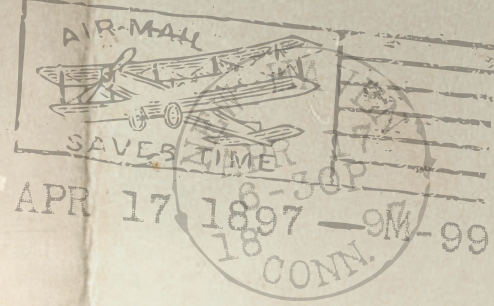


WILDER  
125



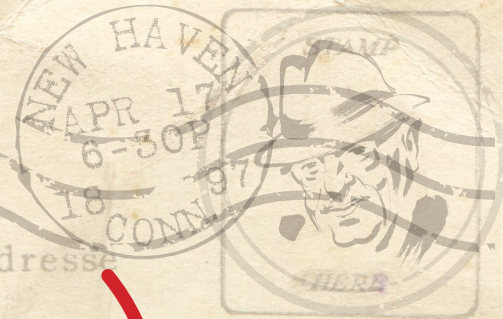
POST CARD





# Celebrating 125 years of

Thornton Wilder



**Against the backdrop of the cosmos, Thornton Wilder celebrated the individual human heart.**

His plays, novels, and essays offer one of world literature's finest treatments of our loves, hopes, struggles, and dreams. On the 125th anniversary of his birth, we honor his compassion, his understanding, and his radical imagination, which have opened doors for generations of artists to come.

[thorntonwilder.com](http://thorntonwilder.com) | [wilder125.com](http://wilder125.com)



OUR TOWN Quoted from T.W.:

The play ~~is~~ is an attempt to find a value above all price for the smallest events in our daily life.

But that is about. The generations of men follow upon one another in apparently endless repetition. They are born; they grow up; they marry; they have children; they die. Where shall we seek a "value above all price" in these recurrent situations?

**On the stage  
it is always now.**

---

THORNTON WILDER  
SOME THOUGHTS ON PLAYWRITING, 1941



I think of my work as being French in form and manners (Saint-Simon and La Bruyère); German in feeling (Bach and Beethoven); and American in eagerness.

— Thornton Wilder, 1929

**April 17, 1897**

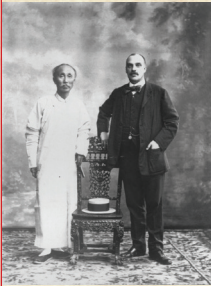


Born in Madison, Wisconsin. Twin brother dies at birth, leaving haunting presence throughout his life. Father is a journalist, orator, and diplomat. Mother is passionate about languages and the arts. One of five siblings, two boys and three girls. Four become writers and one a scientist.

**1906-10**

Family moves to Hong Kong where father is appointed U.S. Consul General. Seeking better schooling, mother and

children return within months to the United States, settling in Berkeley California. Wilder attends public schools. Studies piano and violin, sings in choirs. Haunts Greek Theatre in the Berkeley Hills.



**1910-11**

Father, promoted to Consularship in Shanghai, attempts to reunite family in China. Mother soon moves to Italy with younger children. Wilder attends China

Inland Mission (boarding) School in Chefoo (now Yantai), Northern China. Recollections of poverty and cholera epidemic beyond school walls remain indelible memories throughout his life.

**1912-15**

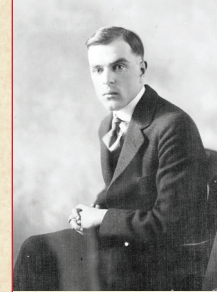
Attends Thacher (boarding) School in Ojai, California for one year. Stages and stars in his first known play, *The Russian Princess*.



Returns home to family in Berkeley (father still posted in China). Attends Berkeley High School where active in multiple dramatic groups. Attending local theaters and spending time in university library. Begins writing disciplined 3-minute plays for 3 actors (“playlets”). Graduates from Berkeley High School in 1915.

**1915-17**

Two happy years at Oberlin College. Publishes five playlets, among other writings. Studies with a professor of English who encourages a gratefully acknowledged lifelong passion for classical literature. During summers, father, worried



about the long-term prospects of his aesthetically-minded son, arranges “shirtsleeve” jobs on farms in California, Kentucky, Vermont, and Massachusetts. Wilder will come to deeply appreciate these experiences as part of his education.

**1917-20**

Having permitted his artistic passions to distract him from his studies, Wilder must repeat sophomore year.

Spends three years at Yale, amasses publications, among them eleven playlets and a full-length play, *The Trumpet Shall Sound* (produced off-Broadway in 1926). Wins prizes for fiction and drama. Writes drama criticism for important Boston paper. Majors in English and minors in Latin.

**1918**

Spends three months in the U.S. Army stationed at Ft. Adams, Newport, Rhode Island (“rising by sheer genius to the rank of Corporal”). Stay inspires a lifelong passion for Newport celebrated in last novel, *Theophilus North* (1973).



4 WEST 43<sup>RD</sup> STREET  
NEW YORK

Noon Jan 22 1939



**We can only be said to be  
alive in those moments  
when our hearts are  
conscious of our treasure.**

---

THORNTON WILDER  
THE WOMAN OF ANDROS, 1930



I seem to be living in Italy for the sole purpose of receiving the confidence of ladies in distress. The tales of woe, broken engagements, insult, and injury I've had to listen to from grande dame to servant-girl would freeze your spine. There's something in the air over here: everyone is unhappily in love every minute of their lives. — *Wilder to his sister, Isabel, April 4, 1921*

### 1920-21

To improve credentials for possibly teaching Latin, parents arrange an eight-month residency at the American Academy in Rome. Arrives in Rome in November 1920 having written a play along the way (*The Villa Rahbani*, produced for the first time in Naples in 2018). In addition to attending AAR lectures and field archeology events, spends busy weeks exploring the Eternal City



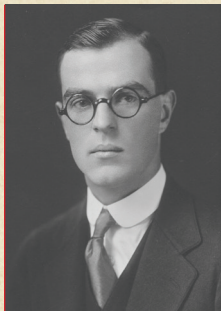
and attending theater, music, and social events of all kinds. Stay in Rome proves significant experience that resonates far into his future as a writer.

### 1921

Visits Paris in late spring and summer where, inspired by experiences in Rome, he begins first novel (*The Cabala*) in a cheap Left Bank hotel. Receives offer to teach French and handle dormitory duties at The Lawrenceville School, a boarding school for boys in New Jersey. Returns from Europe to a much-needed life experience — a job!

### 1921-25

Enjoys life as a busy French teacher and



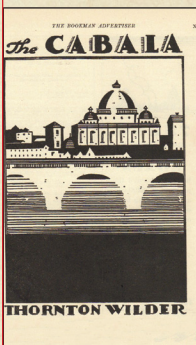
dorm master. Writing *The Cabala* in evenings. Spends free moments in the nearby Princeton Library and attends theater from Philadelphia to New York. In summer of 1924, makes his first visit to the MacDowell Colony, a writers' retreat in Peterborough, New Hampshire, where he would return some 10 times throughout his career.

### 1925

New York publishing firm, A & C Boni offers to publish *The Cabala* based on a partial manuscript. The now 28-year-old Wilder combines fulltime graduate studies in French literature at Princeton with completing novel.

### 1926

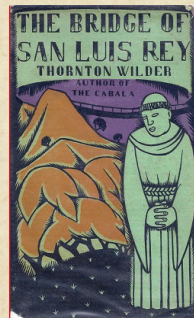
*The Cabala* is published to critical acclaim in the U.S. and England.



Receives M.A. from Princeton. Richard Bole-slowski, who introduced the Stanislavsky method in the U.S., directs *The Trumpet Shall Sound* in repertory in New York City's innovative American Laboratory Theatre and School (the "Lab"). Play was a mixed success.

### 1927-28

Returns to Lawrenceville one last time. Becomes overnight literary sensation with publication of *The Bridge of San Luis Rey*. Wins Pulitzer Prize. Elected to American Academy of Arts and Letters (Institute). Now moving among important artistic circles. Becomes friend of producer-director



Jed Harris. Publishes first book of plays, *The Angel That Troubled The Waters And Other Plays*, composed of playlets.

### 1929

Gives first of 144 professionally managed lectures throughout the country. These addresses reveal him as erudite and a wonderfully entertaining speaker. (Contract not fulfilled until early 1937.) Now traveling abroad.



**Many persons are  
at their most amiable  
when saying goodbye.**

---

THORNTON WILDER  
THE EIGHTH DAY, 1957

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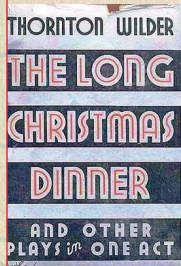
My life has variety. The other night I had supper (4 AM) as the guest of Jack McGurn (Capone's chief representative) and Sam (Hunt) the golf bag killer. Tonight I dine at Mrs. Rockefeller McCormick's off the gold plate that Napoleon gave Josephine. Variety, variety.

— Wilder to his attorney January 18, 1932, about life in Chicago

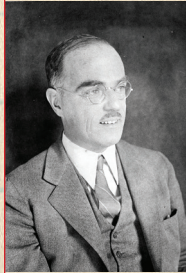
**1930**  
Accepts part-time position at the University of Chicago teaching lecture class on Classics in Translation and a seminar on Composition. (Holds position until 1936 and in 1940/1941.) Publishes *The Woman of Andros*, third best-selling novel in 1930. In June, family moves into Hamden, CT home — “The House *The Bridge Built*,” now his legal address and base to which he returns for a part of each year. *Bridge* also pays for a grand piano and Wilder's first car.

**1931**  
*The Long Christmas Dinner and Other Plays in One Act*, six one-acts, published in both trade and expensive “boxed”

editions. Plays celebrate different theatrical forms, among them, classic, tragedy, boulevard humor and farce. All receive world premieres on campus stages in New Haven, Chicago and Yellow Springs, Ohio. Some, including *The Happy Journey to Trenton and Camden*, *The Long Christmas Dinner* and *Queens of France*, are soon performed by a growing number of amateur theatrical groups across the country.



**1932**  
Adapts Ottó Indig's *The Bride of Torozko* from its German trans. for



producer Gilbert Miller (version never produced). Translates André Obey's French play, *The Rape of Lucrece*, for Katharine Cornell (success in Cleveland and Buffalo but failure on Broadway). Now writing a picaresque novel, *Heaven's My Destination*, featuring a traveling salesman named

George Brush who tries to lead a blameless life. (Wilder will later write: “George Brush—that's me.”)

**1934**  
Undertakes screenwriting assignments on several films and a never produced film treatment for *Joan of Arc*. Proves wildly popular as a personality in Hollywood. Completes *Heaven's My Destination* at Mabel Dodge Luhan's fabled ranch in Taos, New Mexico. Meets Alice B. Toklas and Gertrude Stein for first time in Chicago, becoming their lifelong friend. (Will write three introductions for Stein's works over the next thirteen years.)



**1935-36**  
*Heaven's My Destination* proves bestseller. A devoted admirer and student of the Baroque sensibility, Wilder adapts and stage directs Handel's *Xerxes*, with a part in the chorus for himself in this nationally noted University of Chicago production. Among several plays he's now writing, one, “M marries N,” the first sign of *Our Town* (phrase used by Stage Manager

in Act II). Father dies. Traveling abroad.

**1937**  
Adapts Ibsen's *A Doll's House* for Jed Harris and actress Ruth Gordon. (Sets a 144-performance Broadway record)



for the work not broken until 1997.) Serves as first American delegate to the Institute for International Cooperation in Paris; all but completes *Our Town* in late fall in Switzerland. Also working on *The Merchant of Yonkers*, a farce.



Oh, yes, - it's a risk. One may be making a great mistake But  
without risk, there is no <sup>adventure</sup> ~~adventure~~ <sup>and a great</sup> savor.  
But (intimately) remember this: The mistakes we  
make through generosity do us less harm than  
**We're all People, before we're  
anything else. People, even  
before we're artists. The role  
of being a Person is sufficient  
to have lived and died for.**

---

THORNTON WILDER  
LETTER TO HIS SISTER, ISABEL WILDER, 1937



WAS OFFERED AND TURNED DOWN SOLO JOB ON NEXT GARBO PICTURE STOP  
ROLLER SKATED WITH WALT DISNEY TAOS NEXT TUESDAY LOVE = THORNTON.

— Telegram to mother, September 8, 1934, from Hollywood

**1938**

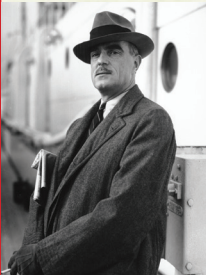
After wobbly Boston try-out, *Our Town*, directed by Jed Harris, opens with enormous success on Broadway on Feb. 4, (five weeks after *A Doll's House* opening) Runs 336 performances. Awarded Pulitzer Prize. Wilder makes his Broadway acting debut, performing role of the Stage Manager for three weeks. *The Merchant of Yonkers* opens on Broadway December 28, directed by the world-renowned Max Reinhardt. Closes after only thirty-nine performanc-



es. "Show business is funny," says Wilder.

**1939**

Extensive travel to Europe visiting people like Stein, Henry and Clare Booth Luce, and Sigmund Freud. Performs role of the Stage Manager in four different summer productions of *Our Town*. Refuses fee for extensive work on *Our*



*Town* screenplay, but receives Christmas present of a Chrysler Convertible from producer Sol

Lessor. Adapting *The Beaux' Stratagem* for Cheryl Crawford and writing major essay on the nature of playwrighting. Now deeply into decoding *Finnegans Wake*, a passion that will last for years.

**1940**

Stirred by news of the war in Europe and inspired by James Joyce, begins working on a play titled *The End of the Worlds*, which will become *The Skin of Our Teeth*.

**1941**

Puts aside work on *The Skin of Our Teeth* to travel to Columbia, Ecuador, and Peru for several months at request of the State Department's Bureau of Cultural

Affairs. Delivers lectures in Spanish. Travels to England as a delegate to a PEN conference. Experienced London blackout. Toured several bombed-out cities in Great Britain.

**1942**

Completes *The Skin of Our Teeth*. Accepted into the Army Air Force Intelligence declaring he would take "the khaki veil with an explosive cry of relief." Before reporting for duty, collaborates with Alfred Hitchcock on the screenplay for *Shadow of a Doubt*.



After complicated try-outs in three cities, *Skin*, directed by Elia Kazan, opens successfully on Broadway November 18.



**1943**

Receives third Pulitzer Prize for *The Skin of Our Teeth*. In April, assigned overseas duty with the intelligence section of the Twelfth Air Force in Constantine, Algeria, and later Algiers.

**1944**

Now Lt.Col. Wilder, posted to Caserta, Italy. While there, directs an all-military production of *Our Town*. Second film adaptation of *The Bridge of San Luis Rey* is released (third to come in 2004).



**1945**

Receives Bronze Star, returns to the United States and discharged in May. Puts *The Alcestiad* aside to begin novel *The Ides of March*.



**Anyway: what's life if  
it isn't risk, venture,  
taxes on the willpower,  
diversity, and fun?**

---

THORNTON WILDER  
LETTER TO ALEXANDER WOOLLCOTT, JULY 1938



The novelist must be more interested in human beings than in forming generalized ideas about human beings; and he must believe profoundly in the principle of freedom in the life of the human mind.— *Thornton Wilder, on receiving Gold Medal for Fiction, American Academy of Arts and Letters, 1952*

**1946**  
Meets Jean-Paul Sartre at Yale who asks him to translate his play, *Morts sans sépulture*. Mother dies on June 29. Receives Order of the British Empire (O.B.E.) for wartime service.

**1947**  
Spends a month in Mexico and moves on to Florida, finishing *The Ides of March*.

**1948**  
Consults in London on Laurence Olivier's



production of *The Skin of Our Teeth* starring Vivien Leigh. *The Ides of March* is a publishing success and selected for Book of the Month Club. Plays Mr. Antrobus and the Stage Manager in summer-stock productions of *The Skin of Our Teeth* and *Our Town*. Now deeply into Lope de Vega scholarship. Lectures in German universities. His translation of *Morts sans sépulture*, produced off-Broadway as *The Victors*, opens to mixed reviews.



**1949**  
Indebted to Existentialism (among many sources), begins *The Emporium*, a major play he will never complete. Visits Ezra Pound at St. Elizabeth's Hospital. Delivers lecture at Goethe Bicentennial at the Aspen Festival where he also translates for attending participants Albert Schweitzer in German and José Ortega y Gasset in Spanish.

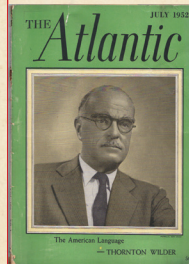
**1950**  
Accepts Charles Eliot Norton Professorship of Poetry at Harvard for 1950-1951 academic year. Position requires six public lectures, delivered and published. Lectures on Thoreau, Poe, Melville, Dickenson, and Whitman in series titled,

"The American Characteristics in Classic American Literature." Following the death of F. O. Matthiessen, he also steps in to teach large Harvard lecture course. Accepts invitations for lectures, talks, and meeting with students and groups throughout Boston area.

**1951**  
Collapses from exhaustion and hospitalized for several weeks. Resumes lighter schedule. Gives the Harvard Alumni Association's Commencement Address. New hobby: reading sheet music. Calls Harvard experience the hardest year of his life.

**1952**  
Awarded the Gold Med-

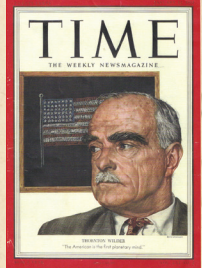
al for Fiction from The American Academy of Arts and Letters. Travels to Paris to meet with Ruth Gordon and Tyrone Guthrie who have asked him to revise *The Merchant of Yonkers*. His photo on the cover



of *The Atlantic Monthly* is tied to publication of his three Norton lectures in that journal, the only three ever published.

**1953**  
Featured on the cover of *Time*, January 1953.

Works on *The Emporium* and revising *The Merchant of Yonkers*.



**1954**  
Directed by Tyrone Guthrie and starring Ruth Gordon, *The Merchant of Yonkers* opens successfully as *The Matchmaker* at the Edinburgh Festival, and then in London. Continues work on *The Alcesteiad*, which he describes "a humdinger—the true extension of the *Our Town-Skin* line."



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257

called WOOD

# Literature has always more resembled a torch race than a furious dispute among heirs.

---

THORNTON WILDER  
PREFACE TO THREE PLAYS, 1957



Ma, I don't want to grow old. Why's everybody pushing me so?

— *George Gibbs to his mother, Our Town, Act II*

### 1955-56

*The Alcestiad* opens at the Edinburgh Festival directed by Guthrie, starring Irene Worth, to generally negative reviews. Wilder begins collaborating with American composer Louise Talma on a grand opera based on *The Alcestiad*. After a smash-hit run in London, *Matchmaker* sets a Wilder Broadway record of 486 performances. Wilder travels to different continents to work and “regenerate.”

### 1957

Travels to Europe—to Brussels to see *The Matchmaker* performed in French; to Bonn where he is inducted into the Orden Pour le Mérite für Wissenschaften und Künste; to

Switzerland for rehearsals of a German-language production of *The Alcestiad* which was well-received in Zurich and soon performed widely throughout Germany. Three one-act plays, *The Happy Journey to Trenton and Camden*, and two new ones, *Bernice* and *The Wreck on the Five-Twenty-Five* performed at new Congress Hall in West Berlin. Becomes the first American to receive the German Booksellers Peace Prize in Frankfurt. Delivers address, “Culture in a Democracy,” in German to audience of more than two thousand.

### 1958

Launches two cycles of one-act plays, *The*

*Seven Ages of Man* and *The Seven Deadly Sins*, for the Arena Stage. Paramount Pictures releases *The Matchmaker* starring Shirley Booth, Anthony Perkins, and Shirley MacLaine.



### 1959

Spends part of year in Europe, writing. Plays Stage Manager in *Our Town* at Williamstown, MA, his final appearance as an actor.



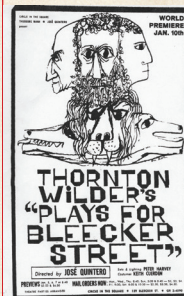
### 1960-61

Works on his *Ages and Sins* cycles. Adapts *The Long Christmas Dinner* as a one-act opera for composer Paul Hindemith. Work premiered successfully in Mannheim, West Germany, in December 1961. (Opera continues to be performed.)

### 1962-64

*Plays for Bleecker Street*, composed of one *Sin* and two *Ages* (*Someone from Assisi*, *Infancy*,

and *Childhood*) opens with success off-Broad-



way. The potentially historic Wilder-Talma grand opera based on *The Alcestiad* with soprano Inge Borkh in title role opens in Frankfurt to 20-minute ovation but critical disdain for its serial music -- and remains unknown work. Presents “An Evening with Thornton Wilder,” a Kennedy cabinet-sponsored major cultural event in Wash-

ington, D.C. Exhausted, departs for the Arizona desert in May 1962. Car breaks down in Douglas, AZ, where he remains without phone for 20 months. Begins writing *The Eighth Day*, first novel in fifteen years. Leaves Douglas to accept the Presidential Medal of Freedom. *Hello, Dolly!* adapted



from *The Matchmaker*, opens on Broadway. Wins 10 Tony Awards including Best Musical, a record for the next 37 years.



Money ... is like manure;  
it's not worth a thing  
unless it's spread  
about encouraging  
young things to grow.

---

THORNTON WILDER  
DOLLY LEVI, THE MATCHMAKER, ACT IV, 1954



Imagination draws on memory. Memory and imagination combined can stage a Servants' Ball or even write a book, if that's what they want to do. — *Concluding lines of Theophilus North, 1973*

**1965**

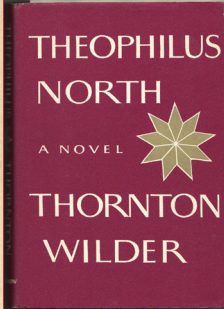
Continues to work almost exclusively on *The Eighth Day*. Lady Bird Johnson awards him National Book Committee's first Medal for Literature.

**1967**

*The Eighth Day*, Wilder's epic novel, published to enormous critical and popular acclaim. Receives the National Book Award for Fiction.

**1968**

Travels often, with visits to Paris, Munich, Milan, Venice, Zurich, Cannes, Florida, New York and Martha's Vineyard where he now has a house but only stays "out of season." Suffering circulatory, eye, and hearing problems.



**1972-73**

Drawing on his many visits to Newport, Rhode Island, writes, in a single year, his semi-autobiographical final novel, *Theophilus North*.

**1973-74**

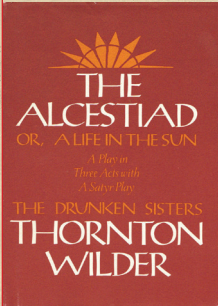
*Theophilus North* is published and becomes a bestseller. Continues to travel but spends most of his time closer to Hamden home.

**1975**

Wilder dies during an afternoon's nap at home in Hamden, Connecticut on December 7.

**1977**

*The Alcestiad* and its satyr play, *The Drunken Sisters*, published together by Harper & Row.



**1979**

*American Characteristics and Other Essays* published by Harper & Row.

**1980**

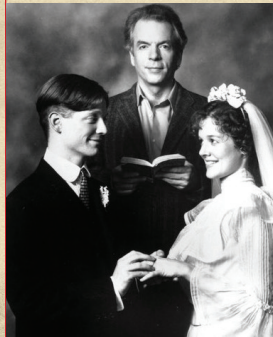
Amos N. Wilder publishes *Thornton Wilder and His Public*.

**1985**

*The Journals of Thornton Wilder, 1939-1961*, published by Yale University Press.

**1986**

Thornton Wilder Writing Competition established at Hamden Public Library.



**1989**

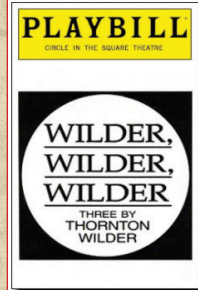
*Our Town* opens on Broadway at Lincoln Center Theater starring Spalding Gray; Tony Award for Best Revival of a Play.

**1992**

*Conversations with Thornton Wilder* edited by Jackson R. Bryer published by University Press of Mississippi.

**1993**

Wilder, Wilder, Wilder featuring *The Happy Journey to Trenton and Camden*, *The Long Christmas Dinner*, and *Pullman Car Hiawatha* opens at Circle in the Square; *Thornton Wilder, a Reference Guide 1926-1990*, Claudette Walsh, published by G.K. Hall & Co.



**1995**

Wilder's sister Isabel dies; Tappan Wilder becomes his uncle's literary executor; release of six previously unpublished one act plays: *Cement Hands*, *The Wreck on the Five-Twenty-Five*, *Bernice*, *In Shakespeare and the Bible*, *Youth*, and *The Rivers Under the Earth*.



**The gift to the public of laughter without malice is one of the most useful things a man can do. Anyone can make a comedy which is cruel. It is hard to make a comedy that is kind. To give a fellow a feeling between the young and the old — that is art.**

---

THORNTON WILDER

NEW YORK JOURNAL-AMERICAN INTERVIEW, AUGUST 8, 1958



Wilder took the given and raised it to the higher power of reflection. And he did it the hard way: by telling the truth. — *J.D. McClatchy, The New York Times, April 13, 1997*

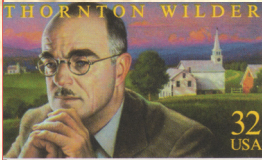
**1996**

*The Letters of Gertrude Stein and Thornton Wilder*, Edited by Edward M. Burns and Ulla E. Dydo with William Rice, published by Yale University Press.

**1997**

Centenary of Wilder's birth. Kevin Kline stars in premiere reading of *Cement Hands* in New York; World premiere of four one-acts directed by Tazewell Thompson at Actors Theatre of Louisville; TCG publishes

Wilder's one-acts in *The Collected Short Plays of Thornton Wilder* Volume 1; U.S. Postal Service issues Wilder stamp in Thornton



Wilder Hall, Hamden Public Library. Carol Channing performs first lick. Second day celebration in Madison, WI.

**1998**

TCG publishes *The Collected Short Plays of Thornton Wilder* Volume 2, containing 17 playlets, *The Alcestiad*, and scenes from Wilder's unfinished play, *The Emporium*.

**1999**

*Thornton Wilder: New Essays*, edited by Martin Blank, Dalma Brunauer, & David Garrett Izzo published by Locust Hill Press.

**2000**

The Thornton Wilder Society established.

**2001**

*A Tour of the Darkling Plain: The Finnegans Wake Letters of Thornton Wilder and Adaline Glasheen* published by University College Dublin Press.

**2003**

All of Wilder's novels back in print published by HarperCollins; *Our Town*, starring Paul Newman, opens on Broadway; Matthew Burnett's stage adapta-

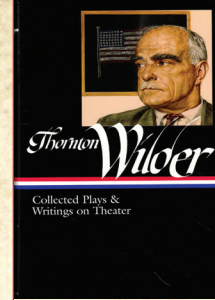
tion of *Theophilus North* opens in joint premiere by Arena Stage and the Geva Theatre Center.

**2006**

*The Our Town* opera, composed by Ned Rorem with libretto by J.D. McClatchy premieres at Indiana University on Feb 25. *The Beaux' Stratagem* opens at The Shakespeare Theatre in Washington, D.C., Ken Ludwig's completion of Thornton Wilder's adaptation.

**2007-11**

The Library of America publishes Wilder's drama, fiction, and essays in three volumes edited by J. D. McClatchy: *Thornton Wilder: Collected Plays & Writings on Theater* (2007); *The*



*Bridge of San Luis Rey and Other Novels 1926-1948* (2009); *The Eighth Day*, *Theophilus North* and *Autobiographical Writings* (2011).

**2008**

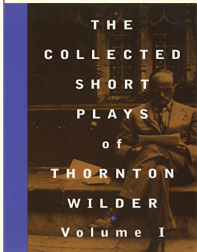
*The Selected Letters of Thornton Wilder*, Edited by Robin G. Wilder & Jackson R. Bryer published by HarperCollins. Wilder Society gives its first Thornton Wilder Prize to Russell Banks.

**2009**

The American Academy of Arts and Letters bestows first biennial Thornton Wilder Prize for Translation; *Our Town* opens off-Broadway, directed by and



starring David Cromer. Becomes the longest running production of the play in its history. In addition to Cromer, other notable actors who perform the role of Stage Manager during the run include Helen Hunt, Michael McKean, Jason Butler Harner, Stephen Kunken and Michael Shannon.





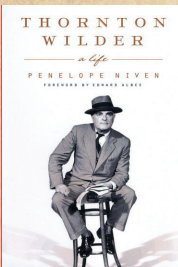
**Where there is  
an unknowable,  
there is a promise.**

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**THORNTON WILDER  
THE IDES OF MARCH, 1948**



Wilder leaves you feeling that you haven't just watched a show. With the actors and other playgoers, you've tried to make a little better sense of the funny, scary, bewildering business of being alive. — *Jeremy McCarter, The New York Times, April 1, 2007*



**2012**  
*Thornton Wilder: A Life*, by Penelope Niven, definitive biography, published by Harper-Collins.

**2013**  
*Thornton Wilder: New Perspectives*, edited by Lincoln Konkle and Jackson R. Bryer, published by Northwestern University Press.

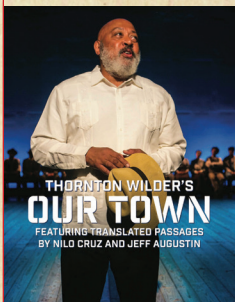
**2016**  
Wilder's adapted version of *A Doll's House* published by TCG Press.

**2017**  
*Hello, Dolly!* revived on Broadway starring Bette Midler and Bernadette Peters; first multilingual production of *Our Town* premieres at Miami New Drama. Completion of Samuel French/Concord Theatricals reissue of all acting editions, including Wilder's definitive *Our Town*.



**2018-19**  
David Greenspan's stage adaptation of *The Bridge of San Luis Rey* premieres at Two River Theater and Miami

New Drama; *Thornton Wilder in Collaboration*, essays Edited by Jackson R. Bryer, Judith P. Hallett and Edyta K. Oczkowicz, published Cambridge Scholars Publishing.



**2020**  
*Our Town* (multilingual) acting edition published by Samuel French/Concord Theatricals.

**2022**  
HarperCollins completes the Thornton

Wilder Library edition of Wilder's seven novels and three major plays. Greenspan's adaptation of *The Bridge of San Luis Rey*, published by Concord Theatricals. *The Skin of Our Teeth* opens on Broadway directed by Lileana Blain-Cruz.

**2022-23**  
Celebration of Thornton Wilder's 125th birthday.

