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STUDIES IN CONTEMPORARY DRAMA ✓

✓ Prepared by S. Marion Tucker, president of the New York Drama League, for the Department of Drama, General Federation of Women's Clubs.

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STUDIES IN CONTEMPORARY DRAMA

A DISCUSSION OF SOME REPRESENTATIVE PLAYS OF LEADING MODERN DRAMATISTS; WHAT THEY SAY AND HOW THEY SAY IT.

THE UNITY OF CONTEMPORARY DRAMA

While the drama of each country has its special characteristics, and each dramatist has his own peculiarities, contemporary drama as a whole shows remarkable unity both of form and subject-matter. In general, the same types of plays, methods of technique, points of view, and even the very same themes, are to be found all over Europe and America. For this reason, a convenient method of study is to consider contemporary drama as a whole. The field is so vast and the product so complex, that no course of study could hope to indicate more than a few of its aspects. The present course is simply suggestive; it leaves much untouched, and even within its own limits leaves much to be desired.

THE DRAMA AS LITERATURE

There is of course no essential connection between the "drama" and "literature." Literature implies words, at least, but we may have a play even without words, that is, a pantomime. Again, a play may be effective upon the stage, yet possess no literary merit whatever. A play becomes literature just as does any other piece of writing, by truth of content or by beauty of style, or by both. On the other hand, a piece may be written in "dramatic" form yet may not be a play at all; it is certainly not a play unless it possesses qualities that fit it for the stage. The great plays are those which do possess such qualities and which possess literary merit as well. These, very few in number compared with the total product, constitute what is termed "dramatic literature." The merely academic, "literary," study of a play can never be entirely satisfactory; a play does not really live and fulfil its function until it is presented "in a theatre, by actors, before an audience." Yet, if one cannot see and hear great plays, the next best thing is to read and discuss them.

WHAT IS A PLAY?

"A play is any presentation of human life by human interpreters on a stage in a theatre before a representative audience. The play intrinsi-

cally, and its representation by the interpreters, must be so effective, interesting, and moving as to induce the normal individual in appreciable numbers to make a sacrifice of money and time, either one or both, for the privilege of witnessing its performance. The subject of a play may be chosen from life on the normal plane of human experience or the higher plane of fantasy and imagination. Both the action and the characters of the play may be dynamic, static, or passive. By action is designated every exhibition of relative mobility in the characters themselves, whether corporeal or spiritual, relative to the process of elucidation and exposition of the play; as well as all events, explicit or implicit, in the outer world of deed or the inner life of thought, present or antecedent, which directly affect the destinies of the characters, immediately or ultimately. The characters may be evolutonal, static, or mechanical—ranging from the higher forms of tragedy, comedy, tragi-comedy through all forms of the play down to the lower species of melodrama, farce, and pantomime." Henderson, *The Changing Drama*, p.180-181.

METHOD OF THE COURSE

1. Some twenty plays will be read, and will then be discussed by the Club in general. These plays are representative of (a) various countries and (b) of various methods of approach and treatment, and various kinds of subject-matter and technik. For convenience as many as are practicable of the plays are chosen from Dickinson's "Chief Contemporary Dramatists."

2. The program in many cases provides for a brief introductory talk or paper on the type of play under discussion. These introductions should not exceed fifteen minutes and many of them may be given in ten, or even in five, minutes. They should be very clear and very brief. Material for some of them may be found under the appropriate chapter headings in Chandler's **Aspects of Modern Drama**, a book to which the present course is indebted for many suggestions.

3. In order to direct the discussion to definite ends, a set of study questions is provided. These cover many important points on subject-matter and form, and are based in a general way on Matthews' **A Study of the Drama**, a book useful for this course.

4. Members of the Club should read as many plays as possible in addition to those named for discussion. The value of the present course depends largely upon the number of plays read. Plays may be read very rapidly, and they soon prove to be both more interesting and more suggestive than fiction. Under each type of play in this program, will be found various plays suggested as parallel reading and the list at the end provides others.

5. **Read the plays themselves;** do not read criticism, at least not at

first. A first-hand knowledge only is valuable.

6. The discussion of the plays should be conducted by the members of the club, a different leader being appointed for each play.

I. NATURALISM:

MAN AS THE PRODUCT OF NATURAL AND SOCIAL FORCES

"Naturalism" shows man as the product of heredity and environment; presents photographic reproductions of life, without retouching or toning down; any without attempt to prove any thesis or solve any problem. It aims to be absolutely objective, without any indication of the author's point of view, sympathies or convictions. It seems to prefer to picture the life of the lower orders; its characters are often crude, elemental, sometimes brutal; its dialogue professes to reproduce that of real life. It represents an extreme reaction from the unreal, insincere, theatricalism of the past. It merges into "realism," and there is no strict dividing line between the two. It is more characteristic of the drama of Russia and of Germany than of the South of Europe or of Great Britain and America. Hauptmann is perhaps the greatest of the "naturalists." (Consult Chandler, ch. II, and Henderson, ch. V.)

1. Discussion of Hauptmann's tragedy "The Weavers." one of the most celebrated modern plays, which shows a class oppressed by social conditions—a study in poverty and revolt; plot is here subordinate to setting, but each one of the five acts adds something to the development of the action, which crashes into tragedy at the close. Interest centers not in individuals but in the real protagonist of the play—the Mob. Seemingly careless in technique, "The Weavers" is really constructed with the highest dramaturgic skill. (Questions 4(c), (d), (e); 7, 8.) Compare Andrieu's "Savva"; Beeque's "The Vultures"; Gorky's "The Lower Depths"; Lawrence's "The Widowing of Mrs. Holroyd"; Massfield's "The Tragedy of Nan"; Strindberg's "Miss Julia"; Tolstoi's "The Power of Darkness."

II. REALISM: THE FORMAL CRITICISM OF LIFE

"Naturalism" is simply extreme "realism"; "realism," modified "naturalism"; there is no strict division between the two methods and points of view. The realist shows man in a wider and more complex milieu, but the directing and controlling social forces rather than dominated by them. The realist does more than simply reproduce life: he reconstructs it according to some preconceived plan, in order to illustrate what he conceives to be a truth, social, moral, or otherwise. He may not state, or even imply, any thesis, but his work is always more or less a criticism. He seems more artful in his technique than the naturalist, but he always aims to produce the illusion of reality.

A. PLAYS OF SOCIAL CRITICISM

1 (a) Brief statement of the purpose, subject-matter, and method of the "drama of social criticism"; its universal prevalence, etc. See Chandler, ch. XV.

1 (b) **Marriage as a Social Institution.** Discussion of Barker's "The Madras House," a comedy which presents various phases of married life and of the "woman question"; an example of the discursive drama, loose in structure, of little action, relying for its effects upon subtle characterization and dialogue; perhaps too purely intellectual for complete success upon the stage. (Questions 3, 4c, 4f, 8, 9.) Compare Brioux's "The Three Daughters of M. Dupont"; Shaw's "Getting Married."

2. **Parenthood as a Social Factor**; Parenthood without Marriage: Discussion of Suderman's "Magda," the masterpiece of an expert technician; one of the most widely known of modern plays, which shows a woman who claims the right of motherhood without marriage, in defiance of custom and convention and shows, too, the conflict between the older and the younger generation. (Questions 3, 4c, 4d, 7.) Compare Bergstrom's "Karen Borneman"; Barker's "Waste"; Brioux's "Maternity."

3. **Divorce:** Discussion of Hervien's "The Labyrinth," the tragedy of a woman, divorced and re-married, involved in a disastrous and seemingly inevitable conflict; an adroitly constructed play, with a powerful dramatic struggle. (Question 3, 4a, 4d, 7.) Compare Mitchells' "The New York Idea"; Strindberg's "Creditors" and "The Link"; Tolstoy's "The Man Who was Dead"; Riva's "The Claws."

4. **Sex Morality; the "Double Standard":** Discussion of Bjornson's "The Gauntlet," a plea for the abolition of the "double standard"; a fine play, but one too obviously built to prove a thesis. (Questions 2, 3, 4d, 5, 9.) Compare Ervine's "The Magnanimous Lover"; Galsworthy's "The Eldest Son"; Houghton's "Hindle Wakes"; Jones's "The Hypocrites"; all four on one special phase of this topic.

5. **The "Woman with a Past" and the "Woman with a Present":** Discussion of Pinero's "The Second Mrs. Tanqueray," a tragic "problem" play, which proves nothing, since accident determines the issue; among the early English plays to treat a social question with seriousness; has held its own upon the stage through its clever technique now somewhat antiquated. (Questions 3, 4a, 7, 8, 9.) Compare plays named under 3; also Galsworthy's "The Fugitive" Ibsen's "The Wild Duck"; Jones' "Mrs. Dane's Defense"; Pinero's "Iris"; Sudermann's "The Joy of Living."

6. **Labor and Capital; Social Justice:** Discussion of Galsworthy's "Strife," which shows two great forces in conflict, personified in two human figures; masterly in technique and characterization, but ineffective on the stage in that the author's point of view is so impartial and detached as to give the audience no opportunity to "take sides." (Ques-

tions 3, 4d, 7, 8.) Compare Bergstrom's "Lynngaard and Co."; Francis' "Change".

7. **The Law:** Discussion of Brioux's "The Red Robe," a terrific indictment of the French judicial system; so admirable in technique as to repay minute study; a great social play in which the thesis is not obtruded but grows naturally out of the action. (Questions 3, 4a, 4d, 9.) Compare Galsworthy's "Justice" and "The Silver Box."

8. **Poverty, Philanthropy:** Shaw's "Major Barbara"; Galsworthy's "The Pigeon," and plays under 7; for **Yellow-Journalism**, Bennett's "What the Public Wants and Fagan's "The Earth."

B. PLAYS OF DOMESTIC LIFE

1. **The Family as a Whole, Its Final Ruin or Its Regeneration:** Discussion of Tchekhov's "The Cherry Orchard," which shows an aristocratic but degenerate Russian family losing property and position and supplanted by the new order; a play characteristic of Russian drama in its subtle characterization, half lights, and suggestiveness. (Questions 1, 4b, 4e, 7..) Compare Barker's "The Voysey Inheritance" and "The Madras House"; Becque's "The Vultures"; Bjornson's "Bankruptcy"; Giacosa's "Like Falling Leaves"; Pinero's "The Thunderbolt."

2. **Relations Between Parent and Child:** Discussion of Hervieu's "The Trail of the Torch," which shows a woman torn by the conflict of duties toward her mother and her daughter, the struggle between the generations; an impressive play in which the problem is almost too nicely worked out to be quite convincing. (Questions 4, 5, 7.) Compare Bennett and Knoblauch's "Milestones"; Galsworthy's "Joy"; Houghton's "The Second Generation"; Sowerby's "Rutherford and Son."

3. **Parenthood as a domestic problem; heredity, etc.:** Discussion of Strindberg's "The Father," a naturalistic tragedy of family life, in which husband and wife fight for control of the child: abnormal, perhaps brutal, as the picture of a woman obsessed by "sex hatred" and determination to rule at any cost; remarkable for its technique. (Questions 3, 4d, 5, 8.) Compare Hauptmann's "The Rats"; Ibsen's "Ghosts"; Pinero's "Mid-Channel."

4. **Relations Between Husband and Wife: Marital Adjustments:** Discussion of Sudermann's "The Vale of Content," a serious play with a happy ending, which shows a wife born to superior social position adapting herself to circumstances and learning to love her husband as his character is revealed to her in the play. (Questions 2, 5, 7.) Compare Hervieu's "Know Thyself"; Moody's "The Great Divide."

5. (4 continued) Discussion of Fitch's "The Truth," an excellent comedy about a wife who habitually lies to her husband but who reforms when she finds where her habit has led her; one of the best American plays. (Questions 3, 4e, 7, 8.) Compare Chambers' "The

Tyranny of Tears"; Shaw's "Candida."

6. **Plays of Marital Disaster:** Ibsen's "Hedda Gabler"; Hauptmann's "Lonely Lives," Drayman Henschel"; Strindberg's "Comrades."

III. SATIRE

In Satire the criticism of life passes into ridicule. Satire is a point of view, a mood, which exaggerates absurdities, follies, and incongruities, so as to render them ridiculous. Satire is apt to rely less upon plot than upon more or less detached situations and clever dialogue. In almost all light comedy, even "realistic" comedy, is a hint of satire. The "high comedy" and even its lighter sister, "artificial comedy," which flourish in England but are rare in America, are the product of a highly sophisticated society, and pass easily into pure satire. Even when apparently the most frivolous satiric comedy often conceals a truth, an idea. Shaw is, of course, the greatest contemporary master of the satiric play. See Chandler, ch. XVII, for a discussion of Shaw as a satirist.

1. Discussion of Wilde's "The Importance of Being Earnest," a "comedy of wit" and in part a satire upon certain follies of English society; the most brilliant of modern English "artificial comedies"; the plot, farcical, with several irresistible situations; the dialogue, witty to the last degree; the characters mere puppets. (Questions 1a, 1c, 7, 8.) Compare Barrie's "The Admirable Crichton"; Bennett's "The Tittle"; Mitchell's "The New York Idea"; Schnitzler's "Anatol"; Shaw's "Man and Superman."

2. Discussion of Shaw's "Candida," a comedy of domestic life, perhaps Shaw's best play, in which the satire on the husband's misconception of himself is subtle and profound; a play with a distinct idea strikingly worked out. (Questions 2, 4d, 4e, 7, 8.) Compare Davies' "The Mollusc"; Hankin's "The Cassilis Engagement" and "The Charity that Began at Home"; Shaw's "Arms and the Man" and "You Never Can Tell."

IV. ROMANCE

The essence of romance lies in an attempt to escape from the limitations of reality into the world of pure imagination; romance presents the exceptional, in action and character; its speech is idealized; it is concerned less with truth of fact than with beauty or with ideal and universal truth. See Chandler, ch. III.

1. Discussion of Rostand's "Cyrano de Bergerac," one of the most celebrated of modern plays; a romance of adventure, in verse, tragic in outcome, but called by the author "a heroic comedy"; an astonishing tour-de-force of humor, wit, satire, and sentiment with an excellent theatrical situations; illogical in motivation and perhaps unsound in

characterization, but brilliant and entertaining. (Questions 1a, 1c, 7, 8.) Compare D'Annunzio's "Francesca de Rimini"; Phillips' "Paolo and Francesca"; Synge's "Deidre of the Sorrows", for other types of the romantic tragedy in verse.

2. Discussion of Maeterlinck's "Pelleas and Melisande," a romantic tragedy of young love, that employs symbolism to suggest things beyond the reach of the senses; a drama of "suggestion" rather than external action, yet with several great dramatic situations; remarkable for tragic passion, essential humanity, and beauty of speech. (Questions 1a, 4b, 4d, 6, 8.) Compare, for other types of romantic plays in prose, Barker and Housmann's "Prunella"; Dusany's "Gods of the Mountain" and "King Argimenes and the Unknown Warrior"; Synge's "Deidre of the Sorrows." See also Symbolism and Mysticism.

V. SYMBOLISM; MYSTICISM; ALLEGORY; FANTASY.

Symbolism is the suggestion of spiritual truths expressed by natural objects—symbols, which are at times of great value as a means of suggestions, and are often forceful and beautiful. Symbolism is strictly limited in its use on the stage; it is always in danger of being obscure or over-didactic, hence ineffective or tedious; it is most appropriate in romance, least so in realism. See Chandler, ch. IV.

1. Discussion of Ibsen's "The Wild Duck," perhaps his greatest play—a realistic tragedy of family life, which employs a rather obscure and misplaced symbolism, but which fortunately does not depend upon its symbolism for its effect. (Questions 4a, B, 5, 7, 8.) Compare Ibsen's "The Master Builder"; Tchekhov's "The Sea Gull".

2. Discussion of Hauptmann's "The Sunken Bell," a poetic allegory, that is, a story whose outer action hides an inner spiritual meaning, which employs symbolism rather inconsistently and obscurely, but is a great dramatic poem on a theme of fundamental truth; or a discussion of Maeterlinck's "The Blue Bird," a fairy-play allegory, and fantasy, full of symbolism. Compare Kennedy's "The Servant in the House."

3. **Mysticism: a variety of romance** leads into the realm of the transcendental or the supernatural; it uses suggestion rather than explicit statement and appeals purely to the emotions. Discussion of Yeats' "The Hour-Glass", "Shadowy Waters", "Cathleen ni Houlihan". Perhaps the finest examples of the drama of mysticism and suggestion, are Maeterlinck's "The Blind" and "The Intruder", in which external action is replaced by the subtle suggestion of emotional states. Hauptmann's "Hannele" is also a masterpiece of a different kind. Synge's "The Well of the Saints" unites naturalism and mysticism. Fairy plays, like Barrie's "Peter Pan," are akin to this kind, of which the variations are many and the examples innumerable. (Questions, 4b, 4c, 6, 8.)

4. Discussion of MacKaye's "The Scarecrow", a tragic fantasy, which uses allegory and symbolism, based on Hawthorne's story "Feathertop". This "tragedy of the ludicrous" shows how love can create a soul under the ribs of death. It is one of the finest American plays. (Questions, 1 a, 6, 7, 4 d 9.)

THE NEW DRAMA IN IRELAND

We now change our point of view and consider the drama of a single country. One of the most interesting recent developments of the drama is that in Ireland. It runs a wide gamut from the naturalism of Synge's "Riders to the Sea", through the farce-comedy of Lady Gregory's "Rising of the Moon" and the realism of Ervine's "John Ferguson," to the fantasy and mysticism of Yeats' "Hour Glass" and "Shadowy Waters". Some of these Irish plays have been mentioned under other headings, but are here brought together for convenience of study. See Chandler, ch. XI, XII.

1. Discussion of Synge's "Riders to the Sea", a tragedy of fate in one act, in which the sea itself is the real protagonist; perhaps the finest one-act play in English.

2. Discussion of Lady Gregory's "Rising of the Moon" and "The Workhouse Ward", comedies of the Irish peasantry. Compare Synge's "The Tinke's Wedding" and "The Playboy of the Western World"; Yeats' "A Pot of Broth"; Murray's "The Birthright."

3. Discussion of plays of Irish mysticism and legend, such as Yeats' "Shadowy Waters", "Land of Heart's Desire", "Cathleen ni Houlihan"; and Synge's legend "Deidre of the Sorrows".

QUESTIONS FOR DISCUSSION

(These questions apply generally to any play, but certain of them are indicated in the outline of study as especially appropriate to certain plays. To avoid monotony, the order of discussion may be constantly varied. Greater interest will be created if the questions are distributed for discussion among various members of the club.)

1a. What in general is the nature of the subject-matter? What is its source—in observation, as in "The Red Robe"? in literature, as in "Francesca da Rimini"? in imagination, as in "The Blind"? or in a combination of any or all of these?

Of what type is the play—naturalistic? realistic? etc.

1b. Is the play in the main intellectual, like "The Madras House" and "Getting Married"? or is it in the main emotional, like Maeterlinck's plays of mysticism? Does it work by means of explicit statement or by suggestion? Are points left obscure or unexplained? If so, why? Does the play instruct? does it entertain? does it annoy, bewilder?

1c. Does the play exploit a single character, like "Cyrano de Bergerac"? does it mirror a social condition, like "The Weavers"? does it simply suggest a mood, like "The Blind"? does it propound a problem, like "The Second Mrs. Tanqueray"?

2. **Theme:** Has the play a distinct theme that can be stated in so many words, as can that of "The Gauntlet" and "A Doll's House"? Has it a general idea rooted in the verities of human nature, implicit, but not stated, as that of "Cyrano"? or is it a play without any idea or theme whatsoever, like "The Importance of Being Ernest"?

3. **Thesis or Problem:** Does the play set forth a problem, ask a question, embody a thesis? If so, what is it? Is the problem a transitory or a permanent one; that is, does it abide in essential human nature, as that of "The Labyrinth," or is it the outcome of social conditions, as that of "Strife"? Is the case merely stated, as in "Justice", or is a conclusion reached, as in "The Gauntlet"? Is the play made to fit the thesis, as in "Maternity" and "The Gauntlet," or does the thesis seem to grow inevitably out of the play, as in "The Red Robe"? If the play is a study of social conditions, does the dramatist seem to know what he is talking about? Is he thoughtful, truthful, logical? Do you accept his statement, his conclusions? Is he influenced by popular prejudices? by his own prejudices? Is he behind contemporary thought? up with it? ahead of it?

4. **Action; Conflict; Crisis:** (a) Has the play a definite plot, i. e., a sequence of events showing cause and effect, as in "The Second Mrs. Tanqueray", "The Labyrinth", "Magda"? Is there more than one plot? if so, what is the interrelation of the plot? Is it structural, i. e., does one plot assist the action of the other; or is it ethical, i. e., does one plot strengthen the other by contrast, as in "The Wild Duck"? or is it both structural and ethical, as in "A Doll's House"?

(b) Is the action chiefly internal that is, psychological as in "The Cherry Orchard," or external, that is, physical? Which is the more "dramatic" kind of action?

(c) Is the play devoid of any consistent, progressive action? Is it a series of pictures and discussions, like "The Madras House"? Is it a long conversation, like "Getting Married"? Is it simply a picture, like "The Lower Depths"? Is it the mere suggestion of emotional states, culminating finally and suddenly in one definite event, as in Ibsen's plays.

(d) **Dramatic Conflict:** Does the play contain a struggle between opposing forces, i. e., between two human wills? between one will and many, as in "The Father"? between two sets of characters, as in "The Weavers" and "Strife"? Is the struggle within the man himself, between duty and inclination, as in "The Labyrinth"? Is it between the human will and organized society, as in "The Red Robe"? Is it between man and nature, as in "Riders to the Sea" and "The Good Hope"?

Does the outcome of the conflict satisfy you? is it natural, reasonable, inevitable, as in "Magda" and "The Labyrinth"? is it brought about by accident, as in "The Second Mrs. Tanqueray"? is it strained and distorted, as in "The Father"?

(e) **Crisis:** If the play has no conflict, has it a "crisis", i. e., a turning point in the lives of the characters which influences their destinies, as in "The Cherry Orchard"? Or is there neither conflict nor crisis, as in "The Madras House" and "The Pigeon"? Are such "static" plays dramatic?

(f) **The drama of discussion:** If the essence of the drama be action, then such plays as "The Madras House" and "Getting Married" are not dramas. In such plays do the mere ideas make up for the lack of action? Is the purely intellectual content too great? Can there be an intellectual "action" as legitimate and effective as the action of the ordinary plot?

5. **Structure:** Does the play present only the last scenes of a long story, as in "The Wild Duck"? If so, how is the audience told what happened before the play begins? Is this information given at first, as in "The Second Mrs. Tanqueray", or is it distributed throughout the play, as in "The Vale of Content" and "The Cherry Orchard"?

Is it only narrated or is it actually dramatized? Do the acts of the play seem to conform to any rhythm of the action, or to any development of the ideas? Does any part of the play seem unnecessary? Is there any one scene in which a climax is reached, as in Act III of "The Second Mrs. Tanqueray" and Act III of "The Red Robe"? Is the structure firm, well-knit, coherent, as in "The Red Robe", "The Father"? or is it loose, apparently disconnected, as in "The Madras House"? Does the curtain fall upon a "strong" situation, as in "The Second Mrs. Tanqueray", "The Red Robe", "The Father"; or upon a quiet scene as in "Strife", "The Cherry Orchard", "The Madras House"? Which kind of close is more effective?

6. **Setting:** Is the setting real or ideal? Is it essential to the action? Is it minutely worked-out, as in the plays of Ibsen, Galsworthy, and Barker, and made essential to the play? Is it so important as almost to be part of the action, as in "Pelleas and Melisande"?

7. **Characters:** Are they individuals, as in "Strife" and "The Vale of Content", or are they mere types, as in "The Importance of Being Earnest" and "Getting Married"? Are they real or ideal? Do they dominate the action, as in "Magda" and "Cyrano", or are they simply passive, as in "The Cherry Orchard"? Do they help to carry on the action, as in "A Doll's House", or do they simply form part of the milieu, as in "The Weavers", "Strife", and (as regards the majority) "Cyrano"? Do they illustrate various points of view and aspects of the question under discussion, as in "The Madras House" and "Getting

Married"? How do they react upon one another? Do they add to your knowledge of human nature?

8. **Dialogue:** Is the speech supposedly that of real life as in "Strife", or is it admittedly idealized, as in "Pelleas and Melisande"? If supposedly real, does it produce the illusion of reality? Does the dialogue further the action and reveal character, as in "The Red Robe", or does it exist largely for its own sake—for its wisdom or its wit, as in "The Importance of Being Earnest", "The Madras House," "Getting Married"? Is the dialogue more important than the action? If so, how is interest sustained?

9. **Stage qualities:** Would the play be successful on the stage? Why? What are its good points? Why would it interest or fail to interest, an audience? Would this interest, or lack of interest, be to the credit or the discredit, of the audience? What are its "strong" scenes? Would it be easily staged? easily acted? Read a characteristic scene in order to gain some idea of what effect it might produce upon the stage.

A SELECTED READING-LIST OF CONTEMPORARY PLAYS.

(This list includes all plays mentioned in the program of study, and many others. Many important Continental plays are excluded by the fact that they have not yet been translated into English. An abbreviation, such as C. C. D., after a play means that the play is accessible in a collection. For explanation of abbreviations, see list. All plays can most conveniently be purchased through the N. Y. Drama League, 7 East 42nd St., New York City. The prices given are the latest available, but are subject to change.)

BELGIUM

Maeterlinck, Maurice: The Blue Bird (1.75); The Burgomaster of Stilemonde (1.75); Monna Vanna (1.20); The Blind, The Intruder, The Seven Princesses, The Death of Tintagiles, 1 vol. (1.25); Joyzelle, Monna Vanna, 1 vol. (1.75); Pelleas and Melisande (C. C. D.), 1 vol. (1.75.)

Verhaeren,, Emile: The Dawn (Small, Maynard & Co., 1.00; Sergel 1.25)

DENMARK

Bergstrom, Hjalmar: Karen Borneman, Lynggaard and Co., 1 vol. (1.50)

ENGLAND

Baker Elizabeth: Chains (.75)

Barker, Granville: The Madras House (1.00); Prunella with Lawrence Housmann(1.25); the Voysey Inheritance. The Marrying of Anne Leete. Waste, 1 vol., (1.50)

Barrie, J. M.: The Admiable Crichton (1.00); Half Hours, 4 short plays (1.50); Quality Street (1.00); What Every Woman Knows (1.00)
 Bennett, Arnold: Judith (1.00); Milestones with E. Knoblauch (1.00); The Title (1.00); What the Public Wants (1.00)
 Besier, Rudolph: Don (1.00)
 Cannan, Gilbert: James and John, with other plays (1.25); Everybody's Husband (.75)
 Chambers, C. Haddon: The Tyranny of Tears (paper .50)
 Chesterton, G. K.: Magic (1.25)
 Colum, Padriac: Thomas Muskerrey (R. B. D.), with other plays, I vol. (1.25)
 Davies, Hubert Henry: The Mollusc (paper .50)
 Dusany, Lord: The Gods of the Mountain. King Argimenes and the Unknown Warrior, in **Five Plays**, 1 vol. (1.25)
 Ervine, St. John: John Ferguson (1.35) The Magnanimous Lover, Mixed Marriage, 1 vol. (1.25)
 Fagan, James B.: The Earth (1.00)
 Francis, J. O. Change (.75)
 Galsworthy, John: The Eldest Son, Joy, Justice, The Pigeon, The Box, Strife, each in 1 vol. (1.35; Justice, The Little tDream, The Eldest Son, 1 vol. (1.35); The Pigeon, The Fugitive, The Mob 1 vol. (1.35); Joy, The Silver Box, Strife, 1 vol. (1.35)
 Gregory, Lady Augusta: The Rising of the Moon. The Workhouse Ward, in Seven Short Plays, I vol. (1.50)
 Hankin, St. John: The Cassilis Engagement (R. B. D.), and the Charity that Began at Home, each in I vol. paper (.25); The Constant Lover (Theatre Arts Magazine, April, 1919, .50)
 Houghton, Stanley: Hindle Wakes (.75)
 Jones, Henry Arthur: The Crusaders (French, .75, Macmillan); Dolly Reforming Herself (.50); The Hypocrites (.75); Mary Goes First (.75)
 Mrs. Dane's Defense (.75); Michael and his Lost Angel (C. C. D.) (.75)
 Lawrence, D. H.: The Widowing of Mrs. Holroyd (1.00)
 Masefield, John: The Tragedy of Nan (1.25); The Tragedy of Pompey the Great (R. B. D.) (1.25)
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CRITICAL WORKS

(The critical biography of the drama is enormous. The books named in this list will prove useful. Those marked * are especially recommended for this course.)

1. **For a general survey:** Chandler, F. W., * **Aspects of Modern Drama** (2.00); Henderson, Archibald, **The Changing Drama** (1.50); Lewisohn, Ludwig, **The Modern Drama** (1.50)

2. **For a discussion of individual dramatists:** Clark, Barrett H., * **The British and American Drama of Today** (1.75); * **The Continental Drama of Today** (1.35) (these books together discuss 54 leading dramatists, very briefly, with suggestions for the study of representative plays.); Dukes, Ashley * **Modern Dramatists** (Barker, Bjornson, Galsworthy, Brieux, Capus, Gorky, Hauptmann, Heijermans, D'Annunzio, von Hofmannsthal, Maeterlinck, Schnitzler, Shaw, Strindberg, Sudermann, Tchekhov, Tolstoy, Wedekind) (1.50); Henderson, Archibald, **European Dramatists** (Barker, Ibsen, Maeterlinck, Shaw, Strindberg, Wilde) (1.50); Hale, E. E., **Dramatists of Today** (Hauptmann, Maeterlinck, Phillips, Pinero, Rosand, Shaw, Sudermann,) (1.50); Hunecker, James, **Iconoclasts**, (Becque, D'Annunzio, Gorky, Hauptmann, Heu-
vieu, Ibsen, Maeterlinck, Shaw, Strindberg, Sudermann) (1.50) We

3. **On the Theory of the Theatre:** Andrews, Charlton, **The Technique of Play-Writing**; Archer, William, **Play-Making, a Manual of Craftmanship** (2.00); Baker, George P., **Dramatic Technique** (3.00); Hamilton, Clayton, **The Theory of the The Theatre** (1.50); Matthews, Brandner, **A Study of the Drama** (1.25) .

4. **On the New Theatre and the Future:** Cheney, Sheldon, **The New Movement of the Theatre** (2.00); Craig, Gordon, **On the Art of the Theatre** (); Dickinson, Thos. H., **The Insurgent Theatre** (1.25); Moderwell, H. K., **The Theatre of Today**. () .

VOLUMES WHICH CONTAIN SELECTED CONTEMPORARY PLAYS

(C. C. D.) **Chief Contemporary Dramatists**, 20 plays: Barker, "The Madras House"; Brioux, "The Red Robe"; Bjornson, "Beyond Our Power"; Fitch, "The Truth"; Galsworthy, "Strife"; Gregory, Lady Augusta, "The Rising of the Moon"; Hauptmann, "The Weavers"; Hervieu, "Know Thyself"; Jones, "Michael and his Lost Angel"; MacKaye, "The Scarecrow"; Maeterlinck, "Pelleas and Melisande"; Moody, "The Great Divide"; Pinero, "The Second Mrs. Tanqueray"; Strindberg, "The Father"; Sudermann, "The Vale of Content"; Synge, "Riders to the Sea"; Tchekhov, "The Sea Gull"; Thomas, Augustus, "The Witching Hour"; Wilde, "Lady Windemere's Fan"; Yeats, "The Hour Glass." (2.75)

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(F. P.) **Four Play of the Free Theatre**: Ancey, "The Dupe"; Currel, "The Fossils"; Jullien, "The Serenade"; Porto-Riche, "Francoise' Luck." (1.75).

(M. M. S. D.) **Masterpieces of Modern Spanish Drama**, 3 plays: Echegaray, "The Great Galeoto"; Galdos, "The Duchess of St. Quen"; Guimera, "Daniela." ().

(R. A. P.) **Representative American Plays**. 2; 7 contemporary: Crothers, "He and She"; Fitch "Her Great Match"; MacKaye, "The Scarecrow"; Mitchell, "The New York Idea"; Moody, "The Faith Healer"; Sheldon, "The Boss"; Thomas, Augustus, "The Witching Hour." (2.75).

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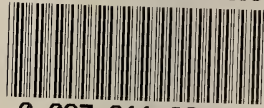
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