrumentation, and number of cast members, etc. And, it may change as the rehearsal process gets underway. And then Mary will write the scenes around that. It’s an exciting process.

**I like to oversee the entire musical life of a show.**

— DOUG PECK

**Ok — so stepping back a bit. What does a music director do?**

It really varies from show to show. But I can tell you what I like to do, and what I’ve had the opportunity to do a lot in Chicago. I like to oversee the entire musical life of a show. I like to teach all the music to the actors, play the piano in rehearsal, do the orchestrations, and conduct the show throughout the run. At some places, like at Marriott which has a resident conductor, my role is simply to teach the music in rehearsal. And that’s great, too.

**So, you do orchestrations, too? I’d imagine it’s reducing them, right?**

Yes. That’s a loaded word for some — reducing — but it’s a necessity in Chicago theatre. And I think it works very well for our smaller, more intimate productions we’re known for doing in Chicago. Carousel at the Court Theatre is a great example of this, where I reworked the score for eight musicians. It was a challenge, but I think it came off well. For Candide, we will use 12 pieces.

**What about working with directors — how does that work in your role as music director?**

It’s completely collaborative. In some cases, like working with someone like Marc Robin who is so well-versed in the language of musical theatre, you’re there to help the music shine. But I love working with directors like Charlie Newell [at the Court Theatre] and Mary Zimmerman, who...
don’t have a huge musical theatre background, and I can help them figure out the best way to make a show work as a musical — where the applause is, how to pace a production number, that sort of thing. I’m like their musical theatre consultant, in a way.

Speaking of theatre artists who cross over from straight plays to musicals, how do you go about teaching a score to an actor or actress who may not be a natural vocalist?

It’s all about confidence building. I help them learn the score, and the proper way to sing it, how to count the beats. But it’s mostly about helping them find ways to use the talents they have to make a song work, and building up their confidence to do it night after night. It’s not always about having the best voice — it’s about connecting to the material. And, conversely, working with actors who can sing exceptionally well and can do virtually anything with a song, such as Hollis Resnik or Paula Scrofano, it’s about pushing them to go further, or helping them make a choice.

What’s your favorite musical?

Oh gosh. That’s a hard one. Right now, I’ll say Nine. I love Maury Yeston’s score so much. But Sweeney Todd and Gypsy are right up there, too, of course. Ask me tomorrow; I’m sure it will change!

Ok, so we’re jumping around. What’s your background? How did you get where you are?

I credit Interlochen for a lot. I studied acting, voice and piano there for several summers as a teenager. They treat you like an adult there, which was great training. After that, I worked for five years at Wagon Wheel Theatre as their music director, thanks to my friend Beckie Menzie who connected me with them. From that experience, I conducted 30 shows before I was 21. And then I found out Court Theatre was looking for a music director for James Joyce’s The Dead, and I got the job. And then it took off from there.

What do you consider the highlights in your career so far?

Man of La Mancha [at the Court Theatre] comes to mind. It was a complete statement — even if we had another month of rehearsal, I don’t think we would have changed a thing. The acting, design and music were completely tied together. I loved working on Caroline, or Change, too. Debuts of revised or new pieces are also great — such as Animal Crackers at the Goodman. It was also fun to work on Curtains at Oakbrook — to be in an actual orchestra pit was fun. Usually I’m on the stage directing a band or playing a piano, or backstage behind a screen.

What’s coming up — beyond Candide?

Porgy and Bess at the Court Theatre this spring. It’s very exciting, because theatre companies don’t get the chance to do that show. We’ll have 14 actors and six musicians, and I can’t wait to begin working on it with director Charlie Newell.

And finally, what’s your dream project?

Follies. Rob Lindley [Chicago-based actor and Doug’s partner] and I are actually planning on doing a concert of that [Stephen Sondheim] score at the Humanities Festival in the fall. But I’d love to music direct a full production.
Imagine a war running for the greater part of a decade. Now, picture this conflict pulling in multiple political powers worldwide. This was life in 1756 to 1763 when the united forces of Great Britain and Prussia fought against an alliance of Austria, France, Russia, Sweden, and Saxony in the Seven Years War. Voltaire’s “Candide” hit the literary stage in 1759. Along with a personal relationship with Prussia’s ruler, Frederick II (Frederick the Great), the war provided Voltaire with a plethora of international events to criticize and weave into his portrayal of optimism, including: armies made of kidnapped soldiers, admirals executed for questionable offenses, and heinous acts of razing villages.

What was the spark to ignite this first global battle? The Seven Years War links to battles in Europe and North America.

**North America – The French and Indian War**

In 1754, North America was the stage for the French and Indian War. Great Britain opposed allied French and Native American forces in a dispute over new world colonies which now form present day Pittsburgh, Pennsylvania.

Nearing the end of 1753, Great Britain sent George Washington with orders to investigate and inform French troops to halt the construction of forts in Ohio Country. Upon being told to abandon their endeavors and territory, France refused to move. In response, Captain William Trent sent Washington to build a fort at the meeting point of the Allegheny and Monongahela Rivers in Pennsylvania. French troops, under the command of French Canadian officer Joseph Coulon de Jumonville, dispatched to Washington’s location in order to remove the British presence. During the night, British troops descended on the French encampment resting outside the fort. Records indicate that the battle lasted roughly fifteen minutes, with the British quickly overcoming French troops. Officer Jumonville’s highly publicized death, either by tomahawk or gunfire, titled this originating fight the ‘Battle of Jumonville Glen’.

**Europe - The Seven Years’ War**

In Europe, Prussia (a country that mostly occupied present day northern Germany) repeatedly attempted to take Austria’s Silesea province in the War of Austrian Succession during 1740-1748. Austria was in alliance with France and Russia during this period of battle, causing Prussia to be an enemy of all three powers. Great Britain, under the rule of William Pitt, began to provide financial support to Prussia and sent troops to strengthen weak Prussian borders against France. This alliance of Britain’s renowned navy and Prussia’s famed land army would prove beneficial to both parties throughout the war.

**Significant Events**

**1756**

European battles began when a French army, led by Duke de Richelieu, took the British territory of Minorca. British Admiral John Byng’s attempts to save Minorca from the French were exhaustive, and in the end, futile. Byng was held accountable for the loss of Minorca, and under a controversial order by British authorities, was executed by firing squad. Three years later, Voltaire publicized this account in “Candide”. Candide pleads

---

*Frederick II conquers Alvsborg, during the Seven Years War. Image courtesy of New York Public Library.*
to avoid England after witnessing the execution of an admiral and the crowd’s satisfied reaction to the entire event.

Frederick II’s troops then invaded Austria and Saxony. In the Battle of Lobositz, Prussia successfully kept Austrian forces from aiding Saxony. This success allowed Prussia to capture Saxony’s Pirna. 18,000 soldiers surrendered, and were incorporated into the Prussian army. Prussia maintained this practice of acquiring other countries’ soldiers to supplement their own army.

1757

Prussia unsuccessfullly invaded Bohemia. The failure was due in part to Russia’s invasion of East Prussia and the Battle of Gross-Jägersdorf, which was described as the bloodiest battle of the war with a death toll of over 5,000 on both sides. Prussia was victorious later in the battle of Rossbach against France, and then in the battle of Leuthen against Austria.

Britain strengthened a previously strained government. Thomas Pelham-Holles, 1st Duke of Newcastle, and William Pitt, 1st Earl of Chatham, formed a coalition government in order to boost British war efforts. The dual party system, a combination of two political powers ruling at once, drew upon the leader’s separate strengths insuring Britain’s continued success on land and sea.

1758

Many substantial battles occurred without establishing a clear winner. Countries quickly overturned the outcome of major battles through subsequent conflicts. For example, although Prussia’s focus remained on conquering Austria, Prussian troops were forced to withdraw as Russia continued to invade eastern territories which strained Prussian resources. This retreat was also due to Frederick’s army suffering a substantial defeat against the Austrians at the Battle of Domstadt.

1759

Prussia dealt with major military losses. These included loss to the Russians at the Battle of Kay in present day Poland. The worst Prussian loss came at the Battle of Kunersdorf against a joined Russian and Austrian army. Prussian troops, under the leadership of Frederick II, were cut down and scattered from 48,000 men to 3,000. Records indicate that Frederick was often on the brink of suicide during this time, and was of the belief that all efforts were futile.

Britain successfully frustrated France from mounting naval attacks or gaining any military strength at sea.

1760

Swedish and French forces repeatedly put down Prussia’s attempts to increase their territory. Austria at one point regained Silesea, until the battle of Torgau where Prussia once again established a presence within Austrian borders. The Austrian army was forced to flee from their recently reclaimed city. British forces halted France from joining forces with Austria.

1761

Britain began to lose repeated European battles with France. Both countries by this time were under financial
burden from the prolonged war efforts. Prussia was unable to stop a union of Russian and Austrian troops, which eventually lead to Austria taking over Saxony.

1762
Spain and Portugal were incorporated into the war. Britain officially declared Spain an enemy which prompted Portugal to ally with Great Britain. Russia and Austria won substantial battles over failing Prussia, eventually causing Frederick to forfeit Prussia’s presence entirely from the Baltic Sea. The war might have ended short of Prussia, had not Russian Empress Elizabeth Petrovena passed away. This short lived Russian favor is known as the Miracle of the House of Brandenburg. Her death brought Peter III in control of Russia. Peter III was highly in favor of Prussia, and withdrew Russian troops immediately.

1763
Catherine the Great overthrew her husband Peter III. Catherine reestablished Russia’s allegiance with Austria. Each country involved was experiencing financial crisis, coupled with public protest to the ongoing battles. Great Britain, France, Spain, and Portugal signed the Treaty of Paris. The Treaty of Hubertusburg included Prussia, Austria, and Saxony.

The Outcome of the War
Much of the disputed territory was returned to its original state. Great Britain took former French claims to North America east of the Mississippi, parts of Canada, as well as West Indian islands. Along with these additions, Great Britain increased their presence in India, Canada, Dominica, Grenada, Saint Vincent and Tobago. Prussia maintained a presence in Austria, but lost control over Saxony, as the country regained its initial independence.
The Hand of an Angry God?: Exploring the Lisbon Earthquake

By William Landon

“Was less debauchery to London known,
Where opulence luxurious holds her throne?
Earth Lisbon swallows; the light sons of France
Protract the feast, or lead the sprightly dance”

- “Poème sur le désastre de Lisbonne” (The Lisbon Earthquake), Voltaire, 1755

The year was 1755, and the day was November 1. All Saints Day. Lisbon, the capital of Portugal, was in a time of economic prosperity. Over the course of several hundred years it had accumulated vast wealth from trading in Africa, Asia, and its colonies in South America. During the 18th century, however, the country and the city of Lisbon were suffering despite their strategic position, empire, and far-reaching connections. The city was in decline due to the spending of an irresponsible king and due to its economy being largely controlled by merchants from other European countries. The country was also under the thumb of the Catholic Church with a wide economic gap between the wealthy city center and the homes of the commoners. Quite common were radical preachings, and brutal acts of faith (known as “autos-da-fé”) in which those who defied the Church were burned or hanged. These were done in an attempt to please God, as Dr. Pangloss and Candide so unfortunately find out in the play.

Beginning sometime between 9:00 and 10:00 in the morning on November 1, the first earthquake rocked the city. In the span of that same day, others followed. The quakes resulted in the deaths of 10,000-15,000
inhabitants. Thousands more were injured. The tremors in turn caused fire to sweep the city, catching any survivors unaware. Started by cooking fires, hearth and candles, fires spread through most of the downtown district and lasted for five days. Commoners, priests, and merchants alike (those who were still free of the rubble) fled from the fire to the waterfront of the Tagus River. Priests and others prayed and waited as the river swelled, rising over the bank. Their ordeal was far from over. The earthquake had begun off the coast, causing severe flooding by tsunami in the wake of the tremors and fires. The port was destroyed, while thousands of Portuguese and foreigners were swept out by the water and never seen again.

The earthquake alone affected much of southwest Portugal, as well as some cities in North Africa and elsewhere in Europe – accounts of the damage came from various sources in ruined towns and cities, from Fez to Sicily. These cities, damaged just as badly, were mostly ignored by the “civilized world”. Focus was given to Lisbon, the major port city, the European center of activity. The city was rebuilt fairly quickly under new progressive minister and Secretary of State Carvalho, the Marques de Pombal. Much of the rebuilding process was brutal. The soldiers employed by Pombal dealt mercilessly with looters, and those who wanted to flee the city sometimes faced death for their efforts. Several opposing groups came together in the reconstruction. Priests, merchants, and the King’s illegitimate sons all worked to rescue the living, bury the dead, and provide aid and temporary camps for the survivors. Unsure of the true cause of the disaster, the city was caught between two opposing views: the Marques (appointed by the King Jose I) and the religious Jesuits went head to head in debate. Propaganda was used by both sides, and in the efforts to clean up the city much of the truth of the event was either covered up or left undiscovered.

News of the turmoil spread so intensely that from as far away as France, Voltaire’s personal views on the world were shaken. Today it may be difficult to imagine how slowly word moved. Even though it took the information of the quakes as much as three weeks to reach him, and he never saw the destruction in person, Voltaire was so disturbed by the tragedy that he wrote “Poème sur le désastre de Lisbonne.” Rousseau, a fellow Enlightenment philosopher and writer, wrote a response to this poem defending the idea of optimism and criticizing Voltaire’s views on the event. Rousseau argued “It wasn’t Nature that collected twenty thousand houses on the site... if the inhabitants of this big city had been more equally dispersed and more lightly housed, the damage would have been much less,” and he claimed that Voltaire was too negative about the disaster in general. While Rousseau brought up some interesting points, his critique was forced. Nonetheless, it was strong enough to push Voltaire to write “Candide”.

Think about images you’ve seen in the news or what you’ve read about recent disasters: the earthquake and flood in Haiti. The flooding in Pakistan. Do these tragedies move you to act? Do they move you to write? Do you react in the way that Voltaire did? Think about what you can do - using art and the power of writing - to help people see these events through your eyes.
In the 1700s, the Age of Enlightenment reached France and Voltaire was just the man to lead it. He led an intellectual movement focused on redefining notions of God, reason, nature, and mankind. In doing so he helped to transform the face of philosophy and literature.

Born in Paris in 1694, Voltaire had an early exposure to writings of other great thinkers before him. He grew up in a wealthy and educated family in the upper middle class. Before he even wrote Candide, he was established as a public activist and advocate of the ideals of the Aesthetics (based in the belief that reason, originality and science were superior to religion and tradition). He was a radical, a rock star in his time. In addition to his role as a philosophe, he was a playwright, a poet, and a modern historian (before there were modern historians)! Like the other philosophers in his school, he believed that the individual had a right and was free of the political structure of kings and queens. He truly admired the endurance of the human spirit in the face of hard times, but was suspicious of the faith of religious radicals. He fought for the ideals of – what he perceived to be – the rational man.

Voltaire’s ideas were so radical during this time in France that he was often severely punished for his writings and activism. He was imprisoned twice in the Bastille; in order to avoid his second sentence, he chose exile to England. There he developed many of his ideas against religious intolerance. He expressed many of these views in Letters Concerning the English, in which he praised the relative religious freedom in Britain. Shortly after his return to France he held a position at Versailles. Ironically despite his “heretical” writings and his criminalization, he enjoyed the favor of the King; he was even elected to the Academie Francais, the top of the top for French writers. While at Versailles, he published the first of his philosophical stories. He joined the Prussian court in 1749 in an attempt to foster negotiations with Frederick in regards to Seven Years War alliance between their two countries. It was only a few years until he was banished from here as well, following another attack on the Prussian nobility. After this, King Louis XV of France could not, or would not, allow Voltaire to return.

Voltaire actually used to be an optimist like his Candide, until the world let him down. His real misfortunes began in 1747; He was arrested, expelled from Versailles, and lost his lover Mme du Chatelet to another man and then death in childbirth. France re-instated a harsh censorship law putting writers under pain of death. Voltaire also lost faith as he fought the judicial and legal systems in France – in each of the seven legal cases with which he intervened in his lifetime, he was only able to prevent one victim from an unjust sentence.

All of these, along with his other efforts against the government, certainly changed his outlook on the world to a negative one. It wasn’t until the Lisbon earthquake...
of 1755, however, that he decided there could be no central being who was fundamentally good. In such a catastrophic event, he thought, the school of optimism was heartless. It implied that we should accept the unacceptable as a necessary evil, and Voltaire couldn’t believe that a place like that could be the best of all possible worlds.

Voltaire went into exile again in 1753. He lived in remote corners of Europe – like Geneva and Les Delices, Switzerland and Ferney in eastern France. It was in exile that he developed many of his most famous philosophical views, and dove headfirst into many of his social justice cases. For the 25 years following 1753 he returned to France only once, making his last journey to Paris in 1778. Waiting for him was the Catholic Church, one of the many structures he fought against. The Church and the other philosophes, maybe knowing that Voltaire was ill and about to die, were in a bitter struggle for his soul. In the end, Voltaire avoided every attempt the Church made at his salvation. He died on May 30th of that same year, having settled a few accounts and made a clear, echoing impression on revolutionaries who admired him.

The Enlightenment was a movement that swept Europe, and some of its most prominent writers came from England, Scotland, Italy, Germany, Russia and America as well as France and Germany. Voltaire certainly was great, but there were many other great philosophers fighting on the same front, and in many ways for the same cause. Even though the Enlightenment shared the same basic ideals, Voltaire often disagreed – strongly – with his peers.

---

**Voltaire’s Contemporaries:**

In today’s media world, it’s pretty common to see politicians engage in debate, star athletes call each other out in conferences, or spoken word artists spit rhymes in a rap battle. These arguments and exchanges aren’t new – stars of politics, entertainment and literature have fought with each other in the public’s eye for hundreds of years.

Check out some of Voltaire’s peers, all star writers and philosophers in their time. Some came before him, and some he had his own rap battles with during his career:

---

**Gottfried Wilhelm Leibniz**

German, (1646-1716): First formed the philosophy of optimism. According to Leibniz, God was the supreme and central being, therefore, God must have created everyone and everything as good as they could possibly be. In short, optimism centered on the belief that the human race lives in the “best of all possible worlds”. Voltaire, later in life, rejected this idea because he believed it made acceptable all of the unacceptable and painful things that occur in the world. Leibniz was a metaphysician, concerned with a science that attempted to explain the nature of being and other “unchanging things”. He was also convinced that all the great systems, or schools of thought, agreed and were all correct.

**Alexander Pope**

English, (1688-1744): “Whatever is, is right,” was Pope’s motto. He was another optimist, and he was relentless in his beliefs. One of those who Voltaire disagreed with most, he was also a deist; this meant that he believed God and God’s workings were rational. He was another Enlightenment philosopher, though his views differed from those of Voltaire. His most famous work was An Essay on Man. This writing concluded that the universe showed clear evidence of having been constructed according to a plan. He acknowledged evil, but believed it only existed so that there could be a greater good.

**John Locke**

English, (1632-1704): Not the character from Lost. He died shortly after Voltaire was born, but Voltaire grew up admiring his readings. This probably helped bend his sympathies toward English philosophers. Like Voltaire, Locke believed that individual rights were more important that those of the monarchy, and that everyone (at the time, middle-class, landowning Caucasians) should be free to think and act creatively and independently from the Church or King. He was an inspirer of the European Enlightenment, and his ideas compiled some of the bases for the United States Constitution.

**Jean - Jaques Rousseau**

French/Swiss, (1712-1778): One of Voltaire’s slightly younger contemporaries in the Enlightenment movement. In one of his writings he asserted his belief that even those great thinkers and artists who had contributed to sciences and literature and art had still been servants of political tyrants. He believed that there were different types of evil, and that what he called ‘moral evil’ was the fault of humans, not God.
Philosophizing on Philosophy
By Elizabeth Mork

You read the word ‘philosophy’, the teacher at the front of the room begins to droll on about possible applications, and you have a vague sense that, perhaps, it would please the family more to announce that you were going to study biochemistry in college rather than the current topic.

Philosophy: What does it mean, and how exactly is it relevant day to day?

If we break down the word into its two Greek routes, ‘phil’ (love) and ‘sophy’ (wisdom), the meaning becomes clear: to study philosophy is to ‘love wisdom’. With this definition, to be a ‘philosopher’ does not mean to be an ancient toga wearing academic, but rather a ‘lover of wisdom’.

*Merriam Webster’s Dictionary* defines philosophy in the following ways: a. pursuit of wisdom b. a search for a general understanding of values and reality by chiefly speculative rather than observational means c. an analysis of the grounds of and concepts expressing fundamental beliefs. But, perhaps the most straightforward definition is: the most basic beliefs, concepts, and attitudes of an individual or group.

From these “most basic beliefs, concepts, and attitudes,” different philosophical schools, or sects, form; these vary by country and era. The main branches of philosophy include:

- **Metaphysics** – From the Greek ‘Meta’ (beyond) and ‘Physics’ (physical), this branch focuses on what creates the nature, or attributes, of reality and being.
- **Epistemology** – From the Greek ‘Episte’ (knowledge) this branch concerns the study, limits, and origins of knowledge.
- **Ethics** – This branch defines morality, or the study of ‘right’ and ‘wrong’, along with issues of justice and virtue.
- **Aesthetics** – Focuses on the appreciation and understanding of ‘beauty’, whether natural or man made.
- **Logic** – Examines the structure of arguments in order to determine if the information in dispute is true or false.

Again, how does knowing the above affect our immediate lives? The answer is simple: these concepts govern daily interactions ranging from government affairs to classroom behavior, all the way to intimate family interactions. Essentially, knowing an individual’s or group’s philosophical background means to better understand their actions in any given circumstance. For example, in Voltaire’s “Candide”, Pangloss’ unwavering optimism means that he will always interpret life’s circumstances for the best, making his actions very predictable. His extreme tolerance and acceptance of events even prevent him from resisting his own hanging. At the gallows, we see Pangloss attempting to reason with the men that are using him as a sacrificial scapegoat to explain and stop an earthquake. Voltaire has Pangloss maintain his philosophical beliefs until the very end.

Philosophy, likewise, plays a large role in shaping your education as a Chicago public high school student. The classes and programs which you participate in, should aide in fulfilling your school’s mission statement. By understanding what philosophy is, along with its functions, we are capable of predicting, determining, and comprehending the structures which we inhabit every day.

![Philosophy in action: Climate change protesters in downtown Chicago several years ago. Photo courtesy of Wikimedia Commons.](image)
Scroll through a blog post, flip through a new script, or pick up a favorite novel. What grabs you? Surprisingly, your perceptions and opinions often form without your awareness. But, how is this possible? This is the work of an author shaping and influencing meaning through the use of literary devices.

What exactly is a literary device? A literary device is a tool an author uses to craft an argument, story, or account. There are multiple literary devices an author may choose from in order to highlight or hide information, produce reactions in readers, or create layers of meaning in seemingly simple works. Much in the same way lighting creates atmosphere, so does a literary device shape the experience of a piece of writing.

A writer may utilize the following literary devices:

• **Allegory** – Meaning is created through the use of common symbols. For example, a bald eagle is a common symbol for ‘Freedom’, specifically ‘American Freedom’.
• **Foreshadowing** – This device hints at what is to come throughout the plot.
• **Hyperbole** – This is when an author uses extreme exaggeration to illustrate a point.
• **Irony** – This occurs when the perception of what is true differs from the reality of the situation.
• **Oxymoron** – This device joins contradictory words together to create new meaning.
• **Personification** – This is a form of description which gives non-human entities human characteristics.

Voltaire incorporates these devices beginning in the title. In the name “Candide” Voltaire blends hyperbole and irony. The route word of Candide, *candid*, means honest, uncorrupted, and pure. Voltaire carries the definition to the extreme. The character Candide crosses beyond honesty to extreme naivety and foolish behavior. His name evokes a spotless character, uncorrupted by society, but Voltaire repeatedly places Candide in compromising circumstances. He murders multiple men, blasphemes, and continually fails to perceive situations for what they truly are.

If Voltaire is capable of fitting all of that into a single name, imagine what you will find in examining a chapter, let alone the entire novel.

### Voltaire and Satire

A masterful writer, Voltaire’s famed for his literary use of satire. Satire specifically uses humor to expose or critique what the dictionary defines as ‘faults of mankind’s activities and institutions, such as folly, stupidity, or vice.’ Voltaire’s use of satire in “Candide” critiques a wide scope of issues, including: religion, politics, entertainment, idealism, royalty, and nationalism.

No one was safe; Voltaire satirized people along with places and philosophies. Frederick the Great, who Voltaire lived with in 1750 to 1753, and his armies repeatedly appear within the text. Soldiers dressed in Prussian blue trick Candide into joining their ranks, beat him when he attempts to go for a walk on his own accord, and partake in heinous acts during the war. Those reading “Candide” during Voltaire’s time would be familiar with these tongue in cheek descriptions, and could quickly uncover the author’s criticisms.

Satire remains popular today. Just as Voltaire used satire in his writing to mock authority, modern comedians and entertainers do just the same. What was Jon Stewart speaking about on last night’s *Daily Show*?

---

Double Satire! Jon Stewart depicted on the Simpsons. Photo courtesy of Wikimedia Commons
Which celebrity was being made fun of on Saturday Night Live? Television shows such as The Simpsons, South Park, and the Colbert Report pull material ranging from the news to pop culture. Political cartoons likewise parody current information, philosophies, and officials in a satirical way. Satire is a great way to spread information by making it entertaining to different audiences, especially to groups that might otherwise ignore or not be interested in current affairs.

**Romanticism and Enlightened Voltaire**

Much of Voltaire’s wit, satire, and irony in “Candide” are in relation to critiquing Romanticism, a then budding philosophical movement. The Encyclopedia Britannica describes Romanticism as ‘a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality; a preoccupation with the genius, the hero, and the exceptional figure’. Romanticism is best understood in comparison to the then reigning school of thought known as the Enlightenment. Enlightenment thinkers praised rationality and championed the use of deductive reasoning. Romanticism set itself apart from the Enlightenment with ideals praising the self and emotional experiences.

In “Candide”, Enlightenment aficionado Voltaire unapologetically slays these ideals. Through satire, Voltaire sets about chronicling the misadventures of a true hero of Romanticism. Where does Candide’s unfailing love and blind pursuit of his heroine, Cunegonde, find him at the end of the novel? Homeless, beaten, starving, and bound to a homely foolish woman barely capable caring for herself, let alone others. The novel as a whole functions as a platform for Voltaire to both illustrate the failings of Romanticism while highlighting the benefits of his own brand of philosophy. Home in Turkey, Candide reasons how he and his companions will find contentment in their new garden: work.

**Voltaire’s Unique Hero’s Journey + Use of Structure**

Congratulations. You’re a hero. How did you reach this status? Well, of course you completed the Hero Journey. This is especially true of famous literary heroes. You seem skeptical. Here is a refresher on the classic structure of a “Hero’s Journey”.

- The ‘Hero’ leaves home; either by force or to depart on an adventure.
- The hero encounters friends, or guides. These guides supply aid and counsel.
- A series of tasks or challenges occur which develop the Hero’s skills and strategies.
- A catastrophic event occurs. The hero hits rock bottom.
- The hero experiences transformation. He or she is no longer the same person that left home.
- A regrouping of allies occurs. Everyone is honest with one another. Secrets come to light in therapeutic confession.
- The Hero returns home.

“Candide” chronicles the adventures, failures, and life of the title character. If the layout seems familiar, recall other epic tales, such as Homer’s Odyssey or Virgil’s Aeneid. The story of “Aladdin” also shares characteristics of this plot structure.

Voltaire would have known his audiences’ familiarity with with this classic string of events, thus changes which depart from the structure would further highlight his brand of criticism. For instance, Candide does not end up home again in Westphalia, but rather in a new land which he populates with the various scholars that have joined him on his journey. We see Voltaire diverting from the ideal, and further removing Candide from ‘the best of all possible worlds’ mentality.
When children learn to convert fractions to decimals, they master the concept that each fraction corresponds exactly to a decimal: \(\frac{3}{4} = 0.75\), no questions allowed. These same children, in Spanish class, might also learn that the word “gato” corresponds exactly with the word “cat.” Most children don’t question the idea that words work in exactly the same way that numbers do.

Consequently, people believe that a translation of a literary work consists of a series of word conversions. In fact, words are slippery creatures with multiple meanings that change over time, and writers complicate matters by using words metaphorically. Furthermore, like species that evolve in different environments, languages grow and change in response to the needs of the cultures that produce them. This leads to significant differences in grammar and vocabulary. (In some Native American languages, for example, there are verb tenses which indicate that the event being spoken of occurred in a dream. These cultures, unsurprisingly, place great importance on dreams.) A thought that may be easy to express in one language might prove difficult in another. Some scholars argue that certain thoughts are impossible to translate, given the confines of a language’s vocabulary and syntax; others argue that translation is always possible. One thing is for certain: there is no such thing as a literal translation.

Let’s examine the word “cat” from head to tail. We immediately picture a perky-eared, meowing quadruped. But that’s not all this lexical jewel has to offer us. “Cat” can also mean “a malicious woman.” Or it can mean “a player or devotee of jazz music.” A student translating the word “cat” from English to Spanish would be unwise to use “gato” if the word is used in reference to a jazz musician. A translator’s work grows even more complex when writers conflate multiple meanings. Study this lyric by Richard and Robert Sherman, which comes to us courtesy of the 1970 film The Aristocats:

*Everybody wants to be a cat*
*Because a cat’s the only cat who knows where it’s at.*

The character who sings this is both feline and a jazz musician. We know he’s indicating that catness is a positive attribute, but which kind of “cat” is he talking about? Is it possible that he’s using the word “cat” to mean both “feline” and “jazz musician” simultaneously? The Sherman brothers have cleverly left this ambiguous, so that the line can be interpreted in multiple ways. Here are three possibilities:

*Everybody wants to be a feline*
*Because a feline’s the only jazz musician who knows where it’s at.*

*or*

*Everybody wants to be a jazz musician*
*Because a jazz musician’s the only feline who knows where it’s at.*

*or*

*Everybody wants to be a feline jazz musician*
*Because a feline jazz musician is the only jazz musician who knows where it’s at.*

Now, imagine a translator’s dilemma when faced with this line. Unless there is a word in her language which happens to mean both “feline” and “jazz musician,” she can’t employ the clever wordplay in the English original. She must find a creative solution which may involve different wordplay, while still communicating the meaning of the lyric. A translator’s task, rather than a series of simple word conversions, is to deeply examine the original work, and to craft text that not only captures the meaning that the writer intended, but also takes into account the writer’s tone, sense of humor, and wordplay. She must also ensure that the translation will be comprehensible to the target audience. And, most importantly, her translation must be a good piece of writing in its own right.
Goodman Theatre’s Education and Community Engagement department recently had an opportunity to ask a few questions of Fred Van Lente, writer of the Action Philosophers comic book series as well as other Evil Twin Comics and projects with Marvel Comics. He and artist Ryan Dunleavy produced the Hero’s Journey in this guide. Action Philosophers is a comic book series featuring each of philosophy’s major thinkers as super heros, telling their stories with the use of awesome super powers.

Here is the interview:

**Education & Community Engagement:** What are some challenges you’ve faced in creating and maintaining a comic book series on this subject?

Fred Van Lente: Not too many. Comics are a great means to convey abstract ideas, just as political cartoonists do in the newspaper every morning. There was quite a lot of reading involved, I guess that was a challenge. I tried to read at least one major work and one biographical work of every philosopher we profiled – more than thirty of them!

**What inspired you to use the comic book as a medium? What inspired you to use it to discuss philosophy?**

I had known artist and co-creator Ryan Dunlavey since college, but we had never really worked together. Then we tried to get into an indie comics anthology, the theme of which was biography. I thought it’d be funny to do a humorous bio of Nietzsche as if it was a miniature strip you got along with your Nietzsche action figure – hence the term Action Philosophers. We were rejected from that anthology but we were encouraged to do more by a start up newspaper that was going to buy them off us. That project never got funding but we had a whole comic’s worth of strips, which the Xeric Foundation gave us a grant to self-publish. And we’ve never looked back.

**What are the challenges and benefits of working in the comic book medium?**

With philosopher, just the fact it’s in comics form makes pretty heady ideas less intimidating to the casual reader. It lets them focus more on what’s being conveyed than on the conveyance, I’ve found.

**What sorts of reactions have these comics received (from audiences and/or professionals)?**

Almost totally positive. We are used to teach philosophy around the world. I keep waiting to be corrected or challenged, but I’m still waiting! It’s indescribably rewarding.

**How do you feel the old philosophies you explore in your comics are relevant today?**

People grapple with the same questions the great philosophers do every day. Why are we here? What are we supposed to be doing? how do we treat other people? It’s relevant to anyone with a pulse.

**Who is your favorite philosopher? Least favorite?**

Epictetus the Stoic and Kierkegaard, respectively. They couldn’t be further apart on the “applicable to one’s own life” spectrum.

**What role, if any, do you feel entertainment plays in education?**

I don’t agree with the distinction. Any good education should be as engrossing as any entertainment. Entertainment that doesn’t leave you feeling or something you didn’t before is the worst form of hackery.

**We all really enjoyed Hero’s Journey, but it seems to be a diversion from Action Philosophers. What inspired you to plot out the structure of the “Hero’s Journey”?**

We were profiling Joseph Campbell, and that’s his most famous theory!

Check out our awesome “Hero’s Journey” Mapping Activity on our website at: http://education.goodmantheatre.org!

OPPOSITE: “The Hero’s Journey”. Fred Van Lente as writer and Ryan Dunlavey as author. (c) 2010 Ryan Dunlavey and Fred Van Lente, All Rights Reserved. Visit them at: http://www.actionphilosophers.com
In Candide, our title character faces challenges at every turn. Despite running into folly after folly, Candide continues to trust people who betray him, cheat him out of money, place him in mortal danger, and steal away his beloved, Cunegonde. His overzealous optimism causes him to invest time and energy into fruitless pursuits repeatedly. Though we may not face challenges of this scale on a daily basis, making decisions in how to spend our limited time and energy is still challenging. When I reflect on my past it is clear: the Internet has swindled me. I have invested countless hours into my online presence, but at what cost? What have I learned that isn’t already outdated? What have I created that hasn’t been done, 10 fold, by other Internet users? What have I said online that I couldn’t have said to someone in person, where I would receive feedback immediately? Surely, something I did online over the years has permanence. Right?

It is 2001, my best friends have LiveJournal accounts, but I can’t get a code. In this day and age, web hosting is sparse and “free blogs” are relatively unheard of. To open a Live Journal account, you need to be given a code from someone who has an account already. Every new account only yields one code, so I have to wait over 3 weeks!

Cut to 2002, I have had my Live Journal blog for a year. I search through forums and message boards for HTML tips on modifying my blog, and I manage to set up a background image! Technology astounds me. I use AOL to IM my friend about my advancements.

In 2003 everyone is talking about “My Space.” Now that I know some HTML code, I can add a picture to my background. And set a song to play when you open the page - awesome! I use MSN Messenger to tell my friend about my great My Space page.

2004: I’m in my freshman year of college and my roommate tells me to start a “Facebook,” account. I visit www.thefacebook.com; it is an online network for college students, neat! There are about 15 total schools on the network – Ivy Leagues, NYU, MIT, and a few Big Ten and west coast schools. It is not open to public – you must have an email address at one of the participating colleges to join.

It is 2005, I am trying to build a new webpage and everyone is telling me to use PHP. I only know HTML, so I buy a book on PHP from Amazon.com and get some help from another blogger. I use AIM to ask folks questions about it, and post some screen shots of my work on Flickr.

In 2006 I discover that nobody embeds songs into their My Space code anymore. I’m so out of date! I ax the song. Then I use Adium to tell my friends about how much better the page is. After these important tasks are complete, I watch a very funny You Tube video!

2007 heralds the end of college and the beginning of...
work. My employer wants me to build a blog – “I am a whiz at Live Journal,” I insist – but nobody uses that. We’re going to use Type Pad, and I learn that I can use a combination of HTML and CSS to modify the pages. I use GChat to tell my roommate about it. She responds with a compliment, and then sends me a Craigslist ad for a great used bike.

2008 confirms that My Space is totally early 2000s so I delete the entire account. I can listen to my favorite bands on The Hype Machine, Imeem, Pandora, or Last.fm anyway! And Wikipedia has more information about bands than My Space ever did.

2009: My blog is still hosted at Live Journal but I am starting to get complaints – “It’s a dead platform, Teresa.” I decide to hop on Twitter to ask how other folks are blogging. Blogger and BlogSpot are aging, should I go with Posterous or Tumblr?

Finally we arrive at 2010, my employer wants me to help run a blog – it is managed through Word Press, on a PHP platform, but with some HTML modification. That reminds me, I should get our 4 Square info cleared soon! Wait, my Google Calendar says I have an appointment at 2? I better look on LinkedIn for my business contact’s address and print the documents for the meeting off Scribd. While I’m at it, I’ll check Google Maps for directions. Oh, and I better order lunch – I’ll check Yelp to see what’s good around here.

Just like Candide, I have succumbed to the promises of the world around me. Trusting in the Internets’ continued convenience and new wonders, I have given it time, money, and a lot of myself. When I sit down to look at my college career, I don’t have a photo album, only a Facebook album. I don’t have a physical journal I can re-read when I’m older, because I composed all my thoughts in an Internet blog that was eventually deleted. Many of my favorite records are only owned in a .mp3 format, so I will not dust off an old record before popping it in to “remember the good old days.” All in all, I have trusted so overwhelmingly in the Web that I have lost a number of mementos I otherwise would have kept in some physical form. My faith in its advancements has caused me to jump on board each new fad. And for what? Only a few years after learning one platform, it is antiquated and it’s time to learn a new one!

So, students of 2010, I warn you: not all platforms are the best of platforms, and most Internet fads have a shelf life. Remember to back up your data, buy the occasional CD, print your favorite photos, and write things on paper every now and then. You’ll thank me when Google goes out of style.
Zirconia, or Human Trafficking
By Elizabeth Mork

Pearls and ruby rings...
Ah, how can worldly things
Take the place of honor lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?

— ‘Glitter and be Gay’ sung by Cunegonde in Candide

Cubic Zirconia is a fascinating creation. Outwardly its beauty, clarity, and sparkle rival diamonds. However, the power of this gem stops drastically short of diamonds in terms of monetary value. Whereas one is nearly unattainable, the zirconia’s superficial glamour is its only appeal.

In Cunegonde’s tragic lament ‘Glitter and be Gay’, we see a woman covering psychological wounds of rape and prostitution with the finer material goods her ‘benefactors’ bring during their stays. We know that these riches, including diamonds, silks, and champagne, are all gifts to win her affections. She postures with bold ‘Ha, ha!’s, defiantly listing off her trinkets as though challenging an unseen force, but the bravado fades as she succumbs to the reality of her circumstance. At song’s end, she cries “Observe how bravely I conceal / The dreadful, dreadful shame I feel.” Along with the old woman, Cunegonde’s story chronicles a lifetime of rape, slavery, prostitution, and insubstantial glitter.

Although Candide was written centuries ago, many will find the portrayal of sex in exchange for wealth just as true today as then. Human trafficking, the practice of selling unwilling participants into sex and labor, remains a global concern. Each year millions of children, women, and men become victim to this present day slave trade. Their stories are eerily similar despite the passage of time. In Candide, Cunegonde becomes a prisoner of war after Bulgar soldiers destroy her home. The Old Lady finds her homeless in the streets after the officers ‘grow tired of her.’ Cunegonde is then sold to a rich merchant who locks her away. Many victims of human trafficking, like Cunegonde, are either homeless or runaways. They become dependent upon using their bodies as commodity to find food, shelter, and clothing. A victim of human trafficking typically cannot maintain an average life. A teenager, for example, would no longer be able attend school or maintain relationships with friends. Captors are notorious for strictly controlling their ‘products.’ Voltaire again illustrates through Cunegonde the isolation and poverty of someone sold into the sex trade. At the end of the play, we find her alone, beaten, and physically haggard after her lifetime of abuse.

Often these crimes involve trafficking victims across international borders, and America is not excluded.
from the count. In fact, America’s battle with human trafficking comes two fold due to both the importation of foreigners into the country, as well as the abduction of legal American citizens. Tragically, if Cunegonde’s story were to be told as a modern American tale, statistics show she would very likely be from Illinois. The state of Illinois, and Chicago in particular, hosts a large demographic of participants actively involved in the trafficking ring.

Spotting a victim of human trafficking can be a challenge, due to the secretive and possessive nature of those running the trafficking circles. The website, Humantrafficking.org, provides a comprehensive list for how to recognize the signs of a human trafficking victim. These include: Behavioral Warning Signs, such as signs of abuse and lack of eye contact. Employment Warning Signs, such as a large amount of debt and a possessive employer. And, a Lack of Control regarding identification and possessions.

Within the last decade, Illinois has sought to aid and end this deadly practice through such organizations as Heartland International, the Rescue and Restore Coalition, and through smaller non-profits such as Chicago’s Dream Catcher Foundation. Each of these establishments caters to a specific demographic or target of human trafficking victims. If you suspect someone is a victim, contact the above organizations for resources as well as aid regarding ways to address the situation.

Have any thoughts on the proliferation of human trafficking in Chicago? Share them with us at: http://education.goodmantheatre.org!
When you step into the lobby for the student matinee performance of Candide, you will become part of Goodman Theatre’s 10th season in the heart of Chicago’s Theatre District. Our two-theater complex has served more than 21,500 students; employed 3,000 artists and theater professionals; hosted 25 visiting companies; and produced 10 Playwright and International Festivals.

Over the course of this season’s study guides we will look at the impact of Goodman’s move on the Chicago landscape, and remember some of the incredible artists and productions that have been a part of our 10 years in the Loop.

First, a little history....

The Goodman Theatre was established in July, 1922, by a gift of $250,000 from William and Erna Goodman to the Art Institute of Chicago. They wanted to memorialize their son, Kenneth Sawyer Goodman. Before his death at 35 in the influenza epidemic of 1918, Kenneth had written, published and produced a number of plays in non-commercial productions in Chicago, and had expressed his vision of an ideal theater, one that would combine professional training with the highest possible performance standards.

The Art Institute began construction of the new theater four months after the gift was received on the northeast corner of the Institute’s property, at Monroe and Columbus Drive. They soon hired the theater’s first artistic director, Thomas Woods Stevens, a former colleague of Kenneth Sawyer Goodman’s and a noted educator, having established the first theater degree-granting program in America at Carnegie Mellon University.

The new theater, encompassing a drama school and a professional acting company, opened its doors on October 20, 1925. Three of Kenneth Sawyer Goodman’s one-act plays were presented at the theater’s dedication ceremony. Two nights later the Goodman began its first regular season with John Galsworthy’s The Forest Thomas Woods Stevens built the new theater’s repertory with a mix of classics, contemporary hits, and experimental and new plays, a formula that the theater has generally adhered to ever since.

Stevens and his company of professional actors presented a variety of works, from classics by Shakespeare and Moliere to more contemporary fare. At the same time, students took classes in theater arts. But in spite of growing audiences and critical acclaim, the theater operated at a deficit and the onset of the Great Depression in 1929 only exacerbated an already tense situation between the theater artists and the trustee board of the Institute. By 1931, the board disbanded the acting company.

For the next 30 years, Goodman Theatre was in effect the Goodman School of Drama and offered a “members series” of classics and contemporary plays featuring student casts. The training program, one of the first in the country to employ the naturalistic acting techniques of Stanislavsky, quickly gained notoriety. Enrollment doubled in the 1930s and over the next 20 years, the student body included future stars of stage and screen: Karl Malden, Sam Wanamaker, Geraldine Page, Shelley Berman, Harvey Korman and Jose Quintero. By the 1950’s, the School faced declining enrollment and a new artistic director was hired to revitalize the school and renew the professionalism onstage.

"[Falls] also wanted to...make Goodman a theater for all Chicagoans." 
— WILLA TAYLOR
John Reich, who had impeccable credentials not only as a director but as an academic, immediately began reestablishing Goodman’s place in Chicago’s cultural landscape. In his first season, he began hiring professional actors as guest artists to augment the student casts in productions. He also undertook an unprecedented marketing campaign to ensure that Goodman was again in the public eye. Audiences and critics responded enthusiastically to Reich’s efforts.

Reich led the theater for more than 20 years and by the time he retired, there was a burgeoning theater community in Chicago. Now the guest artists from New York and Los Angeles were augmented by Chicago actors, many who had trained at the School of Drama. Reich’s replacement, William Woodman, brought national attention to the Goodman by transferring productions to Philadelphia, Washington, DC, and Broadway. He also produced the first major play by an African American, Lorraine Hansberry’s *To Be Young, Gifted and Black*.

Goodman’s renewed reputation, the growing place of theater in Chicago’s cultural scene, and an increasingly important regional theater movement provided impetus for the Goodman to separate itself from the Art Institute and become its own nonprofit corporation in 1974. The Chicago Theatre Group was established, coinciding with an explosion of homegrown companies across Chicago, and the newly formed board hired Gregory Mosher, Juilliard grad and Woodman’s assistant, as the new artistic director. Mosher produced more experimental works and his focus on playwrights attracted young artists to the new Stage 2 wing, including David Mamet (a Chicago native), who joined Mosher as associate director.

In a very short time – under the leadership of Mosher, Mamet and Roche Schulfer, another Chicago native – Stage 2 became a major force in Chicago’s growing off-Loop theater movement. Schulfer, who started in Goodman’s box office after college and now the theater’s Executive Director, co-founded the Off-Loop Producers’ Association (now the League of Chicago Theatres) and helped develop the vibrant theatre community Chicago enjoys today.

Up until the 1960’s most professional theater in Chicago consisted of touring companies from New York., but the vital theater scene we know today grew in the 1970’s. Victory Gardens, Kingston Mines, Steppenwolf are a few theaters producing today that started in the 70’s heyday. Other companies like Organic Theatre, Body Politic, St. Nicholas, and Wisdom Bridge brought theater to communities across the city and introduced audiences to artists like John Mahoney, Dennis Franz, William H. Macy, and John Malkovich.

In 1985, Mosher accepted the artistic directorship at Lincoln Center Theater in New York and the board selected Robert Falls, then at Wisdom Bridge, to take the helm. Falls, who had a reputation as a director at theaters around Chicago and in New York, came with a vision that, he said, would restore the glory of the Goodman Mainstage by creating theater pieces on a grand scale to tell stories of epic size and scope. He also wanted to establish ongoing relationships with local and national artists that would consider Goodman their artistic home, expand the theater’s repertoire to reflect the city’s multicultural landscape, and make Goodman a theater for all Chicagoans. These tenets would form the basic vision for the theater’s next 30 years and move Goodman into an era of unprecedented growth and success.
**What should I wear?**

Definitely dress nicely but comfortably; try business casual. No tank tops, ripped jeans, etc. Baseball caps or hats must be moved once you enter the theatre. The Goodman is air-conditioned so be sure to bring an extra sweater or dress warmly.

**What should I bring?**

Only what you really need. Electronic devices such as **PSP, Nintendo DS, smart phones, and laser pointers** are not permitted during the show. If it makes noise or is distracting, please refrain from having it out in the theatre. A purse, bag, or backpack is fine. School supplies are not necessary. Remember that you are here to sit back, watch and enjoy, so don’t bring anything you don’t need.

(Please remember):

**No smoking, and no eating or drinking**

while inside the theatre.

**What if I need to leave the theatre during the show?**

Only if it is an **emergency**. Otherwise, it’s very disrespectful. Make sure to use restrooms before the show, or wait until intermission.

Have respect for other audience members. This means **no talking during the performance, no feet on seats, and no kicking.** (For your safety and others’!)
How should I respond to what’s going on on the stage?

Honestly but appropriately. If you find something funny, then laugh—but don’t laugh for five minutes straight or laugh so hard that you need to leave the theatre. Theatre is very different from watching a movie at home. Always remember that you are in a room full of people who are there to watch the performance. They can hear your responses just as well as you can hear theirs. Most important, the actors can hear and see you. They will appreciate any appropriate feed back but might be extremely offended if it is inappropriate. Whether you enjoy the play or not, you owe respect to the actors for having given it a try.

What to do during Intermission:

Most plays have a 15 minute intermission. This gives you time to stretch your legs, walk, use the restroom, get water and discuss the play with your friends.

We do ask that if you are sitting on the main floor that you remain downstairs and if you are sitting in the mezzanine that you remain upstairs. There are restrooms on both floors. When intermission is over, the lights in the lobby will flash several times; that is your cue to get back to your seat because the performance is about to begin!

What to do after the show:

There will be a post-show discussion immediately following the performance. Members of the cast will come out on stage and answer your questions. Feel free to ask anything that’s on your mind about the show, but please remember to be respectful.

What to do before the show:

When your class arrives, your teacher will let the Education staff know how many people are in your group. It is a good idea to arrive at least 15-20 minutes before the performance.

If you are late, often you will not be allowed to enter the show until after intermission.

Once your group is called, an usher will lead you to your seats and hand you a program.

Please promptly sit where you have been assigned. Remember that the show needs to begin on time and everyone needs to be seated.

And remember the Golden Rule of Theatre-going:

Theatre artists are paid professionals. When you enter a theatre, you are entering their work space. Respect their work as you would have them respect yours.

Enjoy the Show!
After you have seen the show and discussed your responses in the classroom, it’s time to let us know what you thought! Your response letter plays an important role at Goodman Theatre. All of the letters we receive are forwarded to our artists, and you may get a response!

Pick one of the artists involved with Candide whose work was particularly memorable to you—an actor, designer, the playwright or the director—and write that artist a letter describing your experience at the show and your feedback about his or her work. Be honest and ask any questions that are on your mind.

Send us your letter within one month of seeing the show, and we’ll forward it on to that artist!

Important information to include:

- Your name, age and school
- Your mailing address (where a response may be sent)

Here is a great student letter we received in response to Animal Crackers last season:

Dear Cast and Crew,

I would have to say that every single one of you have done a superb job in this play. All the effort you have put forth into this play has resulted in a memorable experience for all of us. I thought it was clever that the actors, actresses and the orchestra interacted with the audience. From viewing the original film of Animal Crackers, I think the cast played in the play and the original cast of Animal Crackers very similar! This play might have been the first encounter of the Marx brothers for many teenagers and children and I believe that the crew and cast of Animal Crackers proved that early comedy can also be entertaining and memorable!

The director’s vision of the play was a rather conscious one. Exposing the Marx brothers to the vast majority of people who never knew about them and bringing back nostalgic memories to the older audience was a great idea. This play was actually my first play and a first trip to Goodman Theatre. I myself, as a young adult, finally realized that plays are enjoyable and gratifying. The play had all the elements of emotion and slapstick comedy which made it a great one. The technical aspects as well as the props were amazingly set to follow each scene. My favorite scene had to be the scene where Harpo and Rivelli tried to clear up the misunderstanding of "The Flash." I though the script was very flowing and comfortable. Was there any improv involved? I did not find any negative aspects of this play. I have found the play and the ambiance of Goodman Theatre very positive. I give Animal Crackers two thumbs up.

Sincerely,
A CPS student

Send your letters to:
Education and Community Engagement
Goodman Theatre
170 North Dearborn Street
Chicago, IL 60601
Or email us at:
education@goodmantheatre.org

Goodman Theatre’s Education & Community Engagement is also online! Check us out on Facebook:
http://www.facebook.com/goodmaned
Or Twitter:
http://twitter.com/GoodmanEd
Or on our blog at:
http://education.goodmantheatre.org/blog/

We love hearing your thoughts, so don’t be afraid to drop us a line, comment, tag us in a note, @reply, or retweet us. Also check out our online educational resources for more information regarding the play you’ve seen, or anything else you’d like to know about how our programs (and theatre!) work.

Keep checking in for updates!
Reading Your Ticket

As a patron of the theatre, it is important to know how to read your ticket and find your seat. Generally, seats for all performances in the Goodman's Albert Theatre are assigned seating, so be sure to know how to be able to find your seat. When you come with your school, you will be ushered to a section where you and your fellow students can sit and enjoy the play together.

Below is a seating chart—a map of all the seats in the Albert Theater—and an explanation of how to read your ticket. If you have any problems, ask an usher for help. They're here for you!

This will guide you to the lobby door closest to your seat—aisle numbers are on plaques that hang above the doors to the theater.

The section of the theatre you will be sitting in: Main Floor or Mezzanine.

This is your seat number, located on the edge of the bottom seat cushion.

The row where your seat is located, noted in a letter on the side of the end seat of each row.

Day and date of performance.

Curtain time.

Play you are seeing and its author.

---

Goodman's Albert Theatre

---

Albert Ivar Goodman Theatre—Main Floor

Albert Ivar Goodman Theatre—Mezzanine

---

Insert diagrams here.