

# Pirandello's preface of Six characters in search of an author

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Six Characters in Search of an Author, Reeve Theatre,

University of Calgary 2016

**Six characters in search of an author  
Pirandello's preface**

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IT SEEMS like yesterday but is actually many years ago that a nimble little maidservant entered the service of my art. However, she always comes fresh to the job.

She is called Fantasy.

A little puckish and malicious, if she likes to dress in black no one will wish to deny that she is often positively bizarre and no one will wish to believe that she always does everything in the same way and in earnest. She sticks her hand in her pocket, pulls out a cap and bells, sets it on her head, red as a cock's comb, and dashes away.

Here today, there tomorrow.

And she amuses herself by bringing to my house – since I derive stories and novels and plays from them – the most disgruntled tribe in the world, men, women, children, involved in strange adventures which they can find no way out of; thwarted in their plans; cheated in their hopes; with whom, in short, it is often torture to deal.

Well, this little maidservant of mine, Fantasy, several years ago, had the bad inspiration or ill-omened caprice to bring a family into my house.

I wouldn't know where she fished them up or how, but, according to her, I could find in them the subject for a magnificent novel.

I found before me a man about fifty years old, in a dark jacket and light trousers, with a frowning air and ill-natured mortified eyes; a poor woman in widow's weeds leading by one hand a little girl of four and by the other a boy of rather more than ten; a cheeky and "sexy" girl, also clad in black but with an equivocal and brazen pomp, all atremble with a lively, biting contempt for the mortified old man and for a young fellow of twenty who stood on one side closed in on himself as if he despised them all. In short, the six characters who are seen coming on stage at the beginning of the play. Now one of them and now another – often beating down one another – embarked on the sad story of their adventures, each shouting his own reasons, and projecting in my face his disordered passions, more or less as they do in the play to the unhappy Manager.

What author will be able to say how and why a character was born in his fantasy? The mystery of artistic creation is the same as that of birth. A woman who loves may desire to become a mother; but the desire by itself, however intense, cannot suffice. One fine day she will find herself a mother without having any precise intimation when it began. In the same way an artist imbibes very many germs of life and can never say how and why, at a certain moment, one of these vital germs inserts itself into his fantasy, there to become a living creature on a plane of life superior to the changeable existence of every day.

I can only say that, without having made any effort to seek them out, I found before me, alive – you could touch them and even hear them breathe – the six characters now seen on the stage. And they stayed there in my presence, each with his secret torment and all bound together by the one common origin and mutual entanglement of their affairs, while I had them enter the world of art, constructing from their persons, their passions, and their adventures a novel, a drama, or at least a story.

Born alive, they wished to live.

To me it was never enough to present a man or a woman and what

is special and characteristic about them simply for the pleasure of presenting them; to narrate a particular affair, lively or sad, simply for the pleasure of narrating it; to describe a landscape simply for the pleasure of describing it. There are some writers (and not a few) who do feel this pleasure and, satisfied, ask no more. They are, to speak more precisely, historical writers.

But there are others who, beyond such pleasure, feel a more profound spiritual need on whose account they admit only figures, affairs, landscapes which have been soaked, so to speak, in a particular sense of life and acquire from it a universal value. These are, more precisely, philosophical writers.

I have the misfortune to belong to these last.

I hate symbolic art in which the presentation loses all spontaneous movement in order to become a machine, an allegory – a vain and misconceived effort because the very fact of giving an allegorical sense to a presentation clearly shows that we have to do with a fable which by itself has no truth either fantastic or direct; it was made for the demonstration of some moral truth. The spiritual need I speak of cannot be satisfied-or seldom, and that to the end of a superior irony, as for example in Ariosto – by such allegorical symbolism. This latter starts from a concept, and from a concept which creates or tries to create for itself an image. The former on the other hand seeks in the image – which must remain alive and free throughout – a meaning to give it value.

Now, however much I sought, I did not succeed in uncovering this meaning in the six characters. And I concluded therefore that it was no use making them live.

I thought to myself: "I have already afflicted my readers with hundreds and hundreds of stories. Why should I afflict them now by narrating the sad entanglements of these six unfortunates?"

And, thinking thus, I put them away from me. Or rather I did all I could to put them away.

But one doesn't give life to a character for nothing. Creatures of my spirit, these six were already living a life which was their own and not mine any more, a life which it was not in my power any more to deny them.

Thus it is that while I persisted in desiring to drive them out of my spirit, they, as if completely detached from every narrative support, characters from a novel miraculously emerging from the pages of the book that contained them, went on living on their own, choosing certain moments of the day to reappear before me in the solitude of my study and coming – now one, now the other, now two together – to tempt me, to propose that I present or describe this scene or that, to explain the effects that could be secured with them, the new interest which a certain unusual situation could provide, and so forth.

For a moment I let myself be won over. And this condescension of mine, thus letting myself go for a while, was enough, because they drew from it a new increment of life, a greater degree of clarity and addition, consequently a greater degree of persuasive power over me. And thus as it became gradually harder and harder for me to go back and free myself from them, it became easier and easier for them to come back and tempt me. At a certain point I actually became obsessed with them. Until, all of a sudden, a way out of the difficulty flashed upon me.

"Why not," I said to myself, "present this highly strange fact of an author who refuses to let some of his characters live though they have been born in his fantasy, and the fact that these characters, having by now life in their veins, do not resign themselves to remaining excluded from the world of art? They are detached from me; live on their own; have acquired voice and movement; have by themselves – in this struggle for existence that they have had to wage with me – become dramatic characters, characters that can move and talk on their own initiative; already see themselves as such; have learned to defend themselves against me; will even know how to defend themselves against others. And so let them go where dramatic

characters do go to have life: on a stage. And let us see what will happen.”

That’s what I did. And, naturally, the result was what it had to be: a mixture of tragic and comic, fantastic and realistic, in a humorous situation that was quite new and infinitely complex, a drama which is conveyed by means of the characters, who carry it within them and suffer it, a drama, breathing, speaking, self-propelled, which seeks at all costs to find the means of its own presentation; and the comedy of the vain attempt at an improvised realization of the drama on stage. First, the surprise of the poor actors in a theatrical company rehearsing a play by day on a bare stage (no scenery, no flats). Surprise and incredulity at the sight of the six characters announcing themselves as such in search of an author. Then, immediately afterwards, through that sudden fainting fit of the Mother veiled in black, their instinctive interest in the drama of which they catch a glimpse in her and in the other members of the strange family, an obscure, ambiguous drama, coming about so unexpectedly on a stage that is empty and unprepared to receive it. And gradually the growth of this interest to the bursting forth of the contrasting passions of Father, of Step-Daughter, of Son, of that poor Mother, passions seeking, as I said, to overwhelm each other with a tragic, lacerating fury.

And here is the universal meaning at first vainly sought in the six characters, now that, going on stage of their own accord, they succeed in finding it within themselves in the excitement of the desperate struggle which each wages against the other and all wage against the Manager and the actors, who do not understand them.

Without wanting to, without knowing it, in the strife of their bedevilled souls, each of them, defending himself against the accusations of the others, expresses as his own living passion and torment the passion and torment which for so many years have been the pangs of my spirit: the deceit of mutual understanding irremediably founded on the empty abstraction of the words, the multiple personality of everyone corresponding

to the possibilities of being to be found in each of us, and finally the inherent tragic conflict between life (which is always moving and changing) and form (which fixes it, immutable).

Two above all among the six characters, the Father and the Step-Daughter, speak of that outrageous unalterable fixity of their form in which he and she see their essential nature expressed permanently and immutably, a nature that for one means punishment and for the other revenge; and they defend it against the factitious affectations and unaware volatility of the actors, and they try to impose it on the vulgar Manager who would like to change it and adapt it to the so-called exigencies of the theatre.

If the six characters don't all seem to exist on the same plane, it is not because some are figures of first rank and others of the second, that is, some are main characters and others minor ones – the elementary perspective necessary to all scenic or narrative art – nor is it that any are not completely created – for their purpose. They are all six at the same point of artistic realization and on the same level of reality, which is the fantastic level of the whole play. Except that the Father, the Step-Daughter, and also the Son are realized as mind; the Mother as nature; the Boy as a presence watching and performing a gesture and the Baby unaware of it all. This fact creates among them a perspective of a new sort. Unconsciously I had had the impression that some of them needed to be fully realized (artistically speaking), others less so, and others merely sketched in as elements in a narrative or presentational sequence: the most alive, the most completely created, are the Father and the Step-Daughter who naturally stand out more and lead the way, dragging themselves along beside the almost dead weight of the others – first, the Son, holding back; second, the Mother, like a victim resigned to her fate, between the two children who have hardly any substance beyond their appearance and who need to be led by the hand.

And actually! actually they had each to appear in that stage

of creation which they had attained in the author's fantasy at the moment when he wished to drive them away.

If I now think about these things, about having intuited that necessity, having unconsciously found the way to resolve it by means of a new perspective, and about the way in which I actually obtained it, they seem like miracles. The fact is that the play was really conceived in one of those spontaneous illuminations of the fantasy when by a miracle all the elements of the mind answer to each other's call and work in divine accord. No human brain, working "in the cold," however stirred up it might be, could ever have succeeded in penetrating far enough, could ever have been in a position to satisfy all the exigencies of the play's form. Therefore the reasons which I will give to clarify the values of the play must not be thought of as intentions that I conceived beforehand when I prepared myself for the job and which I now undertake to defend, but only as discoveries which I have been able to make afterwards in tranquillity.

I wanted to present six characters seeking an author. Their play does not manage to get presented – precisely because the author whom they seek is missing. Instead is presented the comedy of their vain attempt with all that it contains of tragedy by virtue of the fact that the six characters have been rejected.

But can one present a character while rejecting him?

Obviously, to present him one needs, on the contrary, to receive him into one's fantasy before one can express him. And I have actually accepted and realized the six characters: I have, however, accepted and realized them as rejected: in search of another author.

What have I rejected of them? Not themselves, obviously, hut their drama, which doubtless is what interests them above all but which did not interest me – for the reasons already indicated.

And what is it, for a character – his drama?

Every creature of fantasy and art, in order to exist, must have his drama, that is, a drama in which he may be a



character and for which he is a character. This drama is the character's *raison d'être*, his vital function, necessary for his existence.

In these six, then, I have accepted the "being" without the reason for being. I have taken the organism and entrusted to it, not its own proper function, but another more complex function into which its own function entered, if at all, only as a datum. A terrible and desperate situation especially for the two – Father and Step-Daughter – who more than the others crave life and more than the others feel themselves to be characters, that is, absolutely need a drama and therefore their own drama-the only one which they can envisage for themselves yet which meantime they see rejected: an "impossible" situation from which they feel they must escape at whatever cost; it is a matter of life and death. True, I have given them another *raison d'être*, another function: precisely that "impossible" situation, the drama of being in search of an author and rejected. But that this should be a *raison d'être*, that it should have become their real function, that it should be necessary, that it should suffice, they can hardly suppose; for they have a life of their own. If someone were to tell them, they wouldn't believe him. It is not possible to believe that the sole reason for our living should lie in a torment that seems to us unjust and inexplicable. I cannot imagine, therefore, why the charge was brought against me that the character of the Father was not what it should have been because it stepped out of its quality and position as a character and invaded at times the author's province and took it over. I who understand those who don't quite understand me see that the charge derives from the fact that the character expresses and makes his own a torment of spirit which is recognized as mine. Which is entirely natural and of absolutely no significance. Aside from the fact that this torment of spirit in the character of the Father derives from causes, and is suffered and lived for reasons, that have nothing to do with the drama of my personal experience, a fact which alone removes all substance from the criticism, I want

to make it clear that the inherent torment of my spirit is one thing, a torment which I can legitimately – provided that it be organic – reflect in a character, and that the activity of my spirit as revealed in the realized work, the activity that succeeds in forming a drama out of the six characters in search of an author is another thing. If the Father participated in this latter activity, if he competed in forming the drama of the six characters without an author, then and only then would it by all means be justified to say that he was at times the author himself and therefore not the man he should be. But the Father suffers and does not create his existence as a character in search of an author. He suffers it as an inexplicable fatality and as a situation which he tries with all his powers to rebel against, which he tries to remedy: hence it is that he is a character in search of an author and nothing more, even if he expresses as his own the torment of my spirit. If he, so to speak, assumed some of the author's responsibilities, the fatality would be completely explained. He would, that is to say, see himself accepted, if only as a rejected character, accepted in the poet's heart of hearts, and he would no longer have any reason to suffer the despair of not finding someone to construct and affirm his life as a character. I mean that he would quite willingly accept the *raison d'être* which the author gives him and without regrets would forego his own, throwing over the Manager and the actors to whom in fact he runs as his only recourse.

There is one character, that of the Mother, who on the other hand does not care about being alive (considering being alive as an end in itself). She hasn't the least suspicion that she is not alive. It has never occurred to her to ask how and why and in what manner she lives. In short, she is not aware of being a character, inasmuch as she is never, even for a moment, detached from her role. She doesn't know she has a role.

This makes her perfectly organic. Indeed, her role of Mother does not of itself, in its natural essence, embrace mental

activity. And she does not exist as a mind. She lives in an endless continuum of feeling, and therefore she cannot acquire awareness of her life – that is, of her existence as a character. But with all this, even she, in her own way and for her own ends, seeks an author, and at a certain stage seems happy to have been brought before the Manager. Because she hopes to take life from him, perhaps? No: because she hopes the Manager will have her present a scene with the Son in which she would put so much of her own life. But it is a scene which does not exist, which never has and never could take place. So unaware is she of being a character, that is, of the life that is possible to her, all fixed and determined, moment by moment, in every action, every phrase.

She appears on stage with the other characters but without understanding what the others make her do. Obviously, she imagines that the itch for life with which the husband and the daughter are afflicted and for which she herself is to be found on stage is no more than one of the usual incomprehensible extravagances of this man who is both tortured and torturer and – horrible, most horrible – a new equivocal rebellion on the part of that poor erring girl. The Mother is completely passive. The events of her own life and the values they assume in her eyes, her very character, are all things which are “said” by the others and which she only once contradicts, and that because the maternal instinct rises up and rebels within her to make it clear that she didn’t at all wish to abandon either the son or the husband: the Son was taken from her and the husband forced her to abandon him. She is only correcting data; she explains and knows nothing. In short, she is nature. Nature fixed in the figure of a mother. This character gave me a satisfaction of a new sort, not to be ignored. Nearly all my critics, instead of defining her, after their habit, as “unhuman” – which seems to be the peculiar and incorrigible characteristic of all my creatures without exception – had the goodness to note “with real pleasure” that at last a very human figure had emerged from my fantasy. I explain this praise to myself in the following way: since my

poor Mother is entirely limited to the natural attitude of a Mother with no possibility of free mental activity, being, that is, little more than a lump of flesh completely alive in all its functions – procreation, lactation, caring for and loving its young – without any need therefore of exercising her brain, she realizes in her person the true and complete “human type.” That must be how it is, since in a human organism nothing seems more superfluous than the mind. But the critics have tried to get rid of the Mother with this praise without bothering to penetrate the nucleus of poetic values which the character in the play represents. A very human figure, certainly, because mindless, that is, unaware of being what she is or not caring to explain it to herself. But not knowing that she is a character doesn’t prevent her from being one. That is her drama in my play. And the most living expression of it comes spurting out in her cry to the Manager who wants her to think all these things have happened already and therefore cannot now be a reason for renewed lamentations: “No, it’s happening now, it’s happening always! My torture is not a pretence, signore! I am alive and present, always, in every moment of my torture: it is renewed, alive and present, always!” This she feels, without being conscious of it, and feels it therefore as something inexplicable: but she feels it so terribly that she doesn’t think it can be something to explain either to herself or to others. She feels it and that is that. She feels it as pain, and this pain is immediate; she cries it out. Thus she reflects the growing fixity of life in a form – the same thing, which in another way, tortures the Father and the Step-Daughter. In them, mind. In her, nature. The mind rebels and, as best it may, seeks an advantage; nature, if not aroused by sensory stimuli, weeps. Conflict between life-in-movement and form is the inexorable condition not only of the mental but also of the physical order, The life which in order to exist has become fixed in our corporeal form little by little kills that form. The tears of a nature thus fixed lament the irreparable, continuous aging of our bodies. Hence the tears of the Mother are passive

and perpetual. Revealed in three faces, made significant in three distinct and simultaneous dramas, this inherent conflict finds in the play its most complete expression. More: the Mother declares also the particular value of artistic form – a form which does not delimit or destroy its own life and which life does not consume – in her cry to the Manager. If the Father and Step-Daughter began their scene a hundred thousand times in succession, always, at the appointed moment, at the instant when the life of the work of art must be expressed with that cry, it would always be heard, unaltered and unalterable in its form, not as a mechanical repetition, not as a return determined by external necessities, but on the contrary, alive every time and as new, suddenly born thus forever! embalmed alive in its incorruptible form. Hence, always, as we open the book, we shall find Francesca alive and confessing to Dante her sweet sin, and if we turn to the passage a hundred thousand times in succession, a hundred thousand times in succession Francesca will speak her words, never repeating them mechanically, but saying them as though each time were the first time with such living and sudden passion that Dante every time will turn faint. All that lives, by the fact of living, has a form, and by the same token must die – except the work of art which lives forever in so far as it is form.

The birth of a creature of human fantasy, a birth which is a step across the threshold between nothing and eternity, can also happen suddenly, occasioned by some necessity. An imagined drama needs a character who does or says a certain necessary thing; accordingly this character is born and is precisely what he had to be. In this way Madame Pace is born among the six characters and seems a miracle, even a trick, realistically portrayed on the stage. It is no trick. The birth is real. The new character is alive not because she was alive already but because she is now happily born as is required by the fact of her being a character – she is obliged to be as she is. There is a break here, a sudden change in the level of reality of the scene, because a character can be born

in this way only in the poet's fancy and not on the boards of a stage. Without anyone's noticing it, I have all of a sudden changed the scene: I have gathered it up again into my own fantasy without removing it from the spectator's eyes. That is, I have shown them. instead of the stage, my own fantasy in the act of creating – my own fantasy in the form of this same stage. The sudden and uncontrollable changing of a visual phenomenon from one level of reality to another is a miracle comparable to those of the saint who sets his own statue in motion: it is neither wood nor stone at such a moment. But the miracle is not arbitrary. The stage – a stage which accepts the fantastic reality of the six characters – is no fixed, immutable datum. Nothing in this play exists as given and preconceived. Everything is in the making, is in motion, is a sudden experiment: even the place in which this unformed life, reaching after its own form, changes and changes again contrives to shift position organically. The level of reality changes. When I had the idea of bringing Madame Pace to birth right there on the stage, I felt I could do it and I did it. Had I noticed that this birth was unhinging and silently, unnoticed, in a second, giving another shape, another reality to my scene, I certainly wouldn't have brought it about. I would have been afraid of the apparent lack of logic. And I would have committed an ill-omened assault on the beauty of my work. The fervor of my mind saved me from doing so. For, despite appearances, with their specious logic, this fantastic birth is sustained by a real necessity in mysterious, organic relation with the whole life of the work.

That someone now tells me it hasn't all the value it could have because its expression is not constructed but chaotic, because it smacks of romanticism, makes me smile.

I understand why this observation was made to me: because in this work of mine the presentation of the drama in which the six characters are involved appears tumultuous and never proceeds in an orderly manner. There is no logical development, no concatenation of the events. Very true. Had I hunted it with a lamp I couldn't have found a more disordered,

crazy, arbitrary, complicated, in short, romantic way of presenting "the drama in which the six characters are involved." Very true. But I have not presented that drama. I have presented another – and I won't undertake to say again what! – in which, among the many fine things that everyone, according to his tastes, can find, there is a discreet satire on romantic procedures: in the six characters thus excited to the point where they stifle themselves in the roles which each of them plays in a certain drama while I present them as characters in another play which they don't know and don't suspect the existence of, so that this inflammation of their passions – which belongs to the realm of romantic procedures – is humorously "placed," located in the void. And the drama of the six characters presented not as it would have been organized by my fantasy had it been accepted but in this way, as a rejected drama, could not exist in the work except as a "situation," with some little development, and could not come out except in indications, stormily, disorderedly, in violent foreshortenings, in a chaotic interrupted, manner: continually sidetracked, contradicted (by one of its characters), denied, and (by two others) not even seen.

There is a character indeed – he who denies the drama which makes him a character, the Son – who draws all his importance and value from being a character not of the comedy in the making – which as such hardly appears – but from the presentation that I made of it. In short, he is the only one who lives solely as "a character in search of an author" – inasmuch as the author he seeks is not a dramatic author. Even this could not be otherwise. The character's attitude is an organic product of my conception, and it is logical that in the situation it should produce greater confusion and disorder and another element of romantic contrast.

But I had precisely to present this organic and natural chaos. And to present a chaos is not at all to present chaotically, that is, romantically. That my presentation is the reverse of confused, that it is quite simple, clear, and orderly, is proved by the clarity which the intrigue, the characters, the

fantastic and realistic, dramatic and comic levels of the work have had for every public in the world and by the way in which, for those with more searching vision, the unusual values enclosed within it come out.

Great is the confusion of tongues among men if criticisms thus made find words for their expression. No less great than this confusion is the intimate law of order which, obeyed in all points, makes this work of mine classical and typical and at its catastrophic close forbids the use of words. Though the audience eventually understands that one does not create life by artifice and that the drama of the six characters cannot be presented without an author to give them value with his spirit, the Manager remains vulgarly anxious to know how the thing turned out, and the "ending" is remembered by the Son in its sequence of actual moments, but without any sense and therefore not needing a human voice for its expression. It happens stupidly, uselessly, with the going-off of a mechanical weapon on stage. It breaks up and disperses the sterile experiment of the characters and the actors, which has apparently been made without the assistance of the poet. The poet, unknown to them, as if looking on at a distance during the whole period of the experiment, was at the same time busy creating – with it and of it – his own play.

**1921 – Six characters in search of an author**

**A comedy in the making in three acts**

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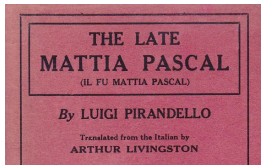
**[Act III](#)**

**In Italiano – [Sei personaggi in cerca d'autore](#)**

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Pirandello in English





### 1904 – The Late Mattia Pascal

What author will be able to say how and why a character was born in his fantasy? The mystery of artistic creation is the same...



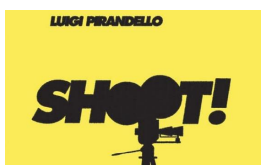
### 1909 – The light of the house opposite (Il lume dell'altra casa)

It happened one evening, one Sunday, when he had just come in from a long walk. Tullio Buti had taken that bedroom two months or...



### 1910 – Sicilian limes (Lumie di Sicilia) – Drama in one act

Time and circumstances can change your loved one to the point of becoming other than what he was: painfully labile and changeable reveals the object...



### 1915/1925 – Shoot! (The Notebooks of Serafino Gubbio, Cinematograph Operator)

Based on the absurdist journals of fictional Italian camera operator Serafino Gubbio, Shoot! documents the infancy of film in Europe-complete with proto-divas, laughable production schedules,...



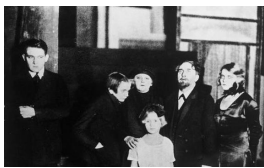
### 1917 – Right you are! (If you think so) – Drama in three acts

In Right you are, seven characters—he liked to deploy more than the customary two or three on stage at a time—seven respectable, middle-class types in...



### 1918 – War (Quando si comprende)

“War” by Luigi Pirandello focusses on the real problems of ordinary people, which makes this story relatable to realism. Realism is present in this story...



### 1921 – Six characters in search of an author

A comedy in the making in three acts. Six Characters in Search of an Author created Luigi Pirandello’s international reputation in the 1920s and is...



### 1922 – Henry IV – Drama in three acts

Henry IV is a man who went mad after being knocked off his horse during a masquerade. At the time he was playing the part...



### [Pirandello in English – Introduction](#)

Luigi Pirandello was born in Caos, near Girgenti, on the island of Sicily, which was to be the inspiration of his writings. "I am a...

Se vuoi contribuire, invia il tuo materiale, specificando se e come vuoi essere citato a [collabora@pirandelloweb.com](mailto:collabora@pirandelloweb.com)

[ShakespeareItalia](#)