

sity connections became more formal at the end of the decade as he began to lecture regularly at Columbia. During his university career Clubb lectured at Columbia University (1959–1962, 1964–1970), Brooklyn College (1959–1961), New York University (1960–1963), and the New School for Social Research (1962–1965). He wrote two much-used studies of modern China, *Twentieth Century China* (1964) and *China and Russia: The 'Great Game'* (1971). He also published *Communism in China: As Reported from Hankow in 1932* (1968) and contributed to a variety of journals and volumes of collected essays. From 1960 to 1966 he served as staff editor for the Columbia University Research Project on Men and Politics in Modern China. Based on his experience with the Chinese Revolution and the Nationalist Chinese government, he became an early opponent of the American war in Vietnam. Between 1970 and his death, Clubb lived in retirement in New York City. He continued lecturing and writing and in 1974 published an account of his Foreign Service career and its ugly demise, *The Witness and I*. He died in New York.

• Clubb's cables, reports, and memoranda are scattered throughout the General Records of the Department of State and the files of the Office of Chinese Affairs at the National Archives in Washington, D.C., and at the presidential libraries. An oral history that Clubb recorded on 26 June 1974 can be read at the Harry S. Truman Library in Independence, Missouri. He is among the China hands whose careers were examined by E. J. Kahn, Jr., in *The China Hands: America's Foreign Service Officers and What Befell Them* (1972). Obituaries appear in the *New York Times*, 11 May 1989, and the *Washington Post*, 12 May 1989.

NANCY BERNKOPF TUCKER

CLURMAN, Harold Edgar (18 Sept. 1901–9 Sept. 1980), founder of the Group Theatre, director, and critic, was born on the Lower East Side of Manhattan, New York, the son of Samuel Michael Clurman, a physician, and Bertha Saphir. When asked late in life who had been most influential in shaping his character, Clurman "answered without hesitation, 'My father.'" Clurman's formal education included matriculation at Columbia University from 1919 to 1921 and at the Faculty of Letters of the University of Paris-Sorbonne from September 1921 through 1923. He received the *doctorat de l'université* with a thesis on contemporary French drama. In Paris he roomed and became lifelong friends with American classical music composer Aaron Copland.

Clurman's theatrical career commenced in New York City in 1924 when he was cast as an extra in Stark Young's *The Saint* at the Greenwich Village Theatre. That assignment led to several small roles for the Theatre Guild, followed by the position of stage manager for the guild's production of Richard Rodgers and Lorenz Hart's earliest Broadway success, *The Garrick Gaieties* (1925). In 1926 he enrolled in a course for directors given by Richard Boleslavsky at the Laboratory Theatre. There he developed "a sense of the theatre in relation to society" and met his future wife Stella

Adler, a member of the Laboratory acting company and the youngest daughter of his childhood stage hero Jacob Adler. In January 1929 Clurman was appointed the guild's play reader, and from there he deepened his association with guild executive Cheryl Crawford, with whom in 1931, along with actor and director Lee Strasberg, he cofounded the Group Theatre.

Conceived as an alternative to Broadway's commercial fare, the Group Theatre was posthumously heralded by critic John Gassner as having achieved the best ensemble acting Broadway had ever known. Originally a managing director or producer of the Group, on 19 February 1935 Clurman initiated his directorial career with the Group's production of member Clifford Odets's *Awake and Sing!* featuring Stella Adler. Clurman continued to foster the work of Odets, directing his *Paradise Lost* (1935), *Golden Boy* (1937), *Rocket to the Moon* (1938), and *Night Music* (1940). For the humorous, dignified, flirtatious, quasi-aristocratic character of Mr. Prince in *Rocket to the Moon* Odets ostensibly drew on Clurman's own personality. Following the resignations of Strasberg and Crawford in 1937, Clurman, as sole executive, held the Group together and directed, in addition to the later Odets plays, Irwin Shaw's *The Gentle People* (1939) and the Group's final production, Shaw's *Retreat to Pleasure* (1940). In an article in the *New York Times* (May 1941) Clurman announced his unwillingness to continue the compromise of "running the Group on an unsound [financial] basis," and so permitted its dissolution. He had been, according to playwright Arthur Miller, "the leader of its [American theater's] only renovative movement."

With the end of his decade-long struggle to keep the Group alive, Clurman journeyed to Hollywood, California, sometimes working as an associate producer and once as a director of Odets's screenplay *Deadline at Dawn* (1946) for RKO. The movie studios were not his métier, however. In 1934 in Paris with Stella Adler, on Jacques Copeau's recommendation, he had met the Russian master of acting Konstantin Stanislavsky, whose system radically influenced the Group and, under Strasberg, developed into the "method." In 1934 and 1935 in Moscow Clurman had found his own mode of directing when the variety of Soviet theater styles showed him "concretely how many possibilities there were."

In 1943 the long-standing, tempestuous romantic affair between Clurman and Adler was seemingly resolved in a marriage that survived for at least seven years. The couple had no children of their own, but Clurman essentially became father to Adler's daughter born of a former marriage. Divorced from Adler by 1960, in that year Clurman married actress Juleen Compton. They had no children and were eventually divorced.

During the 1940s Clurman directed six productions in New York, none acclaimed (although in 1945 he gave Marlon Brando his first adult role in Maxwell Anderson's *Truckline Cafe*), and one production in Tel Aviv in 1949, the same year he and Elia Kazan coproduced Arthur Miller's *All My Sons* on Broadway. In

1950 the blight on Clurman's directorial ventures was lifted when his production of Carson McCullers's *Member of the Wedding* (for which he received the Donaldson Award in directing) enjoyed artistic and popular success. Among other plays that Clurman went on to direct for the New York stage were memorable productions of Lillian Hellman's *The Autumn Garden* (1950); a revival of Eugene O'Neill's *Desire under the Elms* (1951); Jean Anouilh's *Mademoiselle Colombe* (1953), with Julie Harris; William Inge's *Bus Stop* (1954), a smash success; Jean Giraudoux's *Tiger at the Gates* (1955), produced in both London and New York with Michael Redgrave as Hector; Anouilh's *The Waltz of the Torreadors* (1957), with Ralph Richardson; O'Neill's *A Touch of the Poet* (1958); and a revival of George Bernard Shaw's *Heartbreak House* (1959). In Tel Aviv earlier in 1959 he directed Shaw's *Caesar and Cleopatra*. Overall, in the judgment of critic Walter Kerr, Clurman was "Broadway's best invisible director because he permitted the author's work to absorb his powers and his personality so entirely." With the exception of Arthur Miller's *Incident at Vichy* (1965) and Inge's *Where's Daddy?* (1966) during the 1960s Clurman directed exclusively outside New York. During this decade, "the years of his prime," according to author Irving Howe, "when [Clurman] should have been doing Ibsen and Shaw, Chekhov and Pirandello, there was apparently no room in America for the classic modern theatre which was his deepest love."

In addition to his success as a director, Clurman became a first-rate critic. According to Arthur Miller, "He had no peer among the theatre commentators in this country." His writing career took shape as critic of the arts for *Tomorrow* magazine (1946–1952), theater critic for the *New Republic* (1949–1952), and guest theater critic for the *London Observer* (1955–1963). His criticism reached an apotheosis of insight with his role as theater critic for *The Nation* (1953 until his death in 1980). In the audience, always impeccably suited with the addition of a jaunty fedora and boulevardier's cane, he was considered by his critic colleagues something of a dandy as well as a deeply serious person. According to Jack Kroll of *Newsweek*, "He [approached] the work in question with a humane gallantry and the clear senses of a man, not a glibly clicking judgment machine." In the words of his obituary in the *New York Times*, "He did not so much judge a play as put it into context." Besides *The Fervent Years: The Story of the Group Theatre and the Thirties* (1945), Clurman's books include three anthologies of his own theater criticism, one of which, *Lies Like Truth* (1958), received the George Jean Nathan award. At the time of his death he was working on a study of O'Neill.

As a teacher Clurman conducted scene-study classes for professional actors at various times from 1954 into the 1970s. He served as the Andrew Mellon lecturer on "The World of the Theatre" at Carnegie Institute of Technology during 1962–1963. He was appointed professor of theater at Hunter College from 1964 and guest professor of theater at the Graduate Center of the

City University of New York from 1968 until his death. As director, teacher, and friend he was conspicuous, as noted by writer Irwin Shaw, for "his wild harangues on acting, politics, drama, sex, theatre, which he delivered . . . with . . . unflagging zest and wisdom." In 1958 he was made Chevalier of the French Legion of Honor, the red-thread croix insignia of which he had sewn into the lapel of his tailored suits. In 1976 Brandeis University, where he served as chair of the arts commission, awarded him the Medal for Creative Arts. He also served as executive consultant of the Repertory Theatre of Lincoln Center from 1964 to 1965.

Sixteen months after attending the May 1979 inauguration of the Harold Clurman Theatre on West Forty-second Street, Clurman died in New York City. In the words of critic/artistic director Robert Brustein, Clurman was "shrewd but kindly, penetrating but humane; . . . he could speak his opinions without leaving blood on the floor . . . [having] the same combination of warmheartedness and toughmindedness as Chekhov," whom he took for his soul brother. Indeed, a spiritual and not religious person, Clurman wrote that "art for me is the bearer of an essence . . . [and] whatever that essence may be, . . . it is surely a holy spirit . . . far more profound even than religion."

• Collections of Clurman's correspondence are at the Billy Rose Theatre Collection at the New York Public Library for the Performing Arts, Lincoln Center; the John Gassner Collection at the University of Texas, Austin; and the Wisconsin Center for Theatre Research, Madison. Helen Krich Chinoy, ed., "Reunion," *Educational Theatre Journal*, Dec. 1976, is a chronology and account of the Group Theatre, with statements from Clurman and other Group alumni along with documents and photographs. In addition to *The Fervent Years* and *Lies Like Truth*, Clurman published two more collections of drama criticism and essays: *The Naked Image* (1966) and *The Divine Pastime: Theatre Essays* (1974). He also authored an account of his artistic approaches, *On Directing* (1972), and a memoir, *All People Are Famous: Instead of an Autobiography* (1974). His last book was *Ibsen* (1977). He served as editor for *Famous American Plays of the 1930s* (1959), *Seven Plays of the Modern Theatre* (1962), and *Famous American Plays of the 1960s* (1972). His collected works, *Six Decades of Commentary on Theatre, Dance, Music, Film, Arts and Letters*, were issued by Applause Books in 1994. He is the subject of a video, *Harold Clurman: A Life of Theatre* (1987), part of the American Masters Series produced by the National Endowment for the Arts. Another video from the American Masters Series, *A Tribute to the Group Theatre* (1987), features Clurman. A detailed obituary and a remembrance are in the *New York Times*, 10 Sept. 1980. Remembrances are also in *The Nation*, 11 Oct. 1980, and the *New Republic*, 18 Oct. 1980.

JOANNA ROTTÉ

CLUSKEY, Charles Blaney (1806–? Jan. 1871), architect, surveyor and building contractor, was born in Tulloware, King's County, Ireland. His dates of birth and death, family background, and education are obscure, though the sophistication of his architecture suggests that his training went beyond the study of contemporary Irish neoclassical design. One of several