

**Pains of Youth**  
by Ferdinand Bruckner  
in a new version by Martin Crimp

**Background pack**

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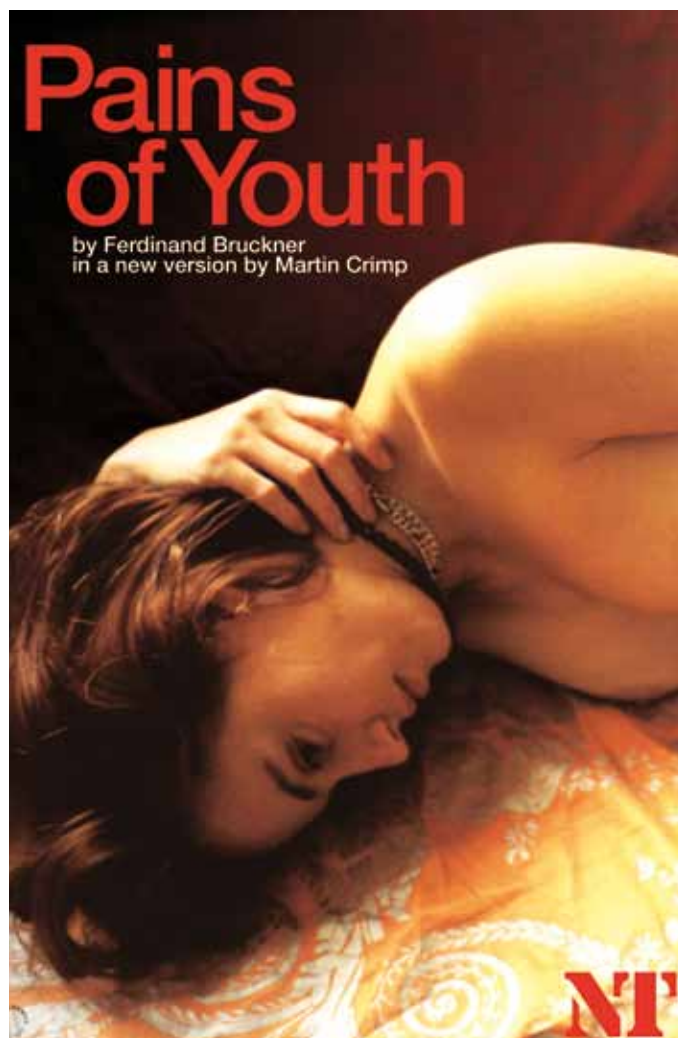


Photo: Amanda on my Fortuny, Berlin, 1993 © Nan Goldin

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# The National's production

This production opened in the National's Cottesloe Theatre on 28 October 2009

## **Pains of Youth**

by **FERDINAND BRUCKNER**

in a new version by **Martin Crimp**

Petrell . . . . . **LEO BILL**  
Lucy . . . . . **SIAN CLIFFORD**  
Marie . . . . . **LAURA ELPHINSTONE**  
Irene . . . . . **CARA HORGAN**  
Alt . . . . . **JONAH RUSSELL**  
Freder . . . . . **GEOFFREY STREATFEILD**  
Desiree . . . . . **LYDIA WILSON**

Music played live by **Simon Allen** (Music Director)

Recorded music by **Calina De La Mare** (violin), **Chris Allan** (cello),  
and **John Paul Gandy** (piano)

Director . . . . . **KATIE MITCHELL**  
Set Designer . . . . . **VICKI MORTIMER**  
Costume Designer . . . . . **JOHN BRIGHT**  
Lighting Designer . . . . . **JON CLARK**  
Music . . . . . **PAUL CLARK**  
Music for extended piano . . . . . **SIMON ALLEN**  
Sound Designer . . . . . **GARETH FRY**  
Movement Director . . . . . **KATE FLATT**  
Staff Director . . . . . **CAROLINE LESLIE**



Photo (Lydia Wilson as Desiree) by Mike Hoban

# Introduction

To enhance your experience of this workpack, the script for *Pains of Youth*, in a version by Martin Crimp, and the programme for the National's production are available to purchase from the National Theatre's Bookshop.

For an overview of Stanislavski's theories on acting and directing, Jean Benedetti's *Stanislavski: An Introduction* is extremely useful. The process outlined in this workpack is far more fully explored and explained in Katie Mitchell's handbook for the theatre, *The Director's Craft*, also available in the NT Bookshop:

*Open Monday to Saturday, 9.30am to 10.45pm, and, when open on Sundays, 12 to 6pm*  
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## Katie Mitchell's way of working

Katie Mitchell uses a system for making theatre based on Stanislavski's later thinking about the creation of theatre. The focus of this work is less on the ideas from his early work, such as 'emotion memory' and 'the magic if', and more about clear legibility of the characters' circumstances, described in the accuracy of physicality and emotional response created by the actor and director.

The system Katie uses has many elements and works in distinct stages, all of which aim to create a detailed world and a sense of immersion for the actor, in which they are responding accurately to

all of the elements that impact upon them.

Simply put, these elements are:

### Time

### Place

### Immediate Circumstances

**Character** (including pictures of past events, tempo, thoughts about themselves and future pictures)

### Relationships

### Events

### Intentions

The system works around the idea that the work will be clear, effective and, most importantly, accurate. If these ingredients are all in place, a director should only ever give notes to an actor based on these elements. An actor should never feel 'lost' or unclear if these elements are in place.

Before work on these seven ingredients can begin, there has to be a phase of preparation and research, in which the director, and the actors – if rehearsal time allows – organise their early responses to the play. This process is briefly described in the next section,

### Research: Facts and Questions.



Jonah Russell and Katie Mitchell,  
in rehearsals for *Pains of Youth*  
Photo by Mike Hoban

# Research: facts and questions

A system of mining the text for facts and questions is used in order to investigate the text and start to understand the world of the play.

To begin with, the acting company and the director read the play together. As they read, they note down a list of any non-negotiable facts. These are compiled in a list called 'facts'.

It quickly becomes apparent that there are questions which need to be answered in order to understand the play. These are written in the list headed 'questions.'

Below is an example list of the facts and questions we discovered while reading the first few pages of the play.

## ACT ONE

### Facts:

- There is a boarding-house
- Marie lodges in the boarding-house
- Marie's room is on the first floor
- The floors are linked by stairs
- There is a corridor on the first floor with doors leading off to other rooms
- Mrs Schimmelbrot has her apartment on the ground floor.
- The dining room is on the ground floor
- There is a kitchen on the ground floor
- It is Vienna
- It is Austria
- It is 1922
- There is a hall
- There is a hall door
- There is a table in Marie's room
- Irene made a bet with Desiree that she will be qualified before Desiree
- Irene is two terms behind Desiree
- Irene has red hair
- Desiree and Freder once had a relationship
- Desiree has a sister called Marion
- Desiree had a governess
- There is a mirror in Marie's room
- There is a window in Marie's room
- A man lives in room 9 and has a gramophone in the room

### Questions:

- Where is the boarding-house?
- Who else lodges there?
- How much did it cost to lodge in a boarding-house at the time?
- How many floors is the boarding-house? (four including ground floor)
- How many rooms on a floor of the boarding-house?
- What would be the normal facilities of a boarding-house at the time?
- What are the facilities?
- Are there servants to do work for you in the boarding house or does Lucy do everything?
- How many servants would work in a boarding-house at the time and would the boarding-house offer communal meals or not?
- Who does the cooking?
- Does Lucy work all over the boarding-house or just for Marie?
- What season is it?
- Is the hall door the front door to the house?
- How do you get into the house if you do not have a key? A bell or buzzer?
- Are there taps in the house?
- Is that where you would get fresh water from?
- Is there a place where the dusters are kept and if so, where is it?
- Does Lucy live in?
- How long have the examinations been going on for?
- What subject is Desiree studying?
- Are Desiree and Marie in the same year?
- What age are they?
- What age did people become servants at the time? What 'qualifications' would a person need to have?
- What would the work of a servant like Lucy entail? Would it be possible to draw up a schedule of their working day from research?



Photo (Geoffrey Streatfeild as Freder)  
by Mike Hoban

# Research: facts and questions contd...

Once there's a list of questions, it's up to the Staff Director to research the general ones, or for the actors to research key elements about their characters. Below are some of the facts gathered during the company's research and by referring to the text, which informed many of our findings. Where possible and available, sources are quoted.

## RESEARCH ONE

### **How much did it cost to lodge in a boarding-house at the time?**

"A man with a pension of 90 crowns per month, a little less than two shillings (*about 10p in today's money*), would have paid all that on his rent for one room in a boarding-house and one tin of condensed milk".

Source: *Vienna 1920*, W A Appleton, New Goswell Printing Company

### **What were the normal facilities of a boarding-house at the time?**

"Rooming and boarding-houses provided generally low-cost lodging on either a temporary or long-term basis. Although the distinction between rooming, boarding, and lodging-houses is not always clear, a rooming-house is typically an establishment that provides only for the rental of rooms, while a boarding-house provides meals and may offer such amenities as maid service and laundry service."

Industry Report

### **How many servants would work in a boarding-house at the time and would the boarding-house offer communal meals or not?**

It is difficult to find accounts of life in Austrian boarding-houses – but the general impression is that they were run by widowed women who desperately needed the money, with just one maid. Dinner was provided and tenants ate together. Laundry was also done. There seem to have been a large number after WW1, which could well relate to the number of women left widowed and the need for cheap housing.

### **At what age did people become servants? What 'qualifications' were required?**

"Annitschek had entered the service of Dr Ludwig Klaar as an apple-cheeked young girl from Bohemia" (p34)

"The fourth member of our family, Poldi, our maid, was probably more important to me than my father or mother. A resolute twenty-year-old Viennese working class girl, she was unburdened by any but the most elementary education" (p79)

Source: *Last Waltz in Vienna*, George Clare (Klaar), Macmillan London

# Research: facts and questions contd...

By the end of the exercise, the company should have a strong sense of the world of the play, specific to the action.

For example, by researching Vienna in 1922, we discovered that there was massive hyper-inflation, but that rent prices for boarding-houses were fixed. Cost of living was therefore very high, but accommodation relatively cheap. This gave us vital information regarding the living conditions of the characters.

## EXERCISES:

- Ask every member of the company to find out three relevant facts to the setting of the play, eg: three facts about post-war Vienna.
- Ask actors to research questions which are relevant to their characters, eg: Marie is a medical student, so the actor playing Marie might need to find out how long medical training took in Austria in 1922, when women were first allowed to train, and what the contract terms and holiday structure were at the time.
- Ask everyone to find three relevant visual images. For example, can you find images of the main park in Vienna in 1922? Or of hyper-inflation?
- Once this phase of the work is complete, the company should have a strong sense of the world of the play, and the world the characters inhabit.



Bank employees carry 17.5 million kronen, paper money, to the counters of the Vienna Bank, in the 1920s  
© Bettmann/CORBIS

# Time

Time is relevant to Katie Mitchell's process in two ways:

## 1. To create a timeline of events preceding the action of the play

This gives context to the action. The protagonists of *Pains of Youth* are a group of medical students and the play is set just a few years after the end of the First World War, so we started putting together a chronology of events leading up to this point. This chronology emerged from research coming out of the lists of Facts and Questions. It should focus on events that may have had direct impact on the characters' lives. Below is an extract of the timeline we constructed for *Pains of Youth*:

### 1914

28 June Archduke Franz Ferdinand is assassinated in Sarajevo by a Bosnian-Serb.

28 July Austria-Hungary declares war on Serbia. Outbreak of WW1.

The main building of the Vienna University medical faculty becomes a field hospital for the returning wounded of the Imperial Army.

Medical students are drafted in to help with treating the wounded and general hospital duties.

### 1915

23 May Italy declares War on Austria-Hungary. Throughout the war Vienna suffers from critical shortages of food, fuel, leather, metal and medicine.



University of Vienna  
© Hulton-Deutsch Collection/Corbis

### 1916

18 November Emperor Franz Joseph dies in Vienna, aged 86. He is succeeded by his grandson, Karl Franz Joseph 1, who rules for two years only, before the fall of the Habsburg Empire in 1918.

### 1918

Vienna suffers a huge outbreak of Spanish Flu. Its population plummets from 2,199,000 before the war, to 1,841,326.

November Austria-Hungary surrenders to Italy. The Austro-Hungarian Empire and the Habsburg Family are overthrown.

### 1919

Sigmund Freud receives from the University of Vienna Medical Faculty the title of Professor Ordinarius.

Once we start putting together a chronology of events preceding the action, it becomes clear that the male characters would have been working in the field hospital in the Vienna medical faculty during the war, but the younger female characters would have missed this event.

## 2. To determine exactly when each act, and therefore each scene, takes place.

This gives the actors a very specific context in which to play the first scene.

Katie made a decision, prior to rehearsals, that the company would work on the assumption that the first act of *Pains of Youth* takes place on Wednesday 12 July, starting at 8.30am. By laying down these specifics, the actors could work out not only the exact temperature and time of sunrise but also what the characters might have been doing immediately prior to the action and, therefore, what their physical and mental state would be during the first scene.

As the majority of the action takes place in real time, it also allowed the actors to be very clear about **present action**, ie: when things take place within the act and what characters would have been doing between scenes.

Once these choices become legible in the playing of the scene – the audience gets a greater sense of clarity about time.

# Time continued...

## EXERCISES:

Analyse the information given in the play about time. If the information is unclear, make specific choices and see how they impact upon the action. Is it useful to choose a hot or a cold month? How does knowing the exact time of each scene inform how you play it?

**Tip:** Is it possible to make a choice about time that gives the actors clear constraints that they are dealing with? This may well help the pace of the play. For example, Desiree says, at the beginning of Act 1, that she has an exam at 9am. By choosing to set the start of the action at 8.30am, we created a sense of urgency for Desiree to get ready in time. This was a useful circumstance for the actors, as it gave purpose to their actions. Staying inside a time imperative will always aid the scene.



Above: Cara Horgan (Irene)  
Left: Laura Elphinstone (Marie) and Lydia Wilson (Desiree)  
Photos by Mike Hoban



# Place

After completing the 'Facts and Questions' exercise, many questions will emerge about place. *Pains of Youth* is set in one room of a boarding-house for medical students. Some of the questions we identified about place were:

- What were boarding-houses like at the time?
- Did they have electricity as standard?
- Were they converted or purpose-built?
- Did they have central heating systems?
- Where do the characters live who are not residents of the boarding-house?
- Where is the boarding-house in relation to the university buildings?

In rehearsals, Katie asked the actors to create maps and plans of their houses and the surrounding area, and to select precise locations for the buildings mentioned in the text. The set is constructed around a ground plan of the entire house. So if the actors are in a bedroom, they will also know exactly where the kitchen and dining room are. This again helps the actors to immerse themselves into the imaginary world of the play and to root their performances into the geographical world that they live in.

Marie's room, where the action of *Pains of Youth* takes place, is adjacent to the room of another boarder, Desiree. In every scene Marie is aware of whether or not Desiree is in the room. As Desiree's mental state is very important to Marie, this has a profound effect on her reaction to situations taking place in her room, as does the sense of being in a busy boarding-house. Privacy is not always possible, so her argument with Petrell, after he has left her for another woman, is deeply influenced by the sense of place.

## EXERCISES:

Find a map of Vienna in the 1920s.

Set a group the task of clearly marking all of the buildings or places mentioned in the play on the map.

Work out the journey each character has to make from their residence to the boarding-house in which the action is set. Get them to visualise the journey. Then get them to work out the journey to the university building they are studying in.

Decide on a place outside of the boarding-house that the characters frequent. Set up the space and let the actors visualise it.

Ask the actors to play a scene from the play in a space where privacy is no issue, and then again in a place which is public. Get them to reflect on the changes place brings about.

As part of the initial process, you will find that there are facts and questions which relate to things that have happened just before the play begins. These events are given the term **immediate circumstances**.

For example, fact: Petrell has received a delivery of a rococo writing-desk from Marie. This fact may lead to questions such as: When did the desk arrive? How much would an antique rococo desk have cost in Vienna in 1922? When did Marie buy the desk?



Jonah Russell (Alt)  
Photo by Mike Hoban

# Immediate circumstances

Once these questions have been answered they can be turned back into facts. If the events occurred 24 hours prior to the beginning of the play they are **immediate circumstances** to the action.

The **immediate circumstances** provide the actors with a framework of the action that has taken place immediately before the first scene, and will inform how the characters behave in the **present action**.

If the play has more than one act, you will need to identify the **immediate circumstances** between the acts.

Below are the **immediate circumstances** for Act 1 of *Pains of Youth* as we imagined they might be:

## Tuesday 11 July

10 am	The Medical finals results go up in the medical faculty
12 noon	Marie calls Petrell at work and tells him her results
7.30 pm	Marie and Petrell go out for dinner to celebrate
10 pm	Marie persuades Petrell to go back to his boarding-house. They both go home
10.30 pm	Petrell goes to Alt's room for a drink
11.30 pm	Petrell goes to his room and writes for three hours.
Midnight	Freder arrives at Desiree's room Desiree asks him to leave. Freder goes up to Lucy's room. Freder and Lucy have sex. Freder gets Lucy to agree to steal Frau Schimmelbrott's rings

## Wednesday 12 July

2.20 am	Freder leaves Lucy and sees Desiree
3.00 am	Lucy goes to get the rings
3.30 am	Lucy returns to her room and puts the rings under her pillow
4.30 am	Lucy starts work
8.15 am	Irene and the deliverymen, with the rococo writing table, arrive at the same time at Petrell's boarding-house. The maid goes up to wake Petrell
8.17 am	The maid returns and sends the men and Irene up
8.27 am	The desk is delivered into Petrell's bedroom. Irene also goes in. The deliverymen leave
8.35 am	Irene and Petrell leave his room and encounter Alt on the stairs.

If the immediate circumstances predate this, they become part of the **back history** of the characters they affect.

# Characters

Character questions will also come up in the initial process of **Facts and Questions**.

For example: How old is Petrell? When did he start his medical studies at Vienna University? When did he drop out? When did he start a relationship with Marie? Once all these questions have been identified, you can start to put together back-histories for each character – some of these will be invented and others answered by the text. These will be informed enormously by the research on place and time. This exercise will need to be done as a company, since decisions made for one character, such as when a relationship began and ended, could have profound effects on another. Here is an extract from the character back-history for **Petrell**:

## 1913

*October* – Begins a medical degree at Vienna University. Secretly harbours a new dream of becoming an artist. Encounters Freder.

## 1914 – Outbreak of WW1

*October* – Degree is put on hold, as students have to work in the hospitals. After only a year's medical training, he is reduced to light work, helping out where he can. The sights he sees are hard to deal with and this helps to confirm for him, over the next few years, that he is not cut out for this profession. He becomes depressed and seeks solace in his books, in bars and starts to do his own writing.

## 1919

*June* – Discovers Expressionist poetry. Reads Gottfried Benn ('Morgue') and Georg Trakl ('Delirium'). Concentrates on writing poetry and decides he'd like to become a poet.

*October* – Resumes his degree, beginning his second year of study. Encounters Marie, a student starting her third year of studies.

## 1920

*May* – Meets Desiree at a nightclub. She makes a pass at him.

*June* – Fails his exams. At the exam party he meets Marie and falls in love with her. He tells her he has had enough of the course and is going to quit. Also at the party Marie introduces him to Alt.

*July* – Starts a relationship with Marie.



Leo Bill (Petrell)  
Photo by Mike Hoban

## EXERCISES:

1. Look through the text and write down all the things the characters say about themselves and what others say about them.

2. Write down the characters' thoughts about themselves in a list, which begins, *I am...*

Try to think deeply about the thoughts the characters may have about themselves. Some may be shameful and something the character would be loath to admit. For example, Petrell has dropped out of university to try and be a poet. His family have cut him off and he has been living off Marie. His thoughts may read something like this: *I am a genius, special, a loser, misunderstood.*

It is useful if the thoughts are contradictory. It is also useful to think about how old the thoughts are. Which thought is the most long-standing?

3. What impact does this have on your reading of the script and how the characters relate to one another?

Just as important as the characters' thoughts about themselves are their thoughts about the other characters. If these are unclear, it will be legible on stage. It is very important to make sure that you don't just form thoughts on the characters you have the most contact with, but everyone in the play: even if your character doesn't speak to them, it is very likely that you will have thoughts about them.

The most expedient way to do this is to go through the *dramatis personae* and list your thoughts on each one at a time. This stops bias of focus towards the character you are most drawn to. The *dramatis personae* for *Pains of Youth* are as follows:

Marie, Desiree, Irene, Freder, Petrell, Alt, and Lucy. However, there are characters mentioned who do not feature in the action. You might find it useful to get hold of a picture of what they might look like so that you can visualise them mentally, as well as gather your thoughts about them, as you would for the other characters.

In *Pains of Youth*, the proprietor of the boarding-house, Mrs Schimmelbrott, is frequently mentioned. We found an image that we thought best described what we imagine she would look like. Each actor created their own list of thoughts about her, so that when she is discussed on stage the actors have a clear image of her and she appears to be a real person.

# Events

Creating a 'map' of events as they happen in the play is a very effective way of ensuring that there is a shared contract between the actors about what is happening onstage; and also that there is a constant stimulus for reaction.

In *The Director's Craft*, Katie writes:

"An event is the moment in the action when a change occurs and this change affects everyone present. 'Event' is just really a simple word for something that happens regularly in life. We regularly find ourselves trying to achieve one thing when something happens which changes what we want to achieve."

The most important thing is for it to change 'everyone present'. This has to be agreed with the actors. Some events may only be for one of the characters onstage – so it would not achieve status as an event but would just be noted by the actor as a character event. The most obvious events are people coming and going, but there are many more occurring between entrances and exits, often based on the conflicting desires of the characters.

In *Pains of Youth*, in the third scene, Marie is cleaning her room and has a time pressure on her to complete the task. Desiree, who lives in the adjoining room, has an exam to sit that she is pretending not to care about. Lucy, the maid, has work to do, but is trying to help Marie with her task. Desiree knows that Lucy slept with her ex-boyfriend, Freder, the night before, and she wants to humiliate Lucy. Lucy is not aware that Desiree knows. Our event structure for the beginning of the scene looks like this:

## **Lucy enters – Event 1**

Lucy	Clean cloth.
Marie	Thank you, sweetheart.
Desiree	Is Herr Freder coming today?

## **– Event 2**

Lucy	(looks startled and keeps silent)
Desiree	It's just a question
Marie	It's getting nice and clean in here don't you think?
Lucy	(dully) Yes.
Desiree	You're a pretty girl.

Marie	Take a good look around Lucy – everything's going to totally sparkle.
Desiree	I'm serious. You have very pretty eyes.
Marie	The one thing I've still not got is music.
Desiree	A person could really fall in love with you.
Marie	It won't be a celebration without music.
Lucy	The gentleman in room nine's away. He's got a gramophone. I'll go and get it.
Marie	You're an angel.

*Lucy starts to leave.*

Desiree	Chin up, Lucy. I'm a friend.
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## **Lucy goes – Event 3**

Desiree	Poor Bitch.
Marie	<i>(cleaning the mirror)</i> How about large cavities?

## **EXERCISES:**

Play the scene without events first. Then agree on an event structure for a scene and play it again. How does it focus the action? How does it change what the characters are doing?

Change in what a character is doing or saying often is the indicator that an event has just occurred and they have had to make an adjustment in their behaviour. This brings us to the last step, **Intentions**.

# Intentions

Intentions are the desires of the character, which drive their behaviour. Katie Mitchell describes it like this:

“‘Intention’ is the word that describes what a character wants and whom they want it from. In this process, the characters’ intentions only change at events and the analysis of intention will therefore evolve naturally from your study of events. When you are trying to identify the intentions of characters, try to see through the surface details of the words into the thoughts and desires that are motivating those words. Identifying intentions is like taking an X-ray in which you see the bone structure under the skin. If a character does not speak in a section between events you must still find an intention for them. People can often use silence in a very active way to have a strong impact on others.”

If we look at the text from *Pains of Youth*, we might say that the intentions are:

## After Event 1:

Lucy: To convince Marie she is efficient.  
Marie: To make Lucy feel comfortable.  
Desiree: To make Lucy feel ashamed.

## After Event 2:

Lucy: To get Marie to stop Desiree’s assault  
Marie: To get Lucy out of the situation.  
Desiree: To make Lucy feel small.

## After Event 3:

Marie: To get Desiree to think about the future.  
Desiree: To get Marie to see things for what they are.

Together, events and intentions give a map for the action which means that every actor is clear about the action and has situations to respond to at all times.

## SUMMARY OF EXERCISES:

Once you have undertaken all the tasks described in this resource, there should be great clarity amongst the acting company about the world of the play and the action it describes. When rehearsing the scenes, directors should have a very clear set of criteria on which to give notes to the actors. The whole thrust of the work is to create life-like accuracy in performance and clarity for the audience. This should mean your work is well thought through, carefully presented and emotionally detailed.



Lydia Wilson (Desiree) and  
Laura Elphinstone (Marie)  
Photo by Mike Hoban

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