

OXFORD UNIVERSITY PRESS
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Dear Sirs:

On page 786 of your OXFORD COMPANION TO ENGLISH LITERATURE,
the following entry appears:

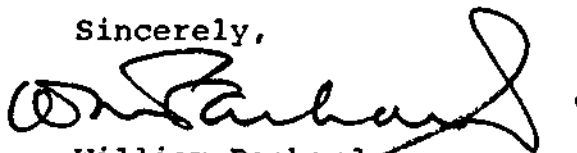
STRINDBERG, AUGUST (1849-1912). Swedish
dramatist and novelist, a misogynist, and
a disciple of Nietzsche; author, among
other works, of the three plays, 'THE FATHER',
'MISS JULIA', and 'THE CREDITORS', and of
the novels 'TSCHANDALA' and 'BY THE OPEN SEA'.

This kind of entry in a standard and respected reference work
is shocking. The minimal length of the entry is out of all
proportion to the enormous importance of Strindberg to modern
drama -- Ibsen openly acknowledged Strindberg's genius and went
so far as to predict that Strindberg's influence would be greater
than his own. And the American playwright Eugene O'Neill
acknowledged the strong influence of Strindberg on his own writing.

It's like spitting on someone's life work, to perpetuate the
misrepresentations that Strindberg was a "misogynist" and
"a disciple of Nietzsche". How could anyone who hated women
write such great plays as 'THE DANCE OF DEATH' or 'THE STRONGER' --
to mention two masterworks that are not even mentioned in your
reference entry.

One may disagree with Strindberg's insights into the fierce forces
that are at war between the sexes, but that is no reason to dismiss
him so contemptuously and peremptorily, as this OXFORD COMPANION
entry does. That is not only foolish, it is against everything
our literature is meant to maintain in our lives.

Sincerely,



William Packard
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New York, New York 10011