

Chapter 1 : The Intruder Summary - calendrierdelascience.com

*Biography Early life. Maeterlinck was born in Ghent, Belgium, to a wealthy, French-speaking family. His mother, Mathilde Colette Françoise (née Van den Bossche), came from a wealthy family.*

Advertisements Early life Maeterlinck was born in Ghent, Belgium to a wealthy, French-speaking family. His father, Polydore, was a notary who enjoyed tending the greenhouses on their property. His mother, Mathilde, came from a wealthy family. His experiences at this school influenced his distaste for the Catholic Church and organized religion. After finishing his law studies at the University of Ghent in 1885, he spent a few months in Paris, France. Career Maeterlinck instantly became a public figure when his first play, *Princess Maleine*, received enthusiastic praise from Octave Mirbeau, the literary critic of *Le Figaro* in August 1893. He had a relationship with the singer and actress Georgette Leblanc from 1893 until 1925. Leblanc influenced his work for the following two decades. Leblanc performed these female characters on stage. Even though mysticism and metaphysics influenced his work throughout his career, he slowly replaced his Symbolism with a more existential style. The Catholic Church was unwilling to grant her a divorce from her Spanish husband. They spent their summers in Normandy. He spent his hours meditating and walking. As he emotionally pulled away from Leblanc, he entered a state of depression. Diagnosed with neurasthenia, he rented the Benedictine Abbey of St. Wandrille in Normandy to help him relax. Leblanc would often walk around in the dress of an abbess; he would wear roller skates as he moved about the house. At this time he conceived his greatest contemporary success: Even though alfresco performances of some of his plays at St. Wandrille had been successful, Maeterlinck felt that he was losing his privacy. The death of his mother on 11 June 1895 added to his depression. She became his lighthearted companion. Winning the Nobel Prize for Literature served to heighten his spirits, as well. By 1905, he was more openly socialist and sided with the Belgian trade unions against the Catholic party during a strike. When Germany invaded Belgium in 1914, Maeterlinck wished to join the French Foreign Legion, but his application was denied due to his age. He and Leblanc decided to leave Grasse for a villa near Nice, where he spent the next decade of his life. He gave speeches on the bravery of the Belgian people and placed guilt upon all Germans for the war. He accepted an invitation to the United States. Samuel Goldwyn asked him to produce a few scenarios for film. Maeterlinck had prepared one based on his *The Life of a Bee*. After reading the first few pages Goldwyn burst out of his office, exclaiming: "The hero is a bee! Dahon gave birth to a stillborn child in 1914. Maeterlinck was able to commit the plagiarism because he was Belgian and, though his mother tongue was French, he was fluent in Dutch, from which Afrikaans was derived. It was common at the time for worthy articles published in Afrikaans to be reproduced in Flemish and Dutch magazines and journals. Supported by a coterie of Afrikaner Nationalist friends, Marais sought justice through the South African press and attempted an international lawsuit. This was to prove financially impossible and the case was not pursued. However, Marais gained a measure of renown as the aggrieved party, and as an Afrikaner researcher who had opened himself up to plagiarism because he published in Afrikaans out of national loyalty. Marais brooded at the time of the scandal, "I wonder whether Maeterlinck blushes when he reads such things [critical acclaim], and whether he gives a thought to the injustice he does to the unknown Boer worker? In some chapters there is not a sentence but would have clamoured for these; and the letterpress would have been swallowed up by vast masses of comment, like one of those dreadful books we hated so much at school. There is a short bibliography at the end of the volume which will no doubt serve the same purpose. He was made a count by Albert I, King of the Belgians in 1915. He had fled to Lisbon in order to escape the Nazi invasion of both Belgium and France. The Times quoted him as saying, "I knew that if I was captured by the Germans I would be shot at once, since I have always been counted as an enemy of Germany because of my play, *The Mayor of Stilmonde*, which dealt with the conditions in Belgium during the German Occupation of 1940. He died in Nice on 6 May 1949 after suffering a heart attack. There was no priest at his funeral. Static drama Maeterlinck, before Maeterlinck, an avid reader of Arthur Schopenhauer, considered man powerless against the forces of fate. He believed that any actor, due to the hindrance of physical mannerisms and expressions, would inadequately portray the symbolic figures of his plays. He concluded that marionettes were an excellent alternative. The

actors were to speak and move as if pushed and pulled by an external force, fate as puppeteer. They were not to allow the stress of their inner emotions to compel their movements. Maeterlinck would often continue to refer to his cast of characters as "marionettes. But is it not perhaps an ancient error to imagine that it is at the moments when this passion, or others of equal violence, possesses us, that we live our truest lives? Thousands and thousands of laws there are, mightier and more venerable than those of passion; but these laws are silent, and discreet, and slow-moving; and hence it is only in the twilight that they can be seen and heard, in the meditation that comes to us at the tranquil moments of life.

Chapter 2 : Maurice Maeterlinck - The Full Wiki

*The Intruder Paperback - by Maeterlinck M (Author) Be the first to review this item. See all 9 formats and editions Hide other formats and editions. Price.*

The main themes in his work are death and the meaning of life. His plays form an important part of the Symbolist movement. In September he was sent to the Jesuit College of Sainte-Barbe, where works of the French Romantics were scorned and only plays on religious subjects were permitted. His experiences at this school influenced his distaste for the Catholic Church and organized religion. After finishing his law studies at the University of Ghent in 1881, he spent a few months in Paris, France. Career Maeterlinck early in his career Maeterlinck instantly became a public figure when his first play, *Princess Maleine*, received enthusiastic praise from Octave Mirbeau, the literary critic of *Le Figaro* in August. He had a relationship with the singer and actress Georgette Leblanc from until 1895. Leblanc influenced his work for the following two decades. Leblanc performed these female characters on stage. Even though mysticism and metaphysics influenced his work throughout his career, he slowly replaced his Symbolism with a more existential style. The Catholic Church was unwilling to grant her a divorce from her Spanish husband. They spent their summers in Normandy. In 1895, Maeterlinck and Leblanc moved to a villa in Grasse. He spent his hours meditating and walking. As he emotionally pulled away from Leblanc, he entered a state of depression. Diagnosed with neurasthenia, he rented the Benedictine Abbey of St. Wandrille in Normandy to help him relax. By renting the abbey he rescued it from the desecration of being sold and used as a chemical factory and thus he received a blessing from the Pope. At this time he conceived his greatest contemporary success: *The Blue Bird*. Although he recovered from this after a year or two, he was never so inventive as a writer again. His later plays, such as *Marie-Victoire* and *Mary Magdalene*, provided with lead roles for Leblanc,[11] were notably inferior to their predecessors, and sometimes merely repeat an earlier formula. Leblanc, clearly, was no longer an inspiration to the playwright. Even though alfresco performances of some of his plays at St. Wandrille had been successful, Maeterlinck felt that he was losing his privacy. The death of his mother on 11 June added to his depression. She became his lighthearted companion. After having been nominated by Carl Bildt, member of the Swedish Academy, he won the Nobel Prize for Literature in 1911, which also served to lighten his spirits. When Germany invaded Belgium in 1914, Maeterlinck wished to join the French Foreign Legion, but his application was denied due to his age. He and Leblanc decided to leave Grasse for a villa near Nice, where he spent the next decade of his life. He gave speeches on the bravery of the Belgian people and placed guilt upon all Germans for the war. Although his patriotism, and his indifference to the harm he was doing to his standing in Germany, do him credit, it severely damaged his reputation as a great sage who stood above current affairs. He also wrote *The Betrothal*, a sequel to *The Blue Bird*, in which the heroine of the play is clearly not a Leblanc archetype. He accepted an invitation to the United States. Samuel Goldwyn asked him to produce a few scenarios for film. Maeterlinck had prepared one based on his *The Life of the Bee*. After reading the first few pages Goldwyn burst out of his office, exclaiming: "The hero is a bee!" The international demand for these fell off sharply after the early 1920s, but his sales in France remained substantial until the late 1920s. Dahon gave birth to a stillborn child in 1927. Marais wrote in a letter to Dr. Winifred de Kock in London about Maeterlinck that "The famous author had paid me the left-handed compliment of cribbing the most important part of my work. He clearly desired his readers to infer that he had arrived at certain of my theories the result of ten years of hard labour in the veld by his own unaided reason, although he admits that he never saw a termite in his life. You must understand that it was not merely plagiarism of the spirit of a thing, so to speak. He has copied page after page verbally. This was to prove financially impossible and the case was not pursued. However, Marais gained a measure of renown as the aggrieved party and as an Afrikaner researcher who had opened himself up to plagiarism because he published in Afrikaans out of nationalistic loyalty. Marais brooded at the time of the scandal: It would have been easy, in regard to every statement, to allow the text to bristle with footnotes and references. In some chapters there is not a sentence but would have clamoured for these; and the letterpress would have been swallowed up by vast masses of comment, like one of those dreadful books we hated so much at school."

There is a short bibliography at the end of the volume which will no doubt serve the same purpose. He had fled to Lisbon in order to escape the Nazi invasion of both Belgium and France. The Times quoted him as saying, "I knew that if I was captured by the Germans I would be shot at once, since I have always been counted as an enemy of Germany because of my play, *The Mayor of Stilmonde*, which dealt with the conditions in Belgium during the German Occupation of He died in Nice on 6 May after suffering a heart attack. Grand Cordon of the Order of Leopold. Created Count Maeterlinck, by Royal Decree. However, he neglected fulfilling the necessary paper work for registration and the creation was not implemented. The characters have no foresight, and only a limited understanding of themselves or the world around them. Maeterlinck, an avid reader of Arthur Schopenhauer , considered man powerless against the forces of fate. He believed that any actor, due to the hindrance of physical mannerisms and expressions, would inadequately portray the symbolic figures of his plays. He concluded that marionettes were an excellent alternative. The actors were to speak and move as if pushed and pulled by an external force, fate as puppeteer. They were not to allow the stress of their inner emotions to compel their movements. Maeterlinck would often continue to refer to his cast of characters as "marionettes. But is it not perhaps an ancient error to imagine that it is at the moments when this passion, or others of equal violence, possesses us, that we live our truest lives? Thousands and thousands of laws there are, mightier and more venerable than those of passion; but these laws are silent, and discreet, and slow-moving; and hence it is only in the twilight that they can be seen and heard, in the meditation that comes to us at the tranquil moments of life.

Chapter 3 : Maurice Maeterlinck | World Encyclopedia of Puppetry Arts

*Intruder (French: L'Intruse) is a play by Belgian playwright Maurice Maeterlinck. It is the second play Maeterlinck wrote. Intruder concerns man's conflict with preternatural forces, against which he is powerless. The same theme was prevalent in Maeterlinck's first written play, Princess Maleine.*

This script was originally published before and is now a public domain work. It may be performed without paying royalties. A door on the right, a door on the left, and a small concealed door in a corner. At the back, stained-glass windows, in which the color green predominates, and a glass door opening on to a terrace. A Dutch clock in one corner. Sit down under the lamp. There does not seem to me to be much light here. Shall we go on to the terrace, or stay in the room? Would it not be better to stay here? It has rained the whole week, and the nights are damp and cold. Still the stars are shining. We had better stay here. One never knows what may happen. There is no longer any cause for anxiety. The danger is past, and she is saved. I fancy she is not going on well. Why do you say that? I have heard her speak. But the doctors assure us we may be easy. You know quite well that your father-in-law likes to alarm us needlessly. I do not look at these things as you others do. You ought to rely on us, then, who can see. She looked very well this afternoon. She is sleeping quietly now; and we are not going to spoil, without any reason, the first comfortable evening that luck has thrown in our way. It seems to me we have a perfect right to be easy, and even to laugh a little, this evening, without apprehension. When once illness has come into a house, it is as though a stranger had forced himself into the family circle. And then you understood, too, that you should count on no one outside the family. You are quite right. Why could I not see my poor daughter to-day? You know quite well--the doctor forbade it. I do not know what to think. It is absurd to worry. We shall not talk too loud; besides, the door is very thick, and the Sister of Mercy is with her, and she is sure to warn us if we are making too much noise. Someone had better go and see. The little one would cause me more anxiety than your wife. It is now several weeks since he was born, and he has scarcely stirred. He has not cried once all the time! He is like a wax doll. I think he will be deaf--dumb too, perhaps--the usual result of a marriage between cousins. I could almost wish him ill for the suffering he has caused his mother. He is quite alone in the room? But the nurse is with him? No; she has gone to rest a little; she has well deserved it these last few days. Ursula, just go and see if he is asleep. When will your sister come? I think she will come about nine. It is past nine. I hope she will come this evening, my wife is so anxious to see her. She is certain to come. This will be the first time she has been here? She has never been into the house. It is very difficult for her to leave her convent. Will she be alone? I expect one of the nuns will come with her. They are not allowed to go out alone. But she is the Superior. The rule is the same for all. Do you not feel anxious? Why should we feel anxious? There is nothing more to fear. Your sister is older than you? She is the eldest of us all. I do not know what ails me; I feel uneasy. I wish your sister were here. She will come; she promised to. I wish this evening were over! Yes, father; very sound. What shall we do while we are waiting? Waiting for our sister. You see nothing coming, Ursula? Not in the avenue? Can you see the avenue? Yes, father; it is moonlight, and I can see the avenue as far as the cypress wood. And you do not see anyone? What sort of night is it? Do you hear the nightingales? A little wind is rising in the avenue. A little wind in the avenue? Yes; the trees are trembling a little. I am surprised that my sister is not here yet. I cannot hear the nightingales any longer. I think someone has come into the garden, grandfather. I do not know; I can see no one. Because there is no one there. There must be someone in the garden; the nightingales have suddenly ceased singing. But I do not hear anyone coming. Someone must be passing by the pond, because the swans are scared. All the fishes in the pond are diving suddenly. You cannot see anyone? But the pond lies in the moonlight. Yes; I can see that the swans are scared. I am sure it is my sister who is scaring them. She must have come in by the little gate. I cannot understand why the dogs do not bark. I can see the watch-dog right at the back of his kennel. The swans are crossing to the other bank! They are afraid of my sister. I will go and see. There is no one there.

**Chapter 4 : US theater, Opera, and Performance: Maurice Maeterlinck | THE INTRUDER**

*Intruder (French: L'Intruse) a play by Belgian playwright Maurice Maeterlinck. It is the second play Maeterlinck wrote. It is the second play Maeterlinck wrote. Intruder concerns man's conflict with preternatural forces, against which he is powerless. [2].*

They worked together, learned from one another, stopped to examine their respective findings, rejected some and built on others, and then continued searching. One such experiment cost Stanislavsky more than fifty thousand roubles; nevertheless, Stanislavsky was not put out. Meyerhold, on the other hand, was free to experiment with new theatrical forms, and did so freely from the time he left MAT until accepting an invitation to be Stage Director of the Imperial Alexandrinsky Theatre and the Imperial Marinsky Opera. Consequently, they were extremely careful in configuring that repertoire. Leonid Andreyev insisted that the bond between MAT and Chekhov gave rise both to the new theatre and the new dramaturge, since this union theoretically allowed for a complete fulfillment of their potential. The dilemma and complexity of any artistic profession lies in the dialectical reciprocity between the artist and his art. The inner drama of Anuta would produce a more significant impression if there were no yard at all. For the nonce, her drama has been sacrificed to an excessive surface naturalism. No wonder Stanislavsky devoted a lot of creativity, originality and talent to finding the right adaptations for these miniatures. In order to acclimate the audience to the Maeterlinckian tone, Stanislavsky gradually immersed the audience in complete darkness right before the beginning of the play: Little icicle lamps are slowly dimming, turning into small blood-tears, so that the audience is placed in half-darkness with a complete darkness to follow. The walls of the theatre move somewhere farther away and the audience instinctively quiets down adjusting their hearing and vision to the ensuing darkness. Soon, a disturbing cacophonous music was heard, which then transformed into a sweet-sounding one. When the music stops, a tiny ray of light makes clear that the curtain has been drawn and the stage is already open. Stanislavsky consulted a popular avant-garde artist on the possibility of sculpting a statue of a dead pastor. When the curtain went up, the audience was witness to an atmosphere of still beauty and growing unrest: One could see a shadowy blue landscape, huge bare tree trunks with their crowns reaching to the sky, precipitous hills with hanging stratum of soil, dried up shrub and colorless grass and pale sky of the deep night. Figures of blind people clinging to each other in fear while grasping long dried wooden sticks. On the verge of the precipice one can see a frantically gesticulating mother and a child. Near a tree, there is the body of a dead pastor. The wind comes and goes; the moon is shining, sometimes shadowed by clouds with the roar of the sea as a backdrop. However, here one might perceive something deeper than the problem of establishing the mood onstage; the underlying artistic worldview of Stanislavsky was far different from that of Maeterlinck. The latter admitted that his one-act plays featured death as their main heroine and the anticipation and horror of her approach as their predominant mood. Nikolai Efros in his review of the theatre extensively modulated it from minor to major key. Youth will triumph over blindness, diffuse darkness, and destroy death. This was stressed through intonations and sounded in the text, which left itself open for interpretation due to its ambivalence and flexibility. No wonder that the dead pastor was moved far back toward the wall and was invisible to the audience until the end of the play. And forgotten yet again at the final chord. A symbolist does not bring his heroes to tears, he forces them to weep: The Studio on Povarskaya Street was to be the first troupe among the envisioned aforementioned Society. Stanislavsky recalled that both he and Meyerhold were aiming for similar things in art, as he explains in his famed memoir *My Life in Art*: Stanislavsky fostered high hopes for the studio, and since he was the one sponsoring it, he was interested not only in its artistic, but also its financial survival. Meyerhold sent Stanislavsky detailed rehearsal reports. In the process of gathering new means for new artistic solutions, the musical department organized an expedition to the Russian wilderness to discover some authentic music, instruments and composers. Meyerhold employed all his artistry on establishing a mood close to that of Maeterlinck. He wanted to present life as a dream, to draw the spiritual canvas of mystical dreamlike emotions. This vision, no doubt, grew from the plot itself: As an exercise, Meyerhold had the actors draw straight lines and angles with their intonations.

The rhythm was one of the decisive factors for Meyerhold; something that made actors tune into the style of the play and prevented them from falling back on their own emotions. Only a hint of action or design was needed so that the audience could imagine the rest, concentrating on what is essential instead of on the peripheral. In the course of rehearsals, Meyerhold came up with the following stage principles: Those of diction included: Cold and clear articulation without outward exhibition of emotions. Strong vocal ability with a solid base. Mystical shiver instead of old-theatre temperament. Emotions expressed in stage form. Those of movement were: Convey the deepest emotions of the soul by plasticity of movement. He considered movement a continuation of the dialogue. Meyerhold hoped that this artistic picture would help to redistribute the emphases of the production from those based on logic to those based on art. Meyerhold decided to simplify the concept of three-dimensional set design: There were acts in *The Death of Tintagiles* which last for ten or twelve minutes on stage, the action taking place in a medieval castle. Yet in order to build the set of a castle you need an intermission twice as long as the act, which is absurd. The production exploited a green-blue palette. Stylized costumes were interweaved into this color scheme, but did not pertain to any particular time period or fashion. Great emphasis was placed on musicality of sound and combination of sound and gesture. The weeping was melodious and so unreal that it sounded more like some musical instrument than a voice. Only from time to time is one of the voices raised above the others. That is, each of the servants speaks the words of her part louder. His drama is most of all a manifestation and cleansing of the soul. Nikolai Ulyanov recalled the famous dress rehearsal, which was not destined to turn into a Studio performance: The set is flat, without wings, and hung almost at the front edge of the stage. Slowly the action develops; it seems as if time were standing still. Suddenly, a shout from Stanislavsky: Sudeikin and Sapunov jump up from their places, objecting. But no sooner have they turned on the light than the whole set is ruined. The various elements disintegrate, the set and the figures fall apart. Stanislavsky stands up, the onlookers too. The rehearsal is interrupted, the production not approved. This attempt convinced Meyerhold that Wagnerian Gesamtkunstwerk was impossible. Shocked by the death of the Studio, Meyerhold nevertheless admitted that Stanislavsky saved him by closing the Studio. The action took place in a dark-green frame, which was completely covered in tulle. The music did not follow the action throughout, as had been done at the Studio, but was used strategically in the beginning of the play and during some long and significant pauses. Costumes were similar to those at the Studio. Tiflis critics called *The Death of Tintagiles* a ballet where words were unimportant. A theatre critic under the pen name A. In front of the audience there is an island. On an island "the palace of Queen-Monster, who plans to steal from Ygraine and Boulanger their brother, Tintagiles. The sisters feel that they are helpless in their efforts to save him, and actually writhe in their sufferings of helpless despair. Everything in this spectacle excites the nerves and plunges the soul into a fog of mystical horror. These figures come closer and closer and take the shape of bogeyman used to frighten little children. One hears a cacophonous din of advancing danger, followed by a tremolo of dissonant notes "understandably, several of the most sensitive members of the audience have their hair stand up from horror. Komissarzhevskaya Dramatic Theatre Vera Feodorovna Komissarzhevskaya became interested in Meyerhold at this stage of his career. He seemed the kind of director who would offer her an opportunity to express her soul on stage. During the negotiation process, Meyerhold made it clear that he required a complete artistic control over all matters of his productions, which included hiring and dismissing actors. Meyerhold, likewise, saw a great future in this partnership: He would encourage the best Russian writers to peruse foreign literature on the chance of their coming across some great lesser-known dramatic works for the theatre. His latest ideas on set design were a breathable mixture of two-dimensional and three-dimensional designs, a canvas backdrop with a number of strategically fixed sculptures. The above idea was not completely revolutionary; at MAT the set designer worked with the director to create a set that would best convey the atmosphere of the play. Decorations and costumes were artistically harmonious, but depriving the play of any life, plunged it into alienation and abstractionism. What was beheld was a lifeless and ice-covered kingdom of schemes and allegories. For him, preoccupation with form was a new house which, when built on solid ground, was supposed to attract new kinds of tenants. However, at the end, the house was built impeccably, but only a few select souls volunteered to live in it. Among them was Vera Komissarzhevskaya, who was able to permeate

the stylized pattern of her roles with inner truth. When Meyerhold was invited to Komissarzhevskaya Dramatic Theatre, he was able to obtain permission to stage the play with the following cuts: How did the production of *Sister Beatrice* achieve this dream-like effect? Of course, one must admit that the theme of the play found a fertile ground in the hearts of St. Before the presentation of *The Death of Tintagiles* in Tiflis, Meyerhold asked the audience to imagine that the Queen was taking away their loved ones and to allow this conjuration to unpack the metaphor of death for each and every one of them. The weakening of religious potential, orthodox dictates and customs which were still strong, but which many considered outdated, the search for modernizing orthodoxy as Gippius and Merezhkovsky had done left Russian intelligentsia in a dialectical relationship to their belief:

Chapter 5 : Maurice Maeterlinck | Revolv

*The Online Books Page. Online Books by. Maurice Maeterlinck (Maeterlinck, Maurice, ) Online books about this author are available, as is a Wikipedia article.. Maeterlinck, Maurice, Aglavaine and Selysette: A Drama in Five Acts (New York: Dodd, Mead and Co., ), trans. by Alfred Sutro (page images at HathiTrust).*

Early life[ edit ] Maeterlinck was born in Ghent , Belgium , to a wealthy, French-speaking family. In September he was sent to the Jesuit College of Sainte-Barbe , where works of the French Romantics were scorned and only plays on religious subjects were permitted. His experiences at this school influenced his distaste for the Catholic Church and organized religion. After finishing his law studies at the University of Ghent in , he spent a few months in Paris, France. Career[ edit ] Maeterlinck early in his career Maeterlinck instantly became a public figure when his first play, Princess Maleine , received enthusiastic praise from Octave Mirbeau , the literary critic of Le Figaro in August He had a relationship with the singer and actress Georgette Leblanc from until Leblanc influenced his work for the following two decades. Leblanc performed these female characters on stage. Even though mysticism and metaphysics influenced his work throughout his career, he slowly replaced his Symbolism with a more existential style. The Catholic Church was unwilling to grant her a divorce from her Spanish husband. They spent their summers in Normandy. In , Maeterlinck and Leblanc moved to a villa in Grasse. He spent his hours meditating and walking. As he emotionally pulled away from Leblanc, he entered a state of depression. Diagnosed with neurasthenia , he rented the Benedictine Abbey of St. Wandrille in Normandy to help him relax. By renting the abbey he rescued it from the desecration of being sold and used as a chemical factory and thus he received a blessing from the Pope. At this time he conceived his greatest contemporary success: Although he recovered from this after a year or two, he was never so inventive as a writer again. His later plays, such as Marie-Victoire and Mary Magdalene , provided with lead roles for Leblanc, [11] were notably inferior to their predecessors, and sometimes merely repeat an earlier formula. Leblanc, clearly, was no longer an inspiration to the playwright. Even though alfresco performances of some of his plays at St. Wandrille had been successful, Maeterlinck felt that he was losing his privacy. The death of his mother on 11 June added to his depression. She became his lighthearted companion. After having been nominated by Carl Bildt , member of the Swedish Academy , he won the Nobel Prize for Literature in , which also served to lighten his spirits. When Germany invaded Belgium in , Maeterlinck wished to join the French Foreign Legion , but his application was denied due to his age. He and Leblanc decided to leave Grasse for a villa near Nice , where he spent the next decade of his life. He gave speeches on the bravery of the Belgian people and placed guilt upon all Germans for the war. Although his patriotism, and his indifference to the harm he was doing to his standing in Germany, do him credit, it severely damaged his reputation as a great sage who stood above current affairs. He also wrote The Betrothal, a sequel to The Blue Bird, in which the heroine of the play is clearly not a Leblanc archetype. He accepted an invitation to the United States. Samuel Goldwyn asked him to produce a few scenarios for film. Maeterlinck had prepared one based on his The Life of the Bee. After reading the first few pages Goldwyn burst out of his office, exclaiming: The hero is a bee! The international demand for these fell off sharply after the early s, but his sales in France remained substantial until the late s. Dahon gave birth to a stillborn child in Marais wrote in a letter to Dr. Winifred de Kock in London about Maeterlinck that The famous author had paid me the left-handed compliment of cribbing the most important part of my work He clearly desired his readers to infer that he had arrived at certain of my theories the result of ten years of hard labour in the veld by his own unaided reason, although he admits that he never saw a termite in his life. You must understand that it was not merely plagiarism of the spirit of a thing, so to speak. He has copied page after page verbally. This was to prove financially impossible and the case was not pursued. However, Marais gained a measure of renown as the aggrieved party and as an Afrikaner researcher who had opened himself up to plagiarism because he published in Afrikaans out of nationalistic loyalty. Marais brooded at the time of the scandal: It would have been easy, in regard to every statement, to allow the text to bristle with footnotes and references. In some chapters there is not a sentence but would have clamoured for these; and the letterpress would have been

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**Chapter 6 : The Intruder: The Blind; The Seven Princesses; The Death of Tintagiles by Maurice Maeterlinck**

*THE INTRUDER; A PLAY Maeterlinck, Maurice New York: Dodd, Mead and Company, First edition thus "The present translation of The Intruder, the fifth of M. Maeterlinck's plays to appear in the present series, is the anonymous version published by Mr. Heinemann in , the editor having, however, made some slight alterations in order to print.*

A door on the right, a door on the left, and a small concealed door in a corner. At the back, stained-glass windows, in which the color green predominates, and a glass door opening on to a terrace. A Dutch clock in one corner. Sit down under the lamp. There does not seem to me to be much light here. Shall we go on to the terrace, or stay in the room? Would it not be better to stay here? It has rained the whole week, and the nights are damp and cold. Still the stars are shining. We had better stay here. One never knows what may happen. There is no longer any cause for anxiety. The danger is past, and she is saved. I fancy she is not going on well. Why do you say that? I have heard her speak. But the doctors assure us we may be easy. You know quite well that your father-in-law likes to alarm us needlessly. I do not look at these things as you others do. You ought to rely on us, then, who can see. She looked very well this afternoon. She is sleeping quietly now; and we are not going to spoil, without any reason, the first comfortable evening that luck has thrown in our way. It seems to me we have a perfect right to be easy, and even to laugh a little, this evening, without apprehension. When once illness has come into a house, it is as though a stranger had forced himself into the family circle. And then you understood, too, that you should count on no one outside the family. You are quite right. Why could I not see my poor daughter to-day? You know quite well--the doctor forbade it. I do not know what to think. It is absurd to worry. We shall not talk too loud; besides, the door is very thick, and the Sister of Mercy is with her, and she is sure to warn us if we are making too much noise. Someone had better go and see. The little one would cause me more anxiety than your wife. It is now several weeks since he was born, and he has scarcely stirred. He has not cried once all the time! He is like a wax doll. I think he will be deaf--dumb too, perhaps--the usual result of a marriage between cousins. I could almost wish him ill for the suffering he has caused his mother. He is quite alone in the room? But the nurse is with him? No; she has gone to rest a little; she has well deserved it these last few days. Ursula, just go and see if he is asleep. When will your sister come? I think she will come about nine. It is past nine. I hope she will come this evening, my wife is so anxious to see her. She is certain to come. This will be the first time she has been here? She has never been into the house. It is very difficult for her to leave her convent. Will she be alone? I expect one of the nuns will come with her. They are not allowed to go out alone. But she is the Superior. The rule is the same for all. Do you not feel anxious? Why should we feel anxious? There is nothing more to fear. Your sister is older than you? She is the eldest of us all. I do not know what ails me; I feel uneasy. I wish your sister were here. She will come; she promised to. I wish this evening were over! Yes, father; very sound. What shall we do while we are waiting? Waiting for our sister. You see nothing coming, Ursula? Not in the avenue? Can you see the avenue? Yes, father; it is moonlight, and I can see the avenue as far as the cypress wood. And you do not see anyone? What sort of night is it? Do you hear the nightingales? A little wind is rising in the avenue. A little wind in the avenue? Yes; the trees are trembling a little. I am surprised that my sister is not here yet. I cannot hear the nightingales any longer. I think someone has come into the garden, grandfather. I do not know; I can see no one. Because there is no one there. There must be someone in the garden; the nightingales have suddenly ceased singing. But I do not hear anyone coming. Someone must be passing by the pond, because the swans are scared. All the fishes in the pond are diving suddenly. You cannot see anyone? But the pond lies in the moonlight. Yes; I can see that the swans are scared. I am sure it is my sister who is scaring them. She must have come in by the little gate. I cannot understand why the dogs do not bark. I can see the watch-dog right at the back of his kennel. The swans are crossing to the other bank! They are afraid of my sister. I will go and see. There is no one there. I am sure that someone has come into the garden. But she would answer me!

**Chapter 7 : Maurice Maeterlinck - WikiVisually**

*Maurice Maeterlinck Biographical Maurice Maeterlinck (), born in Ghent, Belgium, came from a well-to-do family. He was educated at a Jesuit college and read law, but a short practice as a lawyer in his home town convinced him that he was unfit for the profession.*

His father, Polydore, was a notary, who enjoyed tending the hothouses on their property. His mother, Mathilde, came from a wealthy family. Only plays on religious subjects were permitted. His experiences at this school undoubtedly influenced his distaste for the Catholic Church and organized religion. After finishing his law studies at the University of Ghent in , he spent a few months in Paris , France. The latter would have a big influence on the work of Maeterlinck. In , he became famous overnight after his first play, *La Princesse Maleine*, received enthusiastic praise from Octave Mirbeau , the literary critic of *Le Figaro* August Georgette Leblanc He had a relationship with the singer and actress Georgette Leblanc from till She influenced his work during those two decades. Leblanc performed these female characters on stage. Even though mysticism and metaphysics influenced his work throughout his career, he slowly replaced his Symbolism with a more existential style. The Catholic Church was unwilling to grant her a divorce from her Spanish husband. They spent their summers in Normandy. He spent his hours meditating and walking. As he emotionally pulled away from Leblanc, he entered a state of depression. Diagnosed with neurasthenia, he rented the Benedictine Abbey of St. Wandrille in Normandy to help him relax. Leblanc would often walk around in the dress of an abbess; he would wear roller skates as he moved about the house. At this time he conceived his greatest contemporary success: Even though alfresco performances of some of his plays at St. Wandrille had been successful, Maeterlinck felt that he was losing his privacy. The death of his mother on June 11, added to his depression. She became his lighthearted companion. Winning the Nobel Prize for Literature served to heighten his spirits, as well. By , he was more openly socialist and sided with the Belgian trade unions against the Catholic party during a strike. When Germany invaded Belgium in , Maeterlink wished to join the French Foreign Legion, but his application was denied due to his age. He and Leblanc decided to leave Grasse for a villa near Nice, where he spent the next decade of his life. He gave speeches on the bravery of the Belgian people and assigned blame upon all Germans for the war. He accepted an invitation to the United States. Samuel Goldwyn asked him to produce a few scenarios for film. Maeterlinck had prepared one based on his *The Life of a Bee*. After reading the first few pages Goldwyn burst out of his office, exclaiming: *The hero is a bee!* By the s, Maeterlinck found himself no longer in tune with the times. Entomology At this time he penned his first works on entomology. It would have been easy, in regard to every statement, to allow the text to bristle with footnotes and references. In some chapters there is not a sentence but would have clamoured for these; and the letterpress would have been swallowed up by vast masses of comment, like one of those dreadful books we hated so much at school. There is a short bibliography at the end of the volume which will no doubt serve the same purpose. Despite these misgivings, there is no reference to Eugene Marais in the bibliography. He was made a count by Albert I, King of the Belgians in He had fled to Lisbon in order to escape the Nazi invasion of both Belgium and France. He returned to Nice after the war on August 10, He died in Nice on May 6, after suffering a heart attack. There was no priest at his funeral. The Static Drama Maeterlinck, before Maeterlinck, an avid reader of Arthur Schopenhauer , considered man powerless against the forces of fate. He believed that any actor, due to the hindrance of physical mannerisms and expressions, would inadequately portray the symbolic figures of his plays. He concluded that marionettes were an excellent alternative. The actors were to speak and move as if pushed and pulled by an external force, by fate acting as puppeteer. They were not to allow the stress of their inner emotions to compel their movements. Maeterlinck would often continue to refer to his cast of characters as "marionettes."

**Chapter 8 : Maurice Maeterlinck - Biographical - calendrierdelascience.com**

*Six characters feel enormous tension one Saturday evening between shortly after nine o'clock and midnight in a somber*

*sitting room of an old ch teau surrounded by gardens and a lake.*

**Chapter 9 : The Intruder Analysis - calendrierdelascience.com**

*calendrierdelascience.com "La Intrusa" de Maurice Maeterlinck. Dirigida por Alberto Cort s. Esta producci n de "bajotierra" fue galardonada con el segundo premio en el apartado de artes.*