

COLORADO STATE TEACHERS COLLEGE

BULLETIN



Modern Plays

BY

FRANCES TOBEY

Greeley, Colorado

Series XXVI

Number 3

In order that this publication may be put in the hands of teachers and those interested in the subject a nominal charge of twenty-five cents is made, sufficient only to cover cost.

Published Monthly by Colorado State Teachers College, Greeley, Colorado. Entered as second class matter at the Postoffice at Greeley, Colorado, under the Act of August 24, 1912.

Current numbers of any of the College Publications may be had on application to the President of the College, Greeley, Colorado.

Modern Plays

Some Aspects

OF

Recent and Contemporary
Drama

BY

FRANCES TOBEY

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at Colorado State Teachers College

PRICE 25 CENTS

Published by

COLORADO STATE TEACHERS COLLEGE

Greeley, Colorado
1926

TO THE STUDENT

The viewpoints and suggested subject groupings of this syllabus have reference to the content of English 134 in the curriculum of Colorado State Teachers College. The syllabus may offer suggestion for extension classes and correspondence students.

There has been no attempt to outline the course lesson by lesson. The main object of the syllabus is to indicate background and method of attack; to supply hints of the range of social relations and individual problems crowding for presentation on the modern stage. From such hints, the individual student may develop his own specialized study, prompted by his social or literary interests.

Students not already familiar with the plays and influence of the more conspicuous playwrights of the period (such as Ibsen, Björnson, Strindberg, Hauptmann, Maeterlinck, D'Annunzio, Chekhov, Shaw, Galsworthy, Barker, Barrie, Synge, and O'Neill) will do well to confine their reading to the contribution of leaders in the field. Other readers may be ready to trace certain ideas or influences appearing from time to time in the drama of different languages and different racial groups.

In whatever study may be followed, not only should the more specific theme, the author's interpretation of his material, be carefully determined; the reality, the truth of the life reflected, in character, situation and progression, should receive the reader's first attention. For here, as elsewhere in the world of art, it is a commonplace of faith that the enduring products will live not because of a wealth of ideas but by reason of the honesty, ardor, and insight with which they reveal human life.

FRANCES TOBEY.

RECENT AND CONTEMPORARY DRAMA

I. DEFINITION OF FIELD

PERIOD

The most potent and widely distributed influence in determining the trend of the main currents of western drama of the past half-century seems to have been the thought and art of Henrik Ibsen. It is customary, therefore, to speak of Ibsen as the founder of the type prevailing during this period; and 1879, the year of the production of *A Doll's House*, is sometimes referred to as a significant and convenient date to mark the origin of modern social drama. However, if it is helpful to fix a date for the beginning of influences and expressions which were various and gradual, one a little earlier might be more significant, as admitting the inclusion of Ibsen's great poetical studies of individualism and his earliest experiments in modern social drama.

II. GENERAL CHARACTERISTICS

EMPHASIS

A. *Content.* With reference to content—perspective, emphasis, interpretation of life—recent drama, in its main currents, has been most often designated by the term *Social*.

SOCIAL TREND

The "world view" of *modern social drama* is thus by implication contrasted with that of the drama of earlier widely productive periods. As serious *Greek drama* of the great fifth century (B. C.) was more or less dominated by a sense of man's religious obligations and compulsions, imposed by anthropomorphic gods and by a kind of blind force, Destiny, to which even the gods were subject; as *Elizabethan drama*, culminating in Shakespeare, was profoundly concerned with the moral law and moral sanctions in fairly simple and typical human relations,—a law written on the heart of the individual and generally recognized by society; so *modern social drama* reflects the preoccupation of our times with a widened range of ethical problems involved in man's relation to a complex society.

Such distinctions, however, are unshaded and may easily mislead. They are never to be regarded as complete and final. The great Greek dramatists would have been far less great if they had held no conception of a moral universe to which man must conform if he would not invite destruction; and Euripides, the modernist among them, was frankly a skeptic as to the authenticity of the accepted dictates of the gods. Elizabethan drama, concerned centrally with the beauty and charm of this life and with the obligation upon man to keep the integrity of his soul in the midst of all its lures, often implies an enveloping world of spiritual force. Moreover, in both of these great earlier periods, man's obedience, whether to gods *ex machina* or to moral law, is tested by his relation to his fellowmen; for always the action of *drama* (from *dran*, to act) while significant in proportion as it is spiritual, is developed through interrelations of men. And modern drama sees its widened range of problems as moral and spiritual problems. Serious drama of all ages is great and enduring in the degree in which the insight of the dramatist reveals men and women, in conceivable situations, involved in a significant conflict of spiritual, moral, and social motives.

INDIVIDUALISM

It is true that *individualism* finds wide and varied exemplification in recent and contemporary plays; also that Ibsen was markedly an individualist. But individualism and social conscience are but the two poles of the same axis. Both are measured by the relation of the individual to the group. The individual who dares to question the traditions and conventions of the crowd may be fitted, through insight, self-confidence, and initiative, to lead the crowd in progress. Individualism that ignores the group tends to self-destruction, to disintegration of the self.

METHOD

B. *Method*. With reference to method (and, in part, to temper or spirit) modern social drama, while occasionally romantic, has more often been *realistic*. Contemporaneous with the development of the science of sociology, it has been characterized by a frank facing of the facts of life, often of the weaknesses of our social

REALISM

structure,—civic, political, industrial, economic, religious, domestic.

NATUR- ALISM

The realism of modern drama has sometimes been termed *naturalism*. Gradually, however, a special connotation has come to cling to the latter term as one type of realism. Realism attempts to show life as it is, unadorned; it often reveals, even in that selection which is the artist's prerogative, the commonplace and the unpleasant. Naturalism, to the minds of many readers, seems to discover only the unpleasant, as if that were the norm of human life. It is preoccupied with the sores of society. It reveals the darkest and most degraded of social conditions. It is interested in morbid and pathological subjects. And it is apt to show life as doomed from the outset, because hopelessly determined by deteriorating hereditary and environmental influences.

ROMAN- TICISM

But current dramatic literature is not wholly realistic. Some playwrights seek freedom, in the interpretation of life, in the expression of sentiment, of passion, of imagination, of individual reaction to experience. Persistent devotion to realism—especially to naturalism—inevitably induces a reactionary release of the spirit in *romanticism*; hence romantic tendencies are not wanting in recent drama. A Rostand follows a generation of Ibsenites. Moreover, a realistic dramatist may, in youthful exuberance and idealism, begin as a romantic writer, or may turn to romanticism by way of escape from the inexorableness of fact. Ibsen's *Peer Gynt* came before *Ghosts*; and Hauptmann wrote *The Sunken Bell* after a long series of grimly naturalistic plays. Or, again, a school of dramatists, such as the Irish group, may, temperamentally or deliberately, depart from realism in an endeavor to catch and interpret the genius or temper of an irrepressibly romantic people.

EX- PRESS- IONISM

A term in recent use, originating in Germany, in connection with certain experimental and modernistic tendencies in playmaking and play producing, is *expressionism*. The term is not specific enough to promise enduring usefulness. But those who use it seem to mean by it

the artistic employment of novel or fantastic means to objectify states of mind, moulding racial or environmental background, even subconscious activity, which cannot be conveyed in realistic terms; or to symbolize acts, conduct, mind-set, or human relations. *Expressionism* is, therefore, a romantic method of interpreting life, since it departs from the faithful and sober representation of things as they appear, to project—through sensuous symbols—conceptions, imaginings, dreams, or desires, as the dramatist and the play-producer fancy them to exist in the minds of certain individuals or types.

Plainly, the “expressionist” is a symbolist. For it is through symbolic action or speech, supported, on the stage, by symbolism in setting and lighting, that he seeks to reveal what Eugene O’Neill calls the “behind-life”. It may be questioned whether there is anything intrinsically new in the methods of expressionism, which is one modern protest against the limitations of an exclusively realistic method of portraying life.

MOD-ERNISM

In Italy, plays of this more or less fantastically symbolical kind are sometimes referred to a “puppet” or *grotesque* type. And Marinetti, the Italian founder of *futurism*, has his following in dramatic and theatric modernism. Such modernism, chiefly theoretical, is an extreme reaction from realism.

TECHNIQUE

C. *Form, or Technique.* In technique, recent realistic drama, while owing much to the brilliantly neat and precise structure of the French “well-made” play (perfected by such skillful technicians as Scribe, Augier, and the younger Dumas), tends to lapse, in the interest of reality, from the technical precision of that nineteenth century type. Seeking primarily to keep close to life, the modern social play often avoids the artificiality of the use of an entire first act for “exposition”; of exclusively emphatic act-endings; of obviously close motivation of every element introduced; of undeviatingly swift and direct movement toward a logical end. The more conspicuously artificial devices of soliloquy and “aside” have practically no place in modern realistic drama.

EXPERI-
MEN-
TALISM

Romantic drama, always tending to break through accepted forms, is today, in some of its schools, boldly experimental. One playwright undertakes to develop a motive through a chain of episodes rather than in a close-knit fabric. Another, setting his play within a frame, addresses his audience over the heads of his characters instead of merely through his characters. In drama of the more fanciful type, a character may even emerge from the story to speak directly to the audience. And, as earlier implied, symbolism and "stylization" give scope to experimentation. For all such variations of method, however, it may be possible to find historic precedent.

CONCEN-
TRATION

The increasing number of one-act plays published and produced indicates a tendency toward compression, or perhaps toward the detachment of a single thread of action and motives.

As for the "unities," modern realistic drama, when it practices the rigid selection and concentration of such a play as Ibsen's *Ghosts*, may quite naturally illustrate them. But the scope of its purpose may often make large hiatuses of time and place necessary between scenes. And romantic methods sometimes involve the passing, between scenes, from generation to distant generation, (*Back to Methuselah* plays between 4000 B. C. to 31920 A. D.), or from earth to heaven (as in Molnar's *Liliom*).

TRANSI-
TION

The critics who call contemporary drama a "drama of transition" probably do not mean by the designation to indicate a breaking up and remoulding of form, so much as a sensitiveness to the changing conditions of our generation; perhaps a felt need to develop a "drama of ideas" reflecting the pressing questions of man in a twentieth century society.

III.—RELATIONS AND PROBLEMS

The following plays, grouped in accordance with their general subjects or their central significance (sometimes with a secondary theme) are not offered as of equal importance. Some, of

passing interest, are included because they seem to indicate the persistence of certain social emphases in the dramatic representation of our generation. The plays of more transient importance include a few of historic interest in the development of a type of art in our young America; for it must be realized that America has been, for the most part, only groping toward a dramatic expression that the world and the future may recognize as inevitable. Again, some very recently produced plays purporting to reflect certain aspects of our twentieth century civilization are included for the significance of their problems and, in some instances, for the originality or the novelty of their method.

Obviously, the groupings overlap at various points; and, still more obviously, they are by no means all-inclusive. They are offered as a suggestion of the range of subject and of relationship considered in modern social drama; it is hoped that they may stimulate the student to question, to regrouping, to completion of a more or less tentative project.

The few listed dramas antedating Ibsen's important contribution are included because prophetic, in their trend, of a new interest in individualistic or social themes, soon to prevail.

In a few instances, the dates of original production of recent foreign plays are omitted because of apparent unreliability of readily accessible sources of information.

The plays starred are one-act plays.

A. THE SOCIAL ORDER; MAN'S INHUMANITY TO MAN

1. *Big Business; Industrial Hardship; Industrial Strife*

A Bankruptcy: Björnstjerne Björnson. Nor.	1874
The Pillars of Society: Henrik Ibsen. Nor.	1877
The New System: Björnstjerne Björnson	1879
The Henrietta: Bronson Howard. Am.	1887
Widowers' Houses: George Bernard Shaw. Eng.	1892
The Weavers: Gerhart Hauptmann. Ger.	1893
The Strike at Arlingford: George Moore. Ir.	1893
John Gabriel Borkman: Henrik Ibsen	1894
Beyond Human Power, II: Björnstjerne Björnson	1895
Done José: Joaquin Dicenta. Span.	1895
The Good Hope: Herman Heijermans. Dutch	1900
Aurora: Joaquin Dicenta	1902
Business is Business: Octave Mirbeau. Fr.	1903
Riders to the Sea*: John Millington Synge. Ir.	1904
Lynggard and Co.: Hjalmar Bergström. Dan.	1905
The Voysey Inheritance: Harley Granville Barker. Eng.	1905
The Lion and the Mouse: Charles Klein. Am.	1905
Major Barbara: Bernard Shaw	1905
Enemies: Maxim Gorky. Rus.	1906
King Hunger: Leonid Andreyev. Rus.	1907
Strife: John Galsworthy. Eng.	1909
Daily Bread: Wilfred Wilson Gibson. Eng.	1910
The Price of Coal*: Harold Brighouse. Eng.	1911
The Boss: Edward Sheldon. Am.	1911
Lonesome-Like*; Harold Brighouse	1914
My Lady's Dress: Edward Knoblauch (Knob- lock). Eng.	1914
The Idol-Breaker: Charles Rann Kennedy. Eng.	1914
The Goat Song: Franz Werfel. Ger.	
Man and the Masses: Ernst Toller. Ger.	
Gas (The Coral Charm, Gas I, Gas II): George Kaiser. Ger.	
R. U. R.: Karel Capek. Czech.	
The Hairy Ape: Eugene O'Neill. Am.	1922
Old English: John Galsworthy	1924
The Forest: John Galsworthy	1924
Processional: John Howard Lawson. Am.	1925

Also

Rutherford and Son, Sowerby; The Man of the Hour,
Broadhurst.

2. *The Submerged; Problems of Poverty and Slums*

Widowers' Houses: Bernard Shaw.....	1892
The Philanthropists: Eugéne Brioux. Fr.....	1896
The Lower Depths: Maxim Gorky. Rus.....	1902
Major Barbara: Bernard Shaw.....	1905
The Charity that Began at Home: St. John Hankin.....	1906
The Rats: Gerhart Hauptmann.....	1911
The Pigeon: John Galsworthy.....	1912
Kindling: Charles Kenyon. Am.....	1914

Also

The Weavers, Hauptmann; *Beyond Human Power, II*, Björnson.
King Hunger, Andreyev.

3. *Caste; Class and Race Prejudice.*

The Duchess of San Quentin: Benito Pérez Galdós. Sp.....	1894
The Grandfather: Benito Pérez Galdós.....	1898
Mariucha: Benito Pérez Galdós.....	1900
The Admirable Crichton: Sir James Barrie. Eng.....	1902
Israel: Henry Bernstein. Ger.....	1908
The Nigger: Edward Sheldon. Am.....	1909
The Melting Pot: Israel Zangwill. Eng.....	1909
The House Next Door: J. Hartley Manners. Eng.....	1912
The Eldest Son: John Galsworthy.....	1912
Celia Goes Slumming: Benito Pérez Galdós.....	1913
Mary Goes First: Henry Arthur Jones.....	1913
The Skin Game: John Galsworthy.....	1920
Loyalties: John Galsworthy.....	1922
The Hairy Ape: Eugene O'Neill. Am.....	1922
All God's Chillun Got Wings: Eugene O'Neill.....	1923

Also

The Fossils, De Curel; *The Title*, Bennett.

4. *Political Ethics; Patriotic Ideals; Moral Leadership*

The League of Youth: Henrik Ibsen.....	1869
The Pillars of Society: Henrik Ibsen.....	1878
An Enemy of the People: Henrik Ibsen.....	1883
Brand: Henrik Ibsen.....	1885
The Machine: Eugéne Brioux.....	1894
The Governor's Wife: Jacinto Benavente. Sp.....	1901

The Man of the Hour: George H. Broadhurst.	
Am.	1906
The Resurrection of Lazarus: Ivo Vojnovich	1913
The Mob: John Galsworthy	1914
The Rising of the Moon: Lady Augusta Gregory. Ir.	1907
Abraham Lincoln: John Drinkwater. Eng.	1918
St. Joan: Bernard Shaw	1923

5. *Privilege and Lust; Beasts of Prey*

Marta of the Lowlands: Angel Guimerá. Sp.	1896
Mrs. Warren's Profession: Bernard Shaw	1898
Rose Bernd: Gerhart Hauptmann	1903
Maternity: Eugéne Brieux	1903
The Fugitive: John Galsworthy	1913
He Who Gets Slapped: Leonid Andreyev	1915

6. *Rumor*

The Great Galeoto: José Echegaray. Sp.	1874
Spreading the News*: Lady Augusta Gregory	1909
Rocking Chairs*: Alfred Kreymborg	1922

7. *The Law*

The Red Robe: Eugéne Brieux	1900
Air from Without: Manuel Linares Rivas. Sp.	1903
The Silver Box: John Galsworthy	1906
The Tragedy of Nan: John Masefield. Eng.	1908
The Third Degree: Charles Klein. Am.	1908
Justice: John Galsworthy	1910
The Live Corpse: Count Leo Tolstoy. Rus.	1912
The Legend of Leonora: Sir James Barrie	1913
The Claws: Manuel Linares Rivas	1914
Within the Law: Bayard Veillier. Am.	1917
The Show: Galsworthy	1925

8. *The Press*

The Editor: Björnson	1874
The Earth: James Bernard Fagan. Eng.	1909
What the Public Wants: Arnold Bennett. Eng.	1909
The Fourth Estate: James Medill Patterson and Harriet Ford. Am.	1910

Also

The Show, Galsworthy.

9. *War*

Shenandoah: Bronson Howard. Am.	1888
Secret Service: William H. Gillette. Am.	1895

The Man of Destiny: Bernard Shaw.....	1897
Held by the Enemy: William H. Gillette.....	1898
Nathan Hale: Clyde Fitch. Am.....	1898
To the Stars: Leonid Andreyev.....	1905
The Wages of War: J. Wiegand and W. Schar- relmann. Ger.....	
The Terrible Meek*: Charles Rann Kennedy.....	1912
The Resurrection of Lazarus: Ivo Vojnovich. Croat.....	1913
Der Tag*: Sir James Barrie.....	1914
The Clod*: Lewis Beach. Am.....	1914
The Unseen Empire: Atherton Brownell. Am.....	1914
War's Burden: Leonid Andreyev.....	1915
The New Word*: Sir James Barrie.....	1915
Sister Simona: Benito Pérez Galdós.....	1915
War Brides*: Marion Wentworth Craig. Am.....	1915
War: Michael Artzybashev. Rus.....	1916
In the Zone: Eugene O'Neill.....	1917
The Dynasts: Thomas Hardy. Eng.....	1904-8
The Maid of France: Harold Brighouse. Eng.....	1907
Philip the King: John Masefield.....	1913
War—a Te Deum: Carl Hauptmann. Ger.....	1914
Helena's Husband*: Philip Moeller. Am.....	1915
The Queen's Enemies*: Lord Dunsany. Ir.....	1916
The Old Lady Shows Her Medals*: Sir James Barrie.....	1917
The Copperhead: Augustus Thomas. Am.....	1917
A Well-Remembered Voice*: Sir James Barrie.....	1918
The Burgomaster of Stilemonde: Maurice Mae- terlinck. Bel.....	1918
Barbara's Wedding*: Sir James Barrie.....	1918
Out There: J. Hartley Manners.....	1918
O'Flaherty, V. C.*: Bernard Shaw.....	1918
R. U. R.: Karel Capek.....	
Aria da Capo*: Edna St. Vincent Millay. Am.....	1920
Diplomacy*: David Pinski. Yid.....	1920
What Price Glory: Maxfield Anderson and Laurence Stallings. Am.....	1924
Juno and the Paycock: Sean O'Casey. Ir.....	1925
The Shadow of a Gunman: Sean O'Casey.....	1925
The Enemy: Channing Pollock. Am.....	1925
The Plough and the Stars: Sean O'Casey.....	1926

Also

The World We Live In; Capek; *R. U. R.*, Capek,
Major Barbara, Shaw.

B. SOCIAL SATIRE; THE SOCIAL DRIFT

The League of Youth: Henrik Ibsen.....	1869
The Henrietta: Bronson Howard.....	1887
The Middleman: Henry Arthur Jones. Eng.....	1889
The Fruits of Culture: Count Leo Tolstoy.....	1889
Lady Windermere's Fan: Oscar Wilde. Eng.....	1892
Aristocracy: Bronson Howard.....	1892
The Masqueraders: Henry Arthur Jones.....	1894
The Importance of Being Earnest: Oscar Wilde.....	1895
The Liars: Henry Arthur Jones.....	1897
You Never Can Tell: Bernard Shaw.....	1898
The Climbers: Clyde Fitch.....	1900
Press Cuttings*: Bernard Shaw.....	1901
The Walls of Jericho: Alfred Sutro. Eng.....	1904
The New York Idea: Langdon Mitchell. Am.....	1906
The Cassilis Engagement: St. John E. E. Han- kin. Eng.....	1906
Love for One's Neighbor*: Leonid Andreyev.....	1908
The Thunderbolt: Arthur Wing Pinero. Eng.....	1908
The Easiest Way: Eugene Walter. Am.....	1908
Smith: Somerset Maugham. Eng.....	1909
The City: Clyde Fitch.....	1909
Chanticleer: Edmond Rostand. Fr.....	1910
Mrs. Bumpstead-Leigh: Harry J. Smith. Am.....	1911
Mary Goes First: Henry Arthur Jones.....	1913
The Lost Silk Hat*: Lord Dunsany.....	1913
Heartbreak House: Bernard Shaw.....	1919
Clarence: Booth Tarkington. Am.....	1919
Sham*: Frank G. Thompkins. Am.....	1920
Altruism*: Karl Ettliger. Ger.....	1920
The Admirable Crichton: Sir James Barrie.....	1921
Nice People: Rachel Crothers. Am.....	1921
Dulcy: George S. Kaufman and Marc Con- nelly. Am.....	1921
The Swan: Ferenc Molnar. Hun.....	1921
The National Anthem: J. Hartley Manners.....	1922
The World We Live In (The Insect Comedy): Karel and Joseph Capek.....	1922
The Vortex: Noel Coward. Eng.....	1924
Beggar on Horseback: George S. Kaufman and Marc Connelly.....	1924
The Show-Off: George Kelly. Am.....	1924
The Potters: J. P. McElroy. Am.....	1924
Processional: John Howard Lawson. Am.....	1925

Also

The Hairy Ape, O'Neill; *Lucky Pehr*, Strindberg;
The Governor's Wife, Benavente; *The Little Man*,
 Galsworthy; *Don*, Besier; *The Mollusc*, Davies;
From Morn to Midnight, Kaiser.

C. DOMESTIC RELATIONS

1. *Family Studies; Family Ethics*

A Bankruptcy: Björnstjerne Björnson.....	1874
The Vultures: Henri Becque. Fr.....	1882
The Selicke Family: Arno Holz and Johannes Schlaf. Ger.....	1889
The Festival of Peace: Gerhart Hauptmann.....	1896
The Three Daughters of M. Dupont: Eugéne Brieux.....	1897
The Legacy: Arthur Schnitzler. Aus.....	1898
As the Leaves: Guiseppe Giacosa. It.....	1900
The Madman Divine: José Echegaray.....	1900
The Three Sisters: Anton Chekov. Rus.....	1901
The Smug Citizen: Maxim Gorky.....	1901
The Passing of the Torch: Paul Hervieu. Fr.....	1901
Uncle Vanya: Anton Chekov.....	1902
The Marrying of Ann Leete: Granville Barker.....	1902
Business is Business: Octave Mirbeau. Fr.....	1903
The Cherry Orchard: Anton Chekov.....	1904
The Voysey Inheritance: Granville Barker.....	1905
Joy: John Galsworthy.....	1907
The Thunderbolt: Sir Arthur Pinero.....	1908
Simone: Eugéne Brieux.....	1908
Papa Juan: Serafin and Joaquin Alvarez Quin- tero. Sp.....	1909
The Madras House: Granville Barker.....	1910
Rococo*: Granville Barker.....	1911
Rutherford and Son: Githa Sowerby. Eng.....	1912
A Successful Calamity: Clare R. B. Kummer. Am.....	1917
The Bridegroom*: Lajos Biro. Hun.....	1918
The Truth About Blayds: A. A. Milne. Eng.....	1921
Icebound: Owen Davis, Am.....	1923

2. *Husband and Wife*

Herod and Mariamne: Christian Friederich Hebbel. Ger.....	1850
The Comedy of Love: Henrik Ibsen.....	1862

The Newly Married: Björnstjerne Björnson.....	1865
The Revolt: Adam de L'Isle Villiers. Fr.....	1870
A Doll's House: Henrik Ibsen.....	1879
Ghosts: Henrik Ibsen.....	1881
Young Mrs. Winthrop: Bronson Howard.....	1882
The Gauntlet: Björnstjerne Björnson.....	1883
Love and Geography: Björnstjerne Björnson.....	1885
The Wild Duck: Henrik Ibsen.....	1885
Rosmersholm: Henrik Ibsen.....	1887
The Profligate: Sir Arthur Pinero.....	1887
The Father: August Strindberg.....	1887
The Lady from the Sea: Henrik Ibsen.....	1889
Hedda Gabler: Henrik Ibsen.....	1890
The Creditor: August Strindberg. Swed.....	1890
Lady Windermere's Fan: Oscar Wilde.....	1892
The Second Mrs. Tanqueray: Sir Arthur Pinero.....	1893
Candida: Bernard Shaw.....	1894
Little Eyolf: Henrik Ibsen.....	1894
The Rights of the Soul*: Giuseppe Giacosa. It.....	1894
Chains: Paul Hervieu.....	1895
The Unfaithful Woman: Roberto Bracco. It.....	1895
The Vale of Content: Hermann Sudermann. Ger.....	1895
The Link: August Strindberg.....	1897
The Liars: Henry Arthur Jones.....	1897
The Three Daughters of M. Dupont: Eugène Brieux.....	1897
The Tyranny of Tears: C. Hadden Chambers. Eng.....	1899
Herod: Stephen Phillips. Eng.....	1900
Ardiane and Barbe Bleue: Maurice Maeterlinck.....	1901
The Governor's Wife: Benavente.....	1901
The Dance of Death: August Strindberg.....	1901
Damaged Goods: Eugène Brieux.....	1902
Monna Vanna: Maurice Maeterlinck.....	1902
The Labyrinth: Paul Hervieu.....	1903
Maternity: Eugène Brieux.....	1903
The Two Mr. Wetherbys: St. John Hankin. Eng.....	1903
The Walls of Jericho: Alfred Sutro.....	1904
The Well of the Saints: John M. Synge.....	1905
Phantasms: Roberto Bracco.....	1906
His House in Order: Sir Arthur Pinero.....	1906
The Truth: Clyde Fitch.....	1906
The Mollusc: Hubert Henry Davies. Eng.....	1907
Getting Married: Bernard Shaw.....	1908
His Widow's Husband: Jacinto Benavente.....	1908
What Every Woman Knows: Sir James Barrie.....	1908
Dolly Reforming Herself: Henry Arthur Jones.....	1908

Teamster Henschel: Gerhart Hauptmann.....	1908
Know Thyself: Paul Hervieu.....	1909
The Great Divide: William Vaughan Moody. Am.	1909
Mid-Channel: Sir Arthur Pinero.....	1909
When the New Wine Blooms: Björnstjerne Björnson	1909
Liliom: Ferenc Molnar.....	1909
A Woman's Way: Thompson Buchanan. Am.	1909
The Concert: Hermann Bahr. Aus.....	1909
The School of Princesses: Jacinto Benavente.....	1909
The Twelve Pound Look*: Sir James Barrie.....	1910
Her Husband's Wife: A. E. Thomas. Am.	1910
The Madras House: Granville Barker.....	1910
The Guardsman: Ferenc Molnar.....	1911
Toller's Wife*: Cosmo Hamilton. Eng.....	1911
The Point of View*: Eden Phillpotts. Eng.....	1912
The Pretty Sabine Women: Leonid Andreyev.....	1912
By Ourselves*: Ludwig Fulda. Ger.....	1912
The Merry Merry Cuckoo*: Jeanette Marks. Am.	1912
Mary Goes First: Henry Arthur Jones.....	1913
Jane Clegg: St. John Ervine. Eng.....	1913
Mrs. Pat and the Law*: Mary Aldis.....	1913
My Lady's Dress: Edward Knoblauch.....	1914
Wife to a Famous Man: Gregorio Martinez Sierra. Sp.	1914
The Subjection of Kezia*: Edith M. O. L. Ellis. Eng.	1915
Hobson's Choice: Harold Brighouse.....	1915
The Man Who Married a Dumb Wife: Anatole France. Fr.	1915
The Road Together: George Middleton. Eng.....	1916
Trifles*: Susan Glaspell. Am.	1916
Everybody's Husband*: Gilbert Cannan. Eng.....	1917
Ile*: Eugene O'Neill.....	1917
Monsieur Lamblin*: George Ancey. Fr.....	1917
Mr. Pim Passes By: A. A. Milne. Eng.....	1920
The Famous Mrs. Fair: James Forbes. Am.....	1920
The Slump*: Frederick L. Day. Eng.....	1920
Dulcy: Kaufman and Connelly.....	1921
A Bill of Divorcement: Clemence Dane. Eng.....	1921
To the Ladies: Kaufman and Connelly.....	1922
The First Man: Eugene O'Neill.....	1922
The Love Match: Arnold Bennett. Eng.....	1922
Welded: Eugene O'Neill.....	1924
Craig's Wife: George Kelly.....	1925

Also

The Servant in the House, Kennedy; *Beyond Human Power*, Björnson; *Gioconda*, D'Annunzio; *The Fugitive*, Galsworthy; *A Well-Remembered Voice*, Barrie; *Circles and Possession*, Middleton; *How He Lied to Her Husband*, Shaw; *The Show-Off*, Kelly.

3. *Parents and Children; The Claims of the Younger Generation; The Revolt of Youth*

Ghosts: Henrik Ibsen	1881
The Son of Dan Juan: José Echegaray	1892
Fossils: Francois de Curel. Fr.	1892
Magda: Hermann Sudermann	1893
Little Eyolf: Henrik Ibsen	1894
The Marrying of Ann Leete: Granville Barker	1899
You Never Can Tell: Bernard Shaw	1899
Michael Kramer: Gerhart Hauptmann	1900
The Passing of the Torch: Paul Hervieu	1901
The Rosenhagens: Max Halbe	1901
The Stronger: Guiseppe Giacosa. It.	1905
Alice-Sit-By-the-Fire: Sir James Barrie	1905
The Gaol Gate*: Lady Augusta Gregory	1906
The Beat of the Wing: Francois de Curel	1906
Karen Borneman: Hjalmer Bergström	1907
The Cassilis Engagement: St. John Hankin	1908
The Clancy Name: Lennox Robinson. Ir.	1908
The Last of the De Mullins: St. John Hankin	1908
Mater: Percy MacKaye. Am.	1908
The Eldest Son: John Galsworthy	1909
In the Clouds: Jacinto Benavente	1909
The Younger Generation: Stanley Houghton	1910
Fanny's First Play: Bernard Shaw	1910
Misalliance: Bernard Shaw	1910
Mixed Marriages: St. John Ervine	1911
The Cradle Song: Gregorio Martinez Sierra	1911
Hindle Wakes: Stanley Houghton	1912
In the Shadow of Statues: Georges Duhamel. Fr.	1912
Milestones: Bennett and Knoblauch	1912
Rutherford and Son: Githa Sowerby	1912
The Resurrection of Lazarus: Ivo Vojnovich	1913
To-morrow: Percy MacKaye	1913
The Poor Little Rich Girl: Eleanor Gates. Am.	1913
The Little Stone House*: George Calderon. Eng.	1913
The New Word*: Sir James Barrie	1915
Nevertheless*: Stuart Walker. Am.	1916

The Land: Padraic Colum. Ir.	1916
A Well-remembered Voice*: Sir James Barrie	1918
Louise*: J. H. Speenhoff	1920
Change: J. O. Francis. Welsh.	1920
The White-headed Boy: Lennox Robinson	1920
Mary Rose: Sir James Barrie	1920
Mansions*: Hildegard Flanner	1920
The Circle: Somerset Maugham	1921
A Family Man: John Galsworthy	1921
The Detour: Owen Davis	1921
Inheritors: Susan Glaspell. Am.	1921
The Ship: St. John Ervine	1922
The Chastening: Charles Rann Kennedy	1922
Mary the Third: Rachel Crothers	1923
You and I: Philip Barry	1923
The Young King: Laurence Binyon. Eng.	
Mrs. Partridge Presents: Mary Kennedy and Ruth Hawthorne	1924
Sons and Daughters: Allan Monkhouse. Eng.	1926
Also	
<i>Chains and The Labyrinth, Hervieu; The Famous Mrs. Fair, Forbes; The Yellow Jacket, Hazelton and Benrimo.</i>	

D. OUTSIDE THE MARRIAGE BOND

1. "Trial Marriage"

The Philanderer: Bernard Shaw	1893
Intermezzo: Arthur Schnitzler	1905
Karen Borneman: Hjalmar Bergström	1907
Why Marry?: Jesse Lynch Williams. Am.	1914
Another Way Out*: Lawrence Langner	1916
A Lady: Jacinto Benavente	1920
Mary the Third: Rachel Crothers	1923

2. *The Philanderer*

Francoise' Luck: George de Porte-Rich. Fr.	1888
The Pierrot of the Minute*: Ernest Christo- pher Dowson, Eng.	1892
The Philanderer: Bernard Shaw	1893
The Affairs of Anatol: Arthur Schnitzler	1893
Light o' Love: Arthur Schnitzler	1895
The Lonely Way: Arthur Schnitzler	1903
Don Juan: James Elroy Flecker, Eng.	1911
The Constant Lover*: St. John Hankin	1912

Also

The Concert, Bahr.

3. *The Woman "with a Past"*

Lady Windermere's Fan: Oscar Wilde.....	1892
A Woman of No Importance: Oscar Wilde.....	1894
An Ideal Husband: Oscar Wilde.....	1895
Mrs. Dane's Defence: Henry Arthur Jones.....	1900
The Easiest Way: Eugene Walter, Am.....	1908
The Wounded Bird: Alfred Capus, Fr.....	1908
Mary Magdalene: Maurice Maeterlinck.....	1910
Anna Christie: Eugene O'Neill.....	1921
Easy Virtue: Noel Coward.....	1925

4. *The "Triangle"*

Leonarda: Björnstjerne Björnson.....	1879
Sad Loves: Guisepppe Giacosa.....	1889
The Ideal Wife: Marco Prago, It.....	1890
The Stronger*: August Strindberg.....	1890
Lonely Lives: Gerhart Hauptmann.....	1891
Pelleas and Melisande: Maurice Maeterlinck.....	1892
Lovers: Maurice Donnay, Fr.....	1895
Aglavaine and Selysette: Maurice Maeterlinck.....	1896
Gioconda: Gabriele d'Annunzio, It.....	1896
Tragedies of the Soul: Roberto Bracco.....	1899
Francesco da Rimini: Gabriele d'Annunzio.....	1899
The Fires of St. John: Hermann Sudermann.....	1900
The Joy of Living: Hermann Sudermann.....	1902
How He Lied to Her Husband*: Bernard Shaw.....	1910
If Not Thus: Luigi Pirandello, It.....	1911
The Flight of Gabriel Schilling: Gerhart Hauptmann.....	1912
Fancy Free*: Stanley Houghton.....	1912
Madonna Dianora*: Hugo von Hofmannsthal, Aus.....	1916

Also

Candida, Shaw; *The Vale of Content*, Sudermann;
Know Thyself, Hervieu; *The Creditor*, Strindberg.

E. THE "LIFE FORCE"

1. *Romantic Love*

The Romancers: Edmond Rostand.....	1894
The Professor's Love Story: Sir James Barrie.....	1894
The Princess Faraway: Edmond Rostand.....	1895
Cyrano de Bergerac: Edmond Rostand.....	1897
The Little Minister: Sir James Barrie.....	1897
Swanwhite: August Strindberg.....	1901

Deirdre: William Butler Yeats, Ir.....	1906
Prunella: Granville Barker and Laurence Housman, Eng.....	1908
The Jesters: Miguel Zamacois, Fr.....	1908
Deirdre of the Sorrows: John M. Synge.....	1910
A Thousand Years Ago: Percy MacKaye.....	1913
Romance: Edward Sheldon, Am.....	1913
The Lover*: Gregorio Martinez Sierra.....	1918
The Garden of Paradise: Edward Sheldon.....	1914
A Kiss for Cinderella: Sir James Barrie.....	1916
The Romantic Young Lady: Martinez Sierra.....	1918
Gruach: Gordon Bottomley.....	1921

Also

The Charity that Began at Home, St. John Hankin.

2. *The Perpetuation of Life*

The Father: August Strindberg.....	1887
Fossils: Francois de Curel.....	1892
The Passing of the Torch: Paul Hervieu.....	1901
Man and Superman: Bernard Shaw.....	1903
Waste: Granville Barker.....	1907
Tomorrow: Percy MacKaye.....	1913
The Betrothal, Maurice Maeterlinck.....	1918
Back to Methuselah: Bernard Shaw.....	1921
Inheritors: Susan Glaspell.....	1921
A Bill of Divorcement: Clemence Dane.....	1921
The Makroupolos Case: Karel Capek.....	1924
The Fountain: Eugene O'Neill.....	1925
The Goat Song: Franz Werfel.....	

Also

The Marrying of Ann Leete, Barker; *Ghosts*, Ibsen; *Damaged Goods*, Brieux; *The Festival of Peace*, Hauptmann; *As a Man Thinks*, Thomas; *The Grandfather*, Galdós; *Papa Juan*, Quintero.

F. SOME ASPECTS OF AGE AND OF SEX

1. *Feminism; Woman's Relation to Society*

A Doll's House: Henrik Ibsen.....	1879
Ghosts: Henrik Ibsen.....	1881
A Gauntlet: Björnstjerne Björnson.....	1883
Blanchette: Eugène Brieux.....	1892
Magda: Hermann Sudermann.....	1893
The Amazons: Arthur Wing Pinero.....	1893

Candida: Bernard Shaw.....	1894
Mrs. Warren's Profession: Bernard Shaw.....	1898
The Philanderer: Bernard Shaw.....	1898
The Marrying of Ann Leete: Granville Barker.....	1899
Miss Hobbs: Jerome K. Jerome.....	1900
Monna Vanna: Maurice Maeterlinck.....	1902
Ardiane and Barbe-Bleue: Maurice Maeterlinck.....	1901
The Substitutes: Eugène Brieux.....	1901
The Doctor's Dilemma: Bernard Shaw.....	1906
The Last of the DeMullins: St. John Hankin.....	1908
The Madras House: Granville Barker.....	1910
Fanny's First Play: Bernard Shaw.....	1911
He and She: Rachel Crothers.....	1911
Hindle Wakes: Stanley Houghton.....	1912
The Twelve Pound Look*: Sir James Barrie.....	1912
Woman Alone: Eugène Brieux.....	1913
Tradition*: George Middleton.....	1913
The Fugitive: John Galsworthy.....	1913
Nowadays: George Middleton.....	1914
The Famous Mrs. Fair: James Forbes.....	1919

Also

The Eldest Son, Galsworthy; *Rebellious Susan*, Jones.

2. *Childhood and Adolescence*

The Wild Duck: Henrik Ibsen.....	1884
Youth: Max Halbe, Ger.....	1893
Hannele: Gerhart Hauptmann.....	1893
Spring's Awakening: Frank Wedekind, Ger.....	1896
Chanticleer: Edmond Rostand.....	1910
The Post-Office: Rabindranath Tagore, Ind.....	1914
Seventeen: Booth Tarkington.....	1924
Fata Morgana: Ernest Vajda, Hun.....	1924
Young Woodley: J. Van Druten, Eng.....	1925

Also

The Betrothal, Maeterlinck; *The Poor Little Rich Girl*, Abbot; *The Return of Peter Grimm*, Belasco; *Little Eyolf*, Ibsen; *The Blue Bird*, Maeterlinck.

3. *Old Age*

Indian Summer*: Henri Meilhac and Ludovic Halevy, Fr.....	1873
Granny: Clyde Fitch.....	1904
The Grandfather: Benito Pérez-Galdós.....	1898
Autumnal Roses*: Jacinto Benavente.....	1905

Grandmother and Grandchild: Jacinto Benavente.....	1907
The Work-House Ward*: Lady Augusta Gregory.....	1908
Papa Juan (The Centenarian): Sarafin and Joaquin Alvarez Quintero.....	1909
Grumpy: Horace Hodge and T. W. Percyval.....	1913
A Sunny Morning*: Serafin and Joaquin Alvarez Quintero.....	1914
Lonesome-Like*: Harold Brighthouse.....	1914
Pantaloon*: Sir James Barrie.....	1914
Barbara's Wedding: Sir James Barrie.....	1918
The Old Lady Shows Her Medals*: Sir James Barrie.....	1918
The Carrier Pigeon*: Eden Phillpotts.....	1912
The Grandmother*: Lajos Biro, Hun.....	1920
Autumn Fires*: Gustav Wied, Dan.....	1920
The Truth About Blayds: A. A. Milne.....	1921
Pianissimo*: Alfred Kreymborg.....	1923
Old English: John Galsworthy.....	1924
Minnick: George Kaufman and Edna Ferber.....	1924

G. ART AND LIFE

Francoise' Luck: George de Porte-Riche.....	1888
The Master Builder: Henrik Ibsen.....	1892
Colleague Crampton: Gerhart Hauptmann.....	1892
The Sunken Bell: Gerhart Hauptmann.....	1896
Gioconda: Gabriele D'Annunzio.....	1898
When We Dead Awaken: Henrik Ibsen.....	1899
Trelawney of the Wells: Sir Arthur Wing Pinero.....	1899
The Tenor*: Frank Wedekind, Ger.....	1900
Michael Kramer: Gerhart Hauptmann.....	1900
Laboremus: Björnstjerne Björson.....	1901
Living Hours*: Arthur Schnitzler.....	1902
Literature*: Arthur Schnitzler.....	1902
The Hidden Spring: Roberto Bracco.....	1905
Renaissance: Holger Drachmann, Dan.....	
The Chinese Lantern: Laurence Housman.....	1908
The Concert: Hermann Bahr.....	1909
The Dark Lady of the Sonnets*: George Bernard Shaw.....	1910
Sicilian Limes*: Luigi Pirandello, It.....	1910
The Maker of Dreams*: Oliphant Down, Eng.....	1911
He and She: Rachel Crothers.....	1911
Rosalind*: Sir James Barrie.....	1912
Hiatus*: Eden Phillpotts, Eng.....	1912

McDonough's Wife* : Lady Augusta Gregory.....	1912
The Great Adventure : Arnold Bennett.....	1913
The Harlequinade : Granville Barker and D. C. Calthrop.....	1914
Enter Madame : Gilda Varesi and Dolly Byrne.....	1915
The Pot-Boiler* : Alice Gerstenberg, Am.....	1916
The Fiddler's House* : Padraic Colum, Ir.....	1916
Madame Sand : Phillip Moeller.....	1917
Deburau : Sacha Guitry, Fr.....	1917
The Twilight Saint* : Stark Young, Am.....	1918
Jonathan Makes a Wish* : Stuart Walker.....	1918
Fame and the Poet* : Lord Dunsany.....	1918
Will O' the Wisp* : Doris F. Hallman, Eng.....	1919
Interlude* : Federico More.....	1920
Will Shakespeare : Clemence Dane.....	1921
Six Characters in Search of an Author : Luigi Pirandello.....	1921
Greatness : Zoe Akins.....	1922
Mary, Mary, Quite Contrary : St. John Ervine.....	1923
The Torch Bearers : George Kelly.....	1923
Beggar on Horseback : Kaufman and Connelly.....	1924
In a Garden : Philip Barry.....	1925

Also

Magda, Sudermann; *The Romantic Young Lady*,
Sierra.

H. STRIVINGS, TRIUMPHS AND DEFEATS OF THE SPIRIT

1. *The Christ Spirit; The Power of Love; Love and Sacrifice; Redemption through Love; Religion and Life*

Brand : Henrik Ibsen.....	1866
Emperor and Galilean : Henrik Ibsen.....	1873
Beyond Human Power, I : Björnstjerne Björn- son.....	1883
Lucky Pehr : August Strindberg.....	1883
The Devil's Disciple : Bernard Shaw.....	1897
The Countess Cathleen : William Butler Yeats.....	1899
Sister Beatrice : Maurice Maeterlinck.....	1900
Swanwhite : August Strindberg.....	1901
Poor Heinrich : Gerhart Hauptmann.....	1902
The Hour Glass : William Butler Yeats.....	1903
The Daughter of Jorio : Gabriele D'Annunzio.....	1904
The Servant in the House : Charles Rann Ken- nedy.....	1907
Joyzelle : Maurice Maeterlinck.....	1908

The Passing of the Third Floor Back: Jerome K. Jerome, Eng.	1908
The Scarecrow: Percy MacKaye	1908
The School of Princesses: Jacinto Benavente	1909
The Melting Pot: Israel Zangwill	1909
Religion: Eugéne Brieux	1909
Don: Rudolph Besier, Eng.	1909
The Traveling Man: Lady Augusta Gregory	1910
Sherwood: Alfred Noyes, Eng.	1911
The Terrible Meek: Charles Rann Kennedy	1912
The Pigeon: John Galsworthy	1912
The Little Man*: John Galsworthy	1913
The Yellow Jacket: George C. Hazelton and Harry Benrimo, Am.	1913
The Wolf of Gubbio: Josephine Preston Peabody, Am.	1913
The Two Shepherds: Martinez Sierra	1913
Androcles and the Lion: Bernard Shaw	1913
The Neighbors*: Zona Gale, Am.	1914
The Garden of Paradise: Edward Sheldon	1914
The King of the Dark Chamber: Rabindranath Tagore	1914
John Ferguson: St. John Ervine	1915
Dust of the Road*: Kenneth Sawyer Goodman, Am.	1915
The Kingdom of God: Martinez Sierra	1915
Abraham Lincoln: John Drinkwater, Eng.	1918
St. Joan; George Bernard Shaw	1923
Charles Lamb: Alice Brown, Am.	1924
The Fool: Channing Pollock, Am.	1924

Also

The Lower Depths, Gorky; *Hannele*, Hauptmann, *The Piper*, Kennedy; *Field of Ermine*, Benavente.

2. *The Power of Thought and of Aspiration; Spiritual Force and Freedom; Faith*

Judah: Henry Arthur Jones	1894
Beyond Human Power, II: Björnstjerne Björnson	1895
To the Stars: Leonid Andreyev	1905
The Servant in the House: Charles Rann Kennedy	1907
The Witching Hour: Augustus Thomas	1907
The Passing of the Third Floor Back: Jerome K. Jerome	1908
The Faith Healer: William Vaughn Moody	1909

The Piper: Josephine Preston Peabody, Am.	1909
The Little Stone House*: George Calderon, Eng.	1911
As a Man Thinks: Augustus Thomas	1911
The Return of Peter Grimm: David Belasco, Am.	1911
Pygmalion: Bernard Shaw	1913
Magic: Gilbert Keith Chesterton, Eng.	1913
The Truth*: Jacinto Benavente	1915
The Finger of God*: Percival Wilde, Am.	1915
Right You Are—If You Think So: Luigi Pi- randello	1917
The Dybbuk: S. Anstey	
Beyond: Walter Hasenclever, Ger.	
Back to Methusaleh: Bernard Shaw	1921

Also

Brand, Ibsen; *The Blue Bird*, Maeterlinck; *The Hairy Ape*, O'Neill; *The Father*, Strindberg; *The Creditor*, Strindberg; *Chanticleer*, Rostand; *The Yellow Jacket*, Hazelton and Benrimo; *The Tragedy of Nan*, Masefield.

3. *Cherished Illusion*

Peer Gynt: Henrik Ibsen	1867
The Madman Divine: José Echegaray	1900
Op-o'-Me-Thumb*: Fenn and R. Price, Eng.	1904
The Well of the Saints: John M. Synge	1905
The Poor Fool: Hermann Bahr	1906
The Playboy of the Western World: John M. Synge	1907
The Image: Lady Augusta Gregory	1909
Between the Soup and the Savoury*: Ger- trude Jennings, Eng.	1914
Enter the Hero*: Theresa Helburn	1916
The Grandmother*: Lajos Biro, Hun.	1920
Gold: Eugene O'Neill	1921

Also

Chanticleer, Rostand; *A Kiss for Cinderella*, Barrie;
The Hour Glass, Yeats.

4. *Frustration; "Suppressed Desires"; Spiritual Blindness; The Life Behind the Mask, Self-Doubt*

Emperor and Galilean: Henrik Ibsen	1873
Ivanoff: Anton Chekhov	1889
Before Sunrise: Gerhart Hauptmann	1889

The Blind*:	Maurice Maeterlinck	1890
The Intruder*:	Maurice Maeterlinck	1890
The Seven Princesses*:	Maurice Maeterlinck	1891
Pelleas and Melisande:	Maurice Maeterlinck	1892
The Death of Tintagiles:	Maurice Maeterlinck	1894
Alladine and Palomides:	Maurice Maeterlinck	1894
Aglavaine and Selysette:	Maurice Maeterlinck	1896
The Festival of Peace:	Gerhart Hauptmann	1896
The Sea-Gull:	Anton Chekhov	1896
Uncle Vanya:	Anton Chekhov	1899
L'Aiglon:	Edmond Rostand	1900
The Three Sisters:	Anton Chekhov	1901
The Dream Play:	August Strindberg	1902
The Cherry Orchard:	Anton Chekhov	1904
Clouds:	Jaroslav Kvapil. Czech.	1904
Children of the Sun:	Maxim Gorky	1905
The Scarecrow:	Percy MacKaye	1908
In the Clouds:	Jacinto Benavente	1909
Chains:	Elizabeth Baker. Eng.	1909
Liliom:	Ferenc Molnar. Hun.	1909
Mary's Wedding*:	Gilbert Cannan. Eng.	1912
Poor John:	Gregorio Martinez-Sierra	1912
The Passion Flower:	Jacinto Benavente	1923
Overtones*:	Alice Gerstenberg. Am.	1913
Trifles*:	Susan Glaspell	1916
Suppressed Desires*:	George Cram Cook and Susan Glaspell. Am.	1916
The Rope*:	Eugene O'Neill	1917
Ile*:	Eugene O'Neill	1917
Diff'rent:	Eugene O'Neill	1920
Beyond the Horizon:	Eugene O'Neill	1920
The Emperor Jones:	Eugene O'Neill	1920
Before Breakfast*:	Eugene O'Neill	1920
The Man With a Flower in His Mouth*:	Luigi Pirandello	1920
Mary Rose:	Sir James Barrie	1920
The Detour:	Owen Davis	1922
The Verge:	Susan Glaspell	1922
The Hairy Ape:	Eugene O'Neill	1922
The Adding Machine:	Elmer L. Rice. Am.	1923
Icebound:	Owen Davis	1923
Expressing Willie:	Rachel Crothers	1923
Desire Under the Elms:	Eugene O'Neill	1924
The Great God Brown:	Eugene O'Neill	1926

Also

Hannele, Hauptmann; *The Poor Little Rich Girl*, Eleanor Gates; *Ardiane and Barbe Bleue*, Maeterlinck; *Charles Lamb*, Brown.

I. ALLEGORIES OF LIFE AND DEATH

Lucky Pehr: August Strindberg.....	1883
The Blind: Maurice Maeterlinck.....	1890
The Magic of an Hour*: Jacinto Benavente.....	1892
Death and the Fool: Hugo von Hoffmannsthal.....	1893
The Three Heron Feathers: Hermann Sudermann.....	1899
Saturday Night: Jacinto Benavente.....	1903
The Hour-Glass*: William Butler Yeats.....	1903
The Land of Heart's Desire*: William Butler Yeats.....	1903
Peter Pan: Sir James Barrie.....	1904
And Pippa Dances: Gerhart Hauptmann.....	1906
The Life of Man: Leonid Andreyev.....	1907
The Bonds of Interest: Jacinto Benavente.....	1907
Love Magic*: Martinez Sierra.....	1908
The Blue Bird: Maurice Maeterlinck.....	1908
Anathema: Leonid Andreyev.....	1909
The Glittering Gate*: Lord Dunsany.....	1909
Chanticleer: Edmond Rostand.....	1910
King Argimines and the Unknown Warrior: Lord Dunsany.....	1911
The Gods of the Mountains: Lord Dunsany.....	1911
Don Juan: James Elroy Flecker. Eng.....	1911
The Little Dream: John Galsworthy.....	1911
The Golden Doom*: Lord Dunsany.....	1912
The Yellow Jacket: Hazelton and Benrimo.....	1913
The Post Office: Rabindranath Tagore.....	1914
The King of the Dark Chamber: Rabindranath Tagore.....	1914
The Tents of the Arabs: Lord Dunsany.....	1914
The Garden of Paradise: Edward Sheldon.....	1914
The Triplet*: Stuart Walker.....	1915
Three Travelers Watch a Sunrise*: Wallace Stevens. Am.....	1916
Dear Brutus: Sir James Barrie.....	1917
The Betrothal: Maurice Maeterlinck.....	1918
The Slave With Two Faces*: Mary Carolyn Davies. Am.....	1918
From Morn to Midnight: Georg Kaiser. Ger.....	
Mary Rose: Sir James Barrie.....	1920
If: Lord Dunsany.....	1921
Outward Bound: Sutton Vane.....	1923
<i>Liliom</i> , Molnar; <i>Mary Rose</i> , Barrie; <i>The Adding Machine</i> , Rice; <i>Peer Gynt</i> , Ibsen; <i>Aria De Capo</i> , Millay; <i>He Who Gets Slapped</i> , Andreyev; <i>Sister Beatrice</i> , Maeterlinck; <i>The Sunken Bell</i> , Hauptmann.	

IV. SUGGESTED OUTLINE FOR REPORTS

- A. **PLAY.** Author (with nationality); year of production; historical significance (if any)
- B. **CLASSIFICATION**
1. As to general type: tragedy, comedy, farce (with interest in situation rather than in character), "drama" (in the French sense, a play of more or less serious import, not ending in death), melodrama (which seeks effectiveness through striking or sensational situation, action and speech, rather than through truth of character portrayal and of human relations)
 2. As to method: realistic (naturalistic?), romantic (symbolistic, expressionistic?)
- C. **THEME.** (Specific, expressed in a phrase. Ex.: The theme of Maeterlinck's *Sister Beatrice* is "Unlimited forgiveness for error rooted in love")
- D. **SYNOPSIS,** act by act, with indication of structural plan or pattern: introduction (expository? atmospheric? revelatory of character?), opposed forces, culmination (highest point of interest; spiritual center; culminating effort of force which is central or dominant in first part of play, just before the "turning point")
- E. **PERSONAL IMPRESSIONS:** Success with which theme is developed; source of chief interest (character, plot, dialogue, ideas, reality)

V. A FEW HELPFUL REFERENCE BOOKS

An extended bibliography will be found in Barrett H. Clark's *Study of Modern Drama*.

Aspects of Modern Drama: F. W. Chandler. Macmillan, 1914.

A new edition of this admirable book (1924) does not, unfortunately, add any new material.

Playwrights of the New American Theater: Thomas H. Dickinson. Macmillan, 1925.

A Study of the Modern Drama: Barrett H. Clark. Appleton, 1925.

Conversations on Contemporary Dramatists: Clayton Hamilton. Macmillan, 1924.

The Drama in Europe: Eleanor Jourdain, 1924.

Tendencies of Modern English Drama: A. E. Morgan, Scribner, 1924.

Dramatic Technique: George Pierce Baker, Houghton Mifflin, 1919.

The Principles of Playmaking: Brander Matthews, Scribner, 1919.

The Drama, Its Law and Technique: Elisabeth Woodbridge, Allyn, 1898.

