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Tendencies of modern drama ..

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TENDENCIES OF MODERN DRAMA

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CHAPTER I Introductory

A. Beginnings of drama.

B. Outstanding points in the history of drama.

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D. Modern theory of drama.

1. Old conventions outgrown.

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a. Beauty of form, aesthetic drama.

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Drama begins when several people want to give a living form to some old legend or ritual. In carrying out the idea they proceed to act. Thus the play is made. It will be noted that the actor and the playwright are the same. In time one actor begins to concentrate on the play itself while the other specializes on the presentation. Thus a division of labor. The spot where the play is produced is the theater.

It is of value in considering the tendencies of the theater to note briefly some of the outstanding points in the history of its development. We first find ourselves in Greece. The altar table of Dionysus is encircled by worshiping villagers. Later, in Rome appears a circle of stone benches. A great spectacle is presented. Rome passes, and the theater dies. After many years it is reborn in the nave of a cathedral. England expresses its faith by means of miracle plays and pageants. With the passage of time, the theater becomes secularized. A building is erected with galleries and a jutting platform: the theater for which Shakespeare wrote. After the Restoration the Italian play house is transferred to England. By the 18th century the English play house, modeled after the Italian, might be compared to our modern theater.

One of the most striking facts about the present period is that for the first time in history drama exists as an international art. At no previous time has there been a standardized theater where playhouses closely resembling each other in their appointments existed in different countries.

At no previous time has there been an active interchange between the theaters of different nations.

A modern theory of the theater shows changes in the point of view. Traditional conventions are disregarded, and new forms created. The theater arts have now a wider field. The movement is away from old formulas which are superseded by the reign of experiment.

The question of aesthetic readjustment gives rise to problems. There is no recognition of hard and fast principles. It is admitted that vital art does not conform to rule.

To justly estimate the significance of the new movement in the theater it is necessary to establish the outside limits of the theater and drama. It will be seen that some forms are more characteristically dramatic, while others are more typically theatric. Theater means originally "a place for seeing," and drama "that which is done." Both imply action. But there is a difference as well as a likeness. The word "seeing" implies visible action in the sense of movement. "That which is done" implies something accomplished in the sense of development: story development or character development.

Thus a distinction may be made in the arts of the theater. Some are more typically theatric, that is, dependent upon the visual appeal of movement, and others are more typically dramatic, that is, dependent upon an inner development or growth. In one case the elements emphasized aside from action are line and mass, color, light and shadow. In the other case the visual elements are subordinated, and spoken words become of fundamental importance.

Our conception of drama then, is of an art essentially based upon action. The action may be theatric, appealing mainly to the eye, or dramatic, being concerned with development.

In trying to differentiate the various forms of serious art the most natural test is that of the dramatist's emphasis on this or that element of his material. Three dramatists may take the same material and arrive at results varying in their ways of appeal. A classification according to emphasis may be: the drama that emphasizes beauty of form; the drama that emphasizes the story for its own sake; the drama that emphasizes the idea or thought. A basis is thus given for dividing the arts of the theater into three definite groups: the aesthetic drama, the drama of emotion, and the drama of thought. There is no art of the theater that may not be placed in one of these groups. The Russian Ballet is evidently a form of aesthetic drama. The plays of Arthur Pinero may be grouped under the drama of emotion. The plays of Ibsen are plays of profound thought.

CHAPTER II Modern Drama Goes Back to Ibsen.

A. A Doll's House.

B. Ghosts.

C. A new type of tragedy in Ibsen.

D. Ibsen's ideas and technique influential.

E. Ibsen's technique adapted to his ideas.

F. Ibsen's influence great.

G. Greatest in England and Germany.

Modern drama had its beginning in the appearance of "A Doll's House" by Ibsen (1879). Probably no play of greater historic importance was ever written. The author did not advocate woman's active participation in politics and social problems, but was confident that marriage should rest upon the basis of truth, freedom, and intellectual companionship. In the last act of the play appears a dramatic debate between Nora and her husband. This was a great innovation in playwriting. The conclusion, which pictures the wife as giving up home, husband, and children for the sake of an idea, was tremendously effective. Thus was born the the drama of ideas.

In his next play "Ghosts," (1881), Ibsen takes up the theme of hereditary disease by which an innocent son suffers for the sins of a guilty father. This theme was lightly touched upon in "A Doll's House." In "Ghosts" it is one of the major motives. "Ghosts" was greeted with emotions of horror. The play is one of the best examples of contemporary tragedy. In its dramatic power, its compression and observance of the unities it resembles the Greek tragedy.

Despite this resemblance Ibsen brought forth a type of tragedy that was new. The forces behind Greek tragedy were fate and destiny. The forces behind contemporary tragedy are heredity and environment. A new conception of life has been produced by modern science, and the dramatist is forced to phrase his tragedy in new terms. In "The Weavers" intolerable economic conditions

are the tragic force. O'Neill in "The Hairy Ape" discovers tragic significance in the social and economic barrier between classes.

Ibsen's successors have been influenced both by his ideas and his technique. The "Pillars of Society" contains a suggestive summary: "The spirit of truth and the spirit of freedom - they are the pillars of society." To this may be added two sentences from Dr. Stockman's speech from the fourth act in "An Enemy of the People." "The majority never has right on its side." "The most dangerous enemy of truth and freedom is the compact majority — yes, the damned, compact liberal majority." Ibsen's villains may be summed up as cowardly, conventional persons who dare not defy social conventions or public opinion.

Ibsen's technique is admirably adapted to the presentation of his ideas. His characters are delineated in such a way as to stimulate thought. However, he never tries to prove anything. He employs verse for a while but abandons it for simple direct prose. Stage conventions such as the soliloquy and the aside are gradually abandoned. He prefers the closing episodes of a fairly simply story to the long and complicated story of the Elizabethans. Consequences occupy his interest rather than deeds. Character enlists his attention quite as much as ideas. His plays fall into three classes: romantic, social, and symbolic. Ibsen's influence has been great, perhaps because both his ideas and his technique fitted in with the trend of events. Often he merely anticipated changes that were to appear sooner or later.

France and the United States have been least influenced by Ibsen's plays. With an excellent theatrical tradition of their

own, the French were not so deeply impressed, while America's audience was not ready to fully appreciate Ibsen's work. Germany and England, however, were highly receptive to the message of this great playwright. The influence of Ibsen's conception of love and marriage is apparent in numerous plays such as Hauptman's "Before Dawn," Sudermann's "The Vale of Content," Pinero's "The Second Mrs. Tanqueray," and Moody's "The Great Divide."

CHAPTER III Realism

A. What it is.

B. Beginnings.

C. The peak of Realism.

D. Breaking away from Realism.

E. Complaint of realists against new method.

F. New method defended.

The 19th century witnessed the rise of Realism. Of this phase of the drama Kenneth Macgowan says, "To me Realism is an absorption with the ephemeral exterior of the times in which we live." Realism demands a more or less literal picture of people and happenings. It insists that human beings shall say and do only those things that are reasonably plausible in life. It can be a mere technique, yet it can be also a resemblance through which you catch a vision of the soul. This is the Realism of Ibsen.

Realism had its start with the problem plays of Augier and Dumas fils. Naturalism, a form of Realism, was employed by the de Goucourts, Zola, and Daudet. It was a conscious photography of low life, glorying in the delusion that its disciples were presenting an unedited representation of life.

The full dignity of Realism was attained in 1879 when Ibsen wrote "A Doll's House." But its peak of popularity came in the nineties. This result was due in part to the free theater movement and its impact on the commercial stage. The chief realistic playwrights of this period were Porto-Riche, Brieux, Becque, Hervieu, Donnay, de Curel, Lavendan, Holz, Hauptmann, Halbe, and Sudermann.

The realistic movement in its last stages produced playwrights who were beginning to break away from its traditions. Maeterlinck was swayed by the symbolist poets of France. Rostand knew no law outside himself. D'Annunzio and Benelli yielded to the fervid romance of their race. Other examples of the tendency

The 19th century witnessed the stages of Realism, or this phase of the drama towards Naturalism sets, "To me Realism is an abstraction with the substantial existence of the place in which to live." Realism changes a more or less literal picture of people and surroundings. It insists that these things should say and do only those things that are reasonably plausible in life. It can be a mere description, but it can be also a roundabout through which you catch a vision of the soul. This is the Realism of Ibsen.

Realism had its start with the creation plays of Sardou and Dumas fils. Naturalism, a form of Realism, was employed on "le Devoir de Vivre, Vice, and Death." It has a tendency the course of low life, showing in the delineation that life disclosing more consideration an unmitigated representation of life.

The full degree of realism was displayed in 1870 when Zola wrote "A Polite Dame." But its rule of realistic was in the minority. This result was due in part to the free theater movement and its inability to die successful plays. The chief realistic plays of this period were Pont-Aline, Brieux, Bataille, Bernstein, Donnay, de Curel, Lavedan, Porto, H Bernard, Duvin, and Hervieu.

The realistic movement in the last stages produced plays-writers who were beginning to break away from the traditions. Naturalism was shaped by the symbolist poets of France. Natural dress was a certain bizarre. Diamunds and Jewelry to the lavish scenes of their race. Other examples of the tendency

to depart from Realism might be adduced.

Loyal Realists enamoured with the theatre of Jones and Pinero gave utterance to their disapproval. Relations created by the new technique defied comprehension. The first act no longer stated a definite situation which the following acts developed and solved. Plots were carelessly developed or cast aside in favor of a loose collection of more or less unrelated scenes.

The foes of the new method have considerable truth on their side. Every period of transition has its faults. They may be considered as necessary in the passage from a narrow form and a narrow content toward the freer expression and the deeper understanding which the new form may win.

CHAPTER IV Expressionism.

A. Meaning of Expressionism

B. Expressionism and Impressionism Compared

C. Beginnings of Expressionism

Ibsen

Strindberg

D. Realistic speech in earlier expressionistic work.

E. Stagecraft of Expressionism

F. Examples of Expressionism in theater of today

G. Flaws in Expressionism

H. Compromise

I. Primitivism a type of Expressionism

J. Effective instruments of Expressionism

Anti-Realism must have a name: the term in general use is Expressionism. It is applied to the whole tendency against Classicism. In the realistic play it is resemblance that counts: in the expressionistic play, it is the revelation of the artist's emotions.

A comparison of Impressionism with Expressionism is valuable as a means of clarifying one's ideas about the meaning of the latter term. Both Impressionism and Expressionism are anti-realistic. Impressionism involves the attempt of the artist to represent nature not as it was, but as he thought he saw it. In other words, he sought to give his impression of life. The working out of the theory of Impressionism did not satisfy some of the anti-realists. They said, "What we want is not the artist's impression of nature, but his expression of himself. We want his vision, not his observation. We want something that will transcend nature, free the spirit, enable the artist to reveal his emotions and reach those of his public directly, as the lyric poet does — something greater not less than reality."[1] Thus Expressionism achieved a formal beginning.

The real beginnings of Expressionism may be traced back thirty years or more in the work of some of Europe's ablest realists. Ibsen and Strindberg both passes out of Romanticism into Realism, and on into Symbolism, which is a near

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1 Dolman, John The Art of Play Production p. 400

Both Dalian work have a theme: the turn in general
use in Impressionism. It is applied to the white theory
and that Dwarkins. In the reality play it is exemplified
that course. In the expressionistic play, it is the revelation
of the a little creature.

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lead to some of the anti-reality. Poor man. What he want
is not the artistic representation of nature, but his conception of
reality. He want his vision, not his observation. He felt sure-
ly that will transcend nature. Into the night, engulfs the
artist to reveal his emotions and human sense of his spiritu-
ality. On the little boat then - one finding greater not-less-
less reality.[1] Thus Impressionism endeared a trend to idealism.

The real exponents of Expressionism may be traced
back thirty years or more in the work of Edgar Allan Poe
mentalist. Shaw and Strindberg both leaning out of Expressionism
into Realism, and on into Symbolism, which is a very concrete

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1. Hopkins, John. The Art of Play Production p. 400

approach to Expressionism. The new tendency is evident in"The Wild Duck, develops gradually through "The Master Builder," and is most apparent in "When We Dead Awaken." Strindberg's identification with the new tendency may be traced through "Towards Damascus," "Swan White," "The Dream Play," and "The Spook Sonata."

The earlier expressionistic work combines realistic speech with expressionistic ideas. The newest expressionistic dramas are more free in speech. In "The Hairy Ape" it is realistic and characteristic yet developed far beyond the possibilities of the play.

In Stagecraft Expressionism departs widely from the traditions of Realism. Expressionists had learned that an extremely life-like representation drew too much attention to itself. However they did not propose to reshape nature ruthlessly. The scene should be reasonably like a bit from real life. But they claimed the right to violate, deform, and shape outward nature just as far as violence furthered emotional expressiveness.

Numerous examples of Expressionism demonstrated in the theater of today may be cited. The slave ship scene in "The Emperor Jones" as done by the Provincetown Players, and the ant scene in "The World We Live In" were fair examples of Expressionism. "Masse Mensch," the German production, attained world wide fame for its expressionistic power. The Theater Guild production of "From Morn to Midnight" and "The Adding Machine" were good examples of Expressionism, the scenery in each of these symbolizing the state of mind rather than the place.

Despite the somewhat favorable working out of its

approach to Expressionism. The new tendency is evident in "The Wild Duck", developed gradually through "The Master Builder," and is most apparent in "When We Dead Awaken." Strindberg's identification with the new tendency can be traced through "To Damascus," "Dream Play," "The Ghost Sonata," "The Dance of Death."

The medium of Expressionistic art combines realistic speech with Expressionistic ideas. The dramatic conventionalities are gone from it scenes. In "The Emperor Jones" it is a realistic and characteristic yet developed few seconds the possibilities of the play.

In Hasenclever's Expressionistic drama we slightly from the realities of reality. Expressionistic Kid Lessmed that an extreme-ly life-like representation shows too much adhesion to itself. However they did not undertake to capture nature verbatim. The scene should be presentably life-like represented life. But they claimed the right to violate, distort, and alter natural motive just as far as violence furthered emotional consciousness.

Numerous examples of Expressionism demonstrated in the theater of today may be cited. The plays mentioned in "The Theatre Jones" as done by the Provincetown Players, and the art room in "The Hound of Lady in" were fair examples of Expressionism. "Adam Bound," the German production, attained world wide fame for its expressionistic power. The theater guild production of "From Morn to Midnight" and "The Adding Machine" were good examples of Expressionism, the scenery in each of these expositions the state of mind rather than the place.

Despite the essential favorable working out of its

theory, Expressionism is not without flaws. It may be claimed that neither the artist nor the observer can really vision anything except in terms of this world. Imagination is but a reassembling of memories and impressions. Experience can therefore be only a larger kind of impressionism. Other objections include the difficulty of separating the method of Expressionism from the methods of other schools, and the high order of technique required to convey a pure mood or a lyric emotion without distortion or distraction.

Owing to these recognized difficulties, many expressionists have found it expedient to compromise. Thus many so called expressionistic productions involve elements of realism, symbolism, or even stylization.

One type of Expressionism is the type sometimes termed primitivism. It consists largely of distorted angles and reverse perspective. Right angles are ignored, doors and windows are made triangular, and houses appear top-heavy. An effective setting of this kind was used in the photo-play "The Cabinet of Dr. Caligari" to express the insanity of the principal character.

Aside from the actor, the most effective instruments of Expressionism in the theater are music, rhythm, color, and light. The soft music of the theaters of yesterday was really a form of Expressionism. Rhythm has great possibilities but as yet is almost undeveloped. Color has been used, but its potentialities in connection with light have only recently been recognized. The expressionistic designer works chielly with light,

and his greatest achievements so far have been those of the space stage in which light is virtually the only setting.

CHAPTER V. Pioneers of the new stage craft.

A. Adolphe Appia

1. Conception of stage as three dimensional.
2. Appia set apart by two things.
3. Conflict of setting with actor.
4. Shadows to be controlled.
5. Light symbolic.
6. Appia's influence.

Adolphe Appia, an Italian-Swiss, was the first to print a conception of the stage as a three-dimension fabric capable of creating spiritual illusion. His work "Die Musik und die Inscienierung" was published in German. He drew some of the most famous designs for Wagnerian settings in 1895 and 1896. Less is known and written about Appia than any other major factor in the regeneration of the theater.

Two things set Appia apart from other theorists in the new art of theater production. First, he did not see the stage as an easel awaiting the glorification of the painter. Second, he was not impatient with plays, playwrights, and actors.

According to Appia, the fundamental error of all production is the conflict of the dead setting and the living actor. Against the two-dimension paintings on the back drops and wings, there was set the three-dimension and moving actor. The mechanism of the eye detected the fraud.

Appia directed his attention particularly to the problem of lighting. Border and footlights produced flat, shadowless light. To fight the lighting of border and footlights there were only the spotlights and bunch lights. In shadows controlled and modified Appia recognized the medium of giving setting and actors the same sculptural three-dimension values.

Appia also considered how the movement of the light could be arranged to make the actor still more a living expression of the playwright's action. This theory was demonstrated in the last act of Tristan where the light and shadow from the sun play their own drama. At the beginning Tristan lies shadowed by the trees. The sunlight barely touches his feet. As his strength rallies, the sun-

light creeps up his body. When Isolde comes, it reaches his head, and bathes the two lovers. At the close the light fades little by little till the scene is enveloped in a dark twilight.

Appia's designs continue to stimulate his fellow artists. The reforms for which he argued, the abolition of perspective, and the use of sculptural lighting are now commonplaces of the new stage craft.

B. Gordon Craig

1. Craig a man of the theater.
2. Craig stresses unity in the theater.
3. Craig's productions.
4. Craig's theory, banish the actor.
5. Craig's three ways of dealing with an actorless stage,

Craig is a man of the theater. His mother, Ellen Terry was one of the greatest English speaking actresses of her time. His father, E. W. Godwin, was an architect, and designed costumes and stage settings for many of the finest productions of his day. Craig was for many years an actor. He studied pictorial art with William Nicholson. By his training he combined two things which should be together: drama and art.

Craig stresses the theater's need of unity. He percieves the necessity of an artistic director who can bend every craft of the theater to achieve that unity. It must have action, line, color, rhythm. One is no more important than another.

Between 1900 and 1903 Craig accomplished seven productions in London acting as stage manager as well as designing scenery and costumes. The productions were "Dido and Aeneas," "The Masque of Love," "Acis and Galatea," "Bethlehem," "Sword and Song," Ibsen's "Vikings" and "Much Ado about Nothing."

In 1907 Craig resolved to banish the actor from his theory. An art should work only on those materials which can be calculated. Man is not one of these materials. He is too emotional, too varaible.

Craig suggests three ways of dealing with an actorless stage. The first is to retain the actor, but confine his expression to symbolic gesture. The second consists in a revival of the mask. The third project is Craig's favorite: the employment of the super-marionette. This substitute Craig sees as a gloriously facile instrument, flexible and graceful beyond our conceptions of the puppets of today.

C. Georg Fuchs

1. The relief stage.
2. The pure picture-stage described.
3. This type aims at style.
4. Its limitations.
5. Features of the setting.

Fuchs favors the relief stage. He agrees with Appia that the business of the setting is to emphasize the actor. He argues that the stage should be such as to place the actor always in the foreground.

This type may be termed the pure picture stage, its effort being towards pictorial effect. Such a stage is shallow. Plain towers on the ends provide a permanent frame. The back ground may be a simple back drop or a simple set piece of scenery placed before a neutral curtain or the cyclorama. Against this background the characters appear like silhouettes. The whole is seen as if painted.

In this type design has high value. Every stage of the drama must aim at pictorial beauty. Action and gesture must be conventionalized and studied. Details are based on decorative effect. The whole must aim at style in the narrower sense of the word.

This method is limited in its application. Its success will depend on the kind of play presented. But the range is larger than one might suppose. The comic opera, the problem play, and Shakespeare are all capable of conventional production.

Plays presented on the relief stage have shown these features. The Cathedral scene in Faust has only one solid pier against a black curtain. The garden scene with a stiffly painted back drop shows a railing and one or two bushes. Orpheus is presented almost without scenery, the picture arising from costumes and grouping. The stimulus of the relief stage to the theory of stage setting has been very great.

D Max Reinhardt

1 Reinhardt the greatest of regisseurs

2 His use of modern innovations

3 Experiments in the old Circus Schuman

4 The Grosses spielhaus

5 Reinhardt's influence.

The greatest man of the theater of this century is Max Reinhardt. About him has centered the whole theatrical movement begun by Appia and Craig. He is the most famous of modern regisseurs.

In his productions Reinhardt has introduced practically all of the modern innovations. He has employed the revolving stage, the cyclorama, and symbolic lighting. In Sumurun he took the actors out upon a runway over the heads of the audience. In the last scene of Danton the spectators were thrust in among the audience.

Reinhardt conducted experiments in the old Circus Schuman. Here was revived the ancient Greek orchestra. The circus theater made interesting demands. It required the utmost simplicity. Only the biggest and severest forms could be used. Light was the main source of decoration. It must emphasize the important, and hide the unessential. The actor had to develop a simple, and tremendous power. The war prevented a continuation of Reinhardt's work at the Circus Schuman.

After the war the structure was remodeled and known as the Grosses Schauspielhaus. After two years of work in the new building Reinhardt abandoned his work. The cause of his failure is not apparent. This theory is advanced: Fearing failure as a financial undertaking, Reinhardt compromised the form of the building in order that it could be used as an ordinary play house if it failed as a new kind of theater.

Reinhardt has exerted a great influence. His pungent and vigorous realism became wedded to the newer ideas of Craig and Appia. Fuch became one of his scenic designers. He grasped the emotional heart of the drama, and bent a tremendous energy to the task of making the heart of the audience beat with it. He established the vogue of the designer in the theater. In Gottenburg, a young director, a disciple of Reinhardt, is carrying out his master's ideas. In Frankfort the regisseur of the "State Schauspielhaus" is also a follower of Reinhardt.

CHAPTER VI The Formal Stage

A. Attempts in permanency of setting.

B. Craig's screens.

C. Sam Hume's formal setting.

D. The skeleton setting.

E. Permanent setting in production of Richard III.

F. Aim of Fuchs.

G. A device used in England and Germany.

H. Germany's impulse towards formalizing the stage.

I. What the originators of the Shakespeare stage sought to do.

J. Mechanism of Shakespeare's plays adapted to other plays.

K. Wagenhols and Kemper produced reforms of formal stage on Broadway.

Even before the freedom of expressionism, an attempt was made to reduce the setting to more or less permanent materials. The stage and auditorium should be a single architectural whole. This effect could be produced by abolishing or altering the proscenium.

Gordon Craig studied the problem of setting. The result was his system of folding screens. These were used by the Moscow Art Theater in its production of Hamlet in 1912.

Craig's experiment gave rise to a formal and adaptable setting devised by Sam Hume. This was a mechanism of pylons and draperies with steps and occasional flats and arches. This device was employed in the productions of the Arts and Crafts Theater in Detroit.

The skeleton setting is midway between the permanent setting and the ordinary stage. The same general structure or skeleton is carried through a complete production. Throughout the play the same arches, walls, or pillars remain, but are varied by other smaller units to give appropriate atmosphere to the various scenes.

The permanent setting was demonstrated in Robert Edmond Jones's production of Richard III in 1919 - 20. A portion of the Tower of London where Richard's murders centered appeared in the back. It remained throughout the play. This setting originated in the mind of the playwright and harmonized with the dominant mood of the play.

Fuchs relief stage has been described in a previous chapter. His aim is to emphasize the actor who is seen as a three-dimensional object moving across simple, formal, and more or less

abstract settings. The relief stage is without representations, and without illusions.

A device of painted back drops has been utilized in both England and Germany. The back drops hang in many folds like curtains. The canvas surface is painted freely, but no attempt is made to simulate reality in perspective. Its line and color stimulate emotion, but it makes no pretence to reality or illusion.

Germany has shown a great impulse towards formalizing the stage. This has come through the presentation of Shakespeare. A desire has arisen to present his plays without cuts, and without waits. The forestage and inner stage have been restored. Scenes are played alternately upon the forestage and rear stage. While the actors are playing a front scene the rear stage is being reset behind the curtain.

The originators of the Shakespeare stage had two things in mind. They wished to keep the short scenes of Shakespeare running swiftly and naturally as he intended. They also desired to restore the old relations existing between the audience and the actors. The result is a formal stage far removed from our realistic or plastic stage.

The mechanism of the German Shakespeare plays has been adapted to other plays. Joseph Urban introduced the portals and inner proscenium in the Boston Opera House between 1912 and 1914. He set up false prosceniums for "The Tales of Hoffman," for "Don Giovanni," and for "Louise." The portals stood throughout the play and formed a unifying link between the various scenes. They also broke the contrast between the gold proscenium and the setting.

abstract settings. The period stage is without representations, and without illusions.

A device of related case scenes has been utilized in both England and Germany. The back drops seem to seem fluid surfaces. The square surface is raised irregularly, but no attempt is made to simulate reality in perspective. The idea not quite attractive perhaps, but it makes no concession to reality or illusion.

Germany has also on a great imaginative scenario combination the stage. Wolf has gone through the transformation of Shakespeare. A device has arisen to present his stage without curtain, and without walls. The foreground and upper stage have been replaced. Scenes are placed alternately upon the foreground and upper stage. While the effects are flowing, a front curtain across the rear stage is being gradual the curtain.

The criticism of the Shakespeare stage has been strong in what. They argued in spite the short answer it contemporaneous running entirely and particularly as is intended. They also contend to realize the only relations existing between the spectators and the actors. The result is a formal stage far removed from any realistic or plastic stage.

The modernism of the German Shakespeare stage has been adopted in other plays. Reason Lessing introduced the Greek in their production. In the Greek theatre Greek Delphi and Lessing on rub to value permanence for "Sophiphiel" for "Nathan Ostvaard." and for "Lessing." The periodic stage throughout the play and formed a multiple lay, between the periodic scenes. Each also treats the contrast between the scale a representation and the setting.

In presenting the melodrama " Spanish Love" Wagenhols and Kemper put into a Broadway theater almost every novel physical reform of the formal stage except expressionist scenery. The setting was permanent. Footlights and orchestra were removed. A forestage was installed on a lower level than the main stage. The first box on each side was converted into an entrance to the forestage. What was left of the proscenium arch was covered with hangings keyed to the Spanish atmosphere of the play. The actors used aisles as well as the boxes for entrances.

CHAPTER VII Mechanism.

A. Devices for shifting scenes quickly.

B. The drop stage.

C. The swinging stage.

D. Revolving stage invented.

E. Its use at the Deutsches Theater.

F. The wagon stage.

G. The sliding stage.

H. Important stage problem to represent sky:

Cyclorama.

I. Rundhorizont.

J. Kuppelhorizont.

K. Uses of the cyclorama.

Before the demand for reality, rooms did not have side walls. They had screens behind which actors made their exits. With walls, real doors, and mantel pieces, numerous hands were required to shift the settings. Thus the mechanicians were stimulated to work on the problem of quick changes. Various devices have resulted.

One of these devices is the drop stage. It consists of two floors or stages one above the other. While one stage was at the level of the prosceniums opening, the other could be set for the next scene. This double decked elevation is raised or lowered by powerful machinery.

Another of these devices is the swinging stage. While one of these platforms appears before the curtain, the other is swung into the wings where the scene is changed. For locomotion rollers upon concentric tracks are provided.

The director of the Royal Theater in Munich invented the revolving stage. It is a circular portion of the whole stage, and revolves upon a heavy iron shaft. The power may come from electricity, but it can be revolved by hand.

The revolving stage is employed at Professor Reinhardt's Deutsches Theater in Berlin. Five complete scenes may be set on this stage at one time. Sometimes all of a play can be performed with no other stage work than an occasional pressure on a throttle.

One of the most important of the modern German stage devices is the wagon stage. It is a platform slightly more than two yards in width, four yards in length, and is mounted on noiseless rubber wheels. Ten or twelve of the platforms will mount the

most elaborate play almost as quickly as the revolving stage.

Brahms, head inspector at "The Royal Theater in Berlin," invented the Schiebebuhne or sliding stage. This device occupies the whole stage space. It can be moved either to right or left. While one half is being used for the performance, the other half can be set. It makes possible the rapid succession of large and elaborate scenery to a degree unsurpassed by the revolving stage.

How to represent the sky has been an important stage problem. The oldtime stage used sky drops or strips of white canvas. This device was ineffective. On the modern stage a kind of cyclorama is used. It has two forms, the Rundhorizont and the Kuppelhorizont.

The Rundhorizont is a white or tinted background for the stage. Its form is that of a segment of a vertical cylinder. Canvas or plaster are the materials used in its construction. At first the canvas Rundhorizont was built on a rigid frame and let down from above. Now it is placed on a vertical roller at one side of the stage. It can be unrolled from its cylinder and connected with a similar cylinder on the opposite side of the stage. It almost completely encloses the stage. Sometimes the Rundhorizont is constructed of plaster over an iron frame.

The Rundhorizont had its disadvantages. Its top could be seen by a part of the audience. This led to an extension of the device, the Kuppelhorizont. Here the cyclorama is domed out four or five meters over the stage. Its edges being invisible to the audience, it serves as a great hollow reflector and diffuser of light.

The cyclorama serves various uses. It presents a background which when played upon by the proper lights gives an illusion of depth and luminous atmosphere. Modern lighting devices are able to produce on this background exact shades of color because of the dead whiteness of its surface. The illusion of moving clouds can be produced by a sort of picture machine. The cyclorama does away with the problem of masking the wings. Furthermore the cyclorama aids in securing emphasis of setting at the sides of the stage. This is in accordance with modern taste.

CHAPTER VIII Lighting

A. Correct Lighting a late discovery.

B. The stage produces partial hypnosis.

C. Stage lighting before 1914.

D. Modern methods of lighting.

E. Complaints about footlights.

F. Belasco abolishes footlights.

G. Overhead lamps.

H. Colored lights how produced.

I. Fortuny's ideas about lighting.

J. The lighting unit.

K. Advantages of a plaster sky.

L. Sky valuable as background.

A vital thing in the stage picture is lighting. It has more importance than the brush. Yet despite its value, adequate lighting has been one of the last discoveries of the theater.

"Light may produce a state of partial hypnosis. This state is induced by placing a person in a dark room with his gaze fixed on a bright spot. The brain becomes sensitized to sensuous impressions. This within certain limits represents the conditions of the theater: a spectator in a dark room and lit more brightly than wings or backdrop by the border lights, these hideous footlights of the air: and the footlights proper glaring up in pitiless shadowless brilliance upon the under side of tables and the actors' chins. Not a shadow in the whole picture unless it was the shadow of a table cast upwards by the footlights in some darker room."[1]

Modern methods show an improvement. In Europe, the Fortuny System of indirect lighting, with the domed plaster sky which sprang from it, and the Ars System of cyclorama and lights have their special advantages. In America the use of the high-powered incandescent bulb in place of arc lights and of rows of small incandescents has accomplished much in the line of stage beautification.

For a while the only recipe for bettering the stage

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1 Macgowan "Theater of Tomorrow." p. 49

A vital thing in the stage picture is lighting. It has more importance than the frame. Not necessarily value, whether lighting has been one or the last discoveries of the theatre.

"Light may produce a state of mental hypnosis. This state is reached if photons a member in a dark room with his face first on a white wall. The brain becomes sensitized to sensuous impressions. This sensitive condition results improvements the efficiency of a thousand a moderate to a dark room and life seems suddenly that there is a reduction the low brighter lights. Since light transmits the of the air and the intelligent prompt plating the in matters observed brilliance upon the mental life of people and the surface colors. Not a single in the world stimulus is from the effect of light and darkness by the intelligence seen larger than.[1]

Modern methods also on laboratory. In Europe, the factory system of industrial illumination, with the great director may delay more effective it, so this are quite of conference and lights also their special advantages. In America the use of the work-operated improvement this is effect of are lights and of rays of least transparency has accomplished such in the is of place beautifulness.

Can a radio the only means for determining the stage

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1. Jackson Theatre of Tomorrow. p. 40.

lighting was to abolish the footlights. Nobody noticed the inverted trough of small lamps that illuminated ceilings more than floors and joined with the foots in making the actor's features only obscurely defined. Suddenly it was discovered that the footlights of the air must go.

As long ago as 1879 Belasco gave a production without footlights. After further experimentation, in the fall of 1914 he decided to eliminate them altogether. They were replaced by a row of incandescent lamps in hoods or reflectors just behind the proscenium opening. A special hood was built out above the apron. This was supplied with small movable lights with lenses.

These overhead lamps illumined the floor of the stage. The source of the light was not evident. The ceiling received only reflected light. The result was that the walls of the room retired in favor of the actor. This lighting was especially effective upon the countenances of the players. It brought out the natural contour and lines of the face.

Formerly the incandescent bulbs were dipped in dye to produce colored light. This has been displaced by the system of filtering the white light through colored mediums of gelatine or glass by means of spot, floods and box lights.

Fortuny's ideas of lighting consist of two elements. First, a unit throws white light upon colored silk and the light is reflected upon the stage. Second, the surface upon which this light finally falls is a plaster dome. From the dome it is again reflected and diffused.

The lighting unit is a high powered light encased in a hood with only one opening. Bands of colored silk are turned on

rollers. The forked edges of the silk bands which are superimposed upon one another produce a mixing of colors. At first a silk cyclorama was used. Its perishable nature gave rise to a change to the plaster or concrete dome.

The plaster sky has definite advantages. It does not wrinkle. It does not stir in a draft. Its granular surface is peculiarly adapted to catching light and breaking it up into a medium more diffused and more lively.

The dome produces an almost perfect semblance of the sky. But its value extends further than simple realism. Any imaginative or abstract setting finds in a sky background a setting that satisfies.

CHAPTER IX Architecture

A. Faults in old style.

1. Serious spirit of drama not recognized.
2. The playhouse should harmonize with the spirit of drama.
3. The facade.
4. The interior.

B. New ideas.

1. Old form of auditorium condemned.
2. Chandeliers banished.

C. Theorists.

1. Max Littmann.
2. Gottfried Semper.
3. Reinhardt.
4. Steele Mackaye.
5. Norman Bel Geddes.
6. Herman Rosse.
7. Jacques Copeau

The dignity of the public library, the university and the church has received recognition by architects. But they have not realized the serious beauty of the essential spirit of the drama. The theater has been regarded as a pastime or business rather than as an art.

It has been admitted that the stage setting should harmonize with the mood of the play presented. This being true, it follows that the ideal playhouse should be an ideal setting for the general spirit of drama. Whatever is sensational, insincere, or whatever has a tendency to distract the attention of the audience from the actor should be banished.

The facade should attract through beauty and repose rather than gorgeousness and intricacy. Sobriety and simplicity should be its goal. Great drama may deeply stir man's soul. The character of the facade should harmonize with this truth.

The interior should also be free from distracting detail and unnecessary ornament. Concentration of attention is the end in view. To this end everything should contribute. Just the right decorative touch is preferred to the richness of profusion.

Impossible garlands, monstrous cornucopias and crude cupids have too often appeared in the proscenium arch. No other constructive feature of the theater is so close to the actor as the proscenium frame. Consequently it has greater possibilities of drawing the eye away from the action, and should be made as unobtrusive as possible.

Among the other changes taking place in modern theaters

there is a tendency to discard the traditional horse shoe form of the auditorium. The shapes are more retangular. Boxes and overhanging balconies are disappearing. The pitch of the main floor is being made steeper.

The heavy glass-bespangled chandeliers, and the glaring rows of unmasked lights are being discarded. Diffused or reflected light is destined ultimately to replace direct illumination.

Professor Max Littmann is one of the most successful designers of theaters of the new type. His facades show simplicity and dignity. The "Little Munich Art Theater" is a bit of satisfying theater architecture. While artistic, it does not forget the utilitarian bases of design.

Gottfried Semper, one of the outstanding theater architects of the 19th century was associated with Wagner. Together they evolved the "mystic abyss." This is a space between the auditorium and the stage. Wagner's idea was to heighten the illusion of another world. Semper also developed Schinkel's idea of seating the audience. The seats were arranged in a steeply rising bank. This brings the audience into closer relation with each other as well as with the stage.

In his conception of the Grossesspielhaus, Reinhardt drew inspiration from Craig. Craig says, "I see a great building to seat many thousands of people. At one end rises a platform of heroic size on which figures of a heroic mold shall move. The scene shall be such as the world shows us, not as our own particular little street shows us. The movement of these scenes

shall be noble and great: all shall be illuminated by a light such as the spheres give us, not such as the footlights give us, but such as we dream of."

In the Grossesspielhaus the auditorium and stage are not separated by a curtain. No small picture frame intervenes between the audience and the action. The scene has nothing of the peep-show character.

Reinhardt has planned a more perfect structure than the Grossesspielhaus. It is to be erected at Salzburg in the Austrian Tyrol. The building is to be in the rococo style. Winding colonnades are to connect the central building with the smaller theater. The orchestra and stage are to be in close harmony.

For the Chicago World's Fair Steele Mackaye planned and partially built a colossal playhouse called the Spectalorium. The building was to be five hundred feet long by four hundred wide, and two hundred seventy feet in height. The building was not finished, but a large model was completed and exhibited.

In 1917 a playhouse of even more remarkable design was planned by Norman Bel Geddes. The stage was a part of the auditorium. The audience was to be seated diagonally. Simple set pieces were to appear in a corner of the hall. In the opposite corner were plastic units and architectural details. During the brief intermission the setting would be lowered into the basement and another setting bearing the actors raised to take its place.

Herman Rosse, another American artist, has had visions of new playhouses. He has planned to unite the lines of the

proscenium opening with the lines of the house in order to achieve a real artistic unity. Other details show his conception to be a type of church-like theater.

Jacques Copeau is among those who are looking towards a new theater. He came to New York as an ambassador of French culture. Through his instrumentality the Garrick Theater was reconstructed in imitation of the modernized Paris stage. He did away with the wings and the old picture frame. A permanent architectural setting was installed. A balcony reached by a flight of steps appeared at the back. This could disappear behind hangings. At the sides there was no proscenium but doors in the theater wall with a forestage between.

CHAPTER X Theater Organization

A. Meaning of theater organization.

B. When a theater is a social organization.

C. Primitive way of collecting money.

D. Ordinary collection of money at theater compared with primitive method.

E. Sometimes receipts guaranteed.

F. Subsidized theaters in Europe differ from ours.

G. When a theater becomes a perfect social organization.

H. The New Free Folk Stage a model.

I. Its history:

1. Its predecessor, the Free Folk Stage.
2. The "closed society" system.
3. New Free Folk Stage formed.

J. New Free Folk Stage - a business institution.

K. Details of management.

L. New Free Folk Stage significant in two facts:

1. It sprang out of an interest in life.
2. It insists on economy.

M. A similar type may spring up in America.

1. Its characteristics.

N. Repertory theaters in England.

CHAPTER X Theater Organization (Contd)

O. Irish National Theater.

P. Manchester Theater.

Q. Spontaneous companies in America.

By theater organization is meant the manner in which the theater is related to its audience. The theater depends upon certain conditions: what is demanded by the audience, its willingness to pay for it, how it can make its demandsfelt, how far minorities have influence, how quickly changes in demands can be met and satisfied.

As a social organization the theater is a group of people who pay certain of their numbers for acting plays for them. In some cases actors support themselves in other ways and give their services to the theater. Ordinarily, however, a special group does the work. In some way a collection must be provided for their support and for defraying the expenses of the performance.

Passing the hat is the primitive way of collecting money at the theater. Small itinerant troupes still employ this method. In essence this is the system of theaters from the time of the Elizabethans when the theater became commercialized.

The ordinary revenue of the theater is collected in a way which does not differ much from passing the hat. Members of the audience pay more or less at the door. But they pay before the performance instead of afterwards. In the ordinary commercial theater all the liabilities of hat passing are exemplified.

It must be admitted that in some cases a part of the receipts are guaranteed beforehand. A donor may promise a

By stage production is meant the manner in which the play is related to its audience. The theater depends upon certain conditions: what is demanded by the audience, the willingness to pay for it, how it can make its expenses, how far it must satisfy mass audiences, how quickly changes in demands can be met and satisfied.

As a social phenomenon the theater is a group of people who pay certain of their number for making plays for them. In some cases actors support themselves in other ways and give their services to the theater. Primarily, however, a special group lives the art. In most cases a collection must be provided for their support and for defraying the expenses of the performances.

Finding the best in the probability and of satisfying money at the theater, is a difficult problem with only one method. An answer will be the opinion of the people from the time of the Elizabethans when the theater became commercialized.

The ordinary patrons of the theater is satisfied in a way which does not differ much from paying the bar. Whether of the audience pay more or less or the same, but they pay because the performance instead of otherwise. In the commercial theater all the liabilities of such payment are satisfied.

It must be admitted that in some cases a part of the receipts are guaranteed beforehand. A donor may provide a

certain amount to the troupe. However, it is not often that enough is obtained in this manner to ensure financial success. The subscription system may be considered a form of subsidy.

In some ways the subsidized theaters of Europe are different from ours. They do not like the ordinary commercial theaters of America offer something unknown, unordered. Originally they were a private troupe hired by some noble. But in modern times they have come to depend on the general public.

A theater becomes a perfect social organization when it supplies to an audience a commodity which has been demanded. A theater troupe under ordinary conditions is in the position of a commercial speculator. It is trying to force its commodity. The commodity is likely to be not just what the purchaser wants. When an artistic institution bears this relation to its audience it can never realize a full artistic life. To make art live, the audience should demand the artistic commodity, pledge payment of the bills, and feel responsible for successes or failures.

A Berlin institution which might be regarded as a model for the future theater is the "Neue Freie Volksbuhne" or "New Free Folk Stage." Its significance will be better understood in the light of its history.

Its predecessor was the "Free Folk Stage." This was organized after the German Social Democracy was freed from Bismarck's ban. Its object was to permit the working classes to hear productions tinged with a revolutionary spirit.

This was operated under the "closed society system," a device resorted to in earlier times for the production of plays

too risky to win the support of commercial managers, or plays forbidden by official censorship.

The "Free Folk Stage" possessed advantages but did not fully satisfy the need since for economic reasons it was forbidden to the proletariat.

The "New Free Folk Stage" then came into existence. Its purpose was to give the forbidden plays for a larger audience and at a lower cost. This organization was known at first as the "Social-Democratic Theater."

The "New Free Folk Stage" is a business institution. The members are largely working men and women. It pays its own way. Instead of forcing the market, it supplies its own market. It is a true social organization of two parts, the theater and audience.

This theater gives nightly and matinee performances of new and standard plays at cost. The members pay about twenty five cents a performance. Arrangements are made with twelve of the best theater and opera houses in Berlin for special evening or Sunday afternoon performances. It buys out a whole or part of the house and supplies seats to members at the usual rate.

The "New Free Folk Stage" is significant from two facts. One is that it sprang up spontaneously out of an interest in life. Art is an expression of life. If we are not first interested in life, we cannot be interested in its expression. Both the "Free Folk Stage" and its successor originated in labor discontent, the dominant social fact of modern times. The second im-

portant fact in the "New Free Folk Stage" is its insistence on economy. It sought to obtain the most out of the means at hand. This society was forced to attain artistic expression with limited means and so learned how, in its later prosperity, to make its expenditures effective.

A type of theater similar to the "New Free Folk Stage" may spring up in America. In such an event the audience will own or control its theater. In any case the interest must be sufficient to furnish the motive. Its audience will demand an art that responds to an imperative need. The passing of the hat will have gone by, for the audience will own and control.

In recent years numerous local dramatic movements have sprung up in England in the form of the repertory theater. Of these the pioneer is the Independent Stage founded in London in 1891. It was modeled after the Free Stage of Berlin. The occasion for this organization was an interest in the new dramatic movement inaugurated by Ibsen. It was characterized by a critical attitude towards life and its problems. Volunteer actors were employed.

The "Irish National Theater" owes its existence to the work of Miss Horniman. Her attention was turned to an Irish literary society in Dublin. It had been writing and performing plays of Irish life. The actors were clerks and shop girls. Miss Horniman supplied much needed financial aid. Thus was developed the famous "Irish National Theater." Its relation to its audience is parallel to that maintained by the New Free Folk Stage.

Later Miss Horniman founded the Manchester Repertory Theater. A hired director having supreme power was put in charge. A company has been built up which for ensemble work and sincerity of interpretation is unsurpassed in England. This theater maintains the relation to its audience represented by the "New Free Folk Stage."

Recent spontaneous amateur companies in America are beginning to be of importance. Among these is "The Hull House Players of Chicago," Its actors are the clerks and working girls of the neighborhood. Other amateur companies are the "Toy Theater Company" of Boston, the "Little Theater Company" and the "Little Theater Company" of Washington.

CHAPTER XI The Actor

A. Impersonation, what it is.

B. Two kinds of impersonation:

1. Actor takes different parts.

2. Actor a type.

C. No art in these methods.

D. First method valuable in reportory.

E. In second method type not identical with personality of actor.

F. Advantages of change of parts.

G. A third kind of impersonation.

H. Presentational acting.

1. Illustration of painting.

I. The same distinction in background.

J. Acting representational or presentational.

K. The first actors presentational.

L. Attempt to reestablish bond with audience.

M. Four methods of acting not clearly differentiated.

N. New acting demonstrated by Copeau at the Vieux Colombier.

The goal of the actor has been impersonation. The essense of impersonation is trying to look and act like a certain character.

There are two kinds of impersonation. In the first an actor models himself in every new role after a different human being, and never appears like himself. In the second, he chooses a role similar to his own personality, and is always himself.

Both these methods aim at absolute resemblance. They do not represent real art.

The first method is of more value in a repertory company. No permanent company can get along without actors who can achieve some sort of differentiation.

The second method does not imply that the type played by the actor is absolutely identical with his own personality. It means that he plays a type very similar to his own.

The first method with its change of parts has advantages. Type casting is apt to tie a man to the kind of part in which he first meets success, while he might do even better in a different part. The constant change of parts in a repertory theater gives an actor practice that he cannot get if he repeats type parts.

A third kind of impersonation may be noted. Here the impersonation is created before the eyes of the audience, not in the dressing room. Such an actor has a kind of magic in his soul. His face changes from character to character, and from scene to

scene. Realistic drama may be interpreted by this kind of acting. But at heart it belongs to another kind of acting that has existed and will exist again.

A fourth type of acting is termed presentational. It is opposed to representational. The difference is made clear in an example of painting: a scene exactly reproduced as if photographed is representational. But the same scene with emphasis placed on certain features by line or color to bring out an idea is presentational.

The same distinction may be seen in backgrounds. A representational background shows actual objects of wood or rock. It is realistic. A presentational background shows frankly for what it is.

This distinction in acting is doubtless more apparent after the example of painting and background adduced. If an actor on Broadway tries to pretend he is in a room in Budaperth, and refuses to recognize the fact of an audience watching him, he is a representational actor, a realist. If he admits he is an actor, admits the fact of an audience, admits the fact that his business is to charm the people out in front, he is a presentational actor.

The first actors were presentational. In the first dramatic rituals the actors may have worn masks, but they were frankly actors or priests not the gods and heroes themselves.

Our greatest players of today are trying to re-establish the bond with the audience. In comedy and tragedy this is most easily done. Hecuba must speak her sorrows to the chorus and

audience. There can be no fitting communion with the characters who caused the tragedy or have been smitten by it. In a sense the audience are the gods. When the commedian shouts his jokes his appeal is to Dionysus and Pan.

The four methods are not always clearly differentiated. In the Moscow Art Theater the actors use make up, but their acting shows an outstanding spiritual quality. The Form of life is emphasized.

The most striking demonstration of the new acting in Europe is found at Copeau's Vieux Colombier. The stage setting is constructed with view to presentational acting. The actors keep their own normal appearance but they do not play types. Impersonation of emotion is sought, not impersonation of physique. In the School of Capeau appears something almost in the line of reading and explanation. It is presentational because always there is an awareness of the audience.

SUMMARY

Outstanding features in the history of drama show that changes have taken place. The theater of today has become international. A modern theory of drama does not recognize hard and fast principles, but perceives progress as achieved through experimentation. Drama is classified according to emphasis on materials into aesthetic drama, emotional drama, and the drama of thought.

Modern drama dates from Ibsen, "A Doll's House" is an introduction to the drama of ideas. Ibsen's ideas and technique exerted a great influence especially in England and Germany.

Realism reached its full dignity in "A Dolls House". The height of its popularity was attained in the 90's. The last stages of the realistic movement produced playwrights who began to abandon its principles.

Expressionism is the name given to Anti-Realism. The fruits of Expressionism are unconventionalism and a freer technique. This new movement is demonstrated in both stage craft and the drama.

Four prominent pioneers of the new stage craft are Appia, Craig, Fuchs, and Reinhardt. Appia gave his attention to the problem of lighting, and to the banishment of perspective. Craig stresses unity and favors an actorless stage. He urges the effectiveness of the super-marionette. Fuchs favors the relief stage. Here the actor is seen against a simple back-

Summary

Outstanding features in the history of drama since that age have been given place. The theatre of today has become international. A modern theory of drama does not recognize form and fact exclusively, but positively progress as achieved through experimentation. Drama is classified according to emphasis on material into neo-romantic drama, symbolic drama, and the drama of thought.

Eugene Brown drew from Ibsen's "A Doll's House" in his introduction to the drama of ideas. Shaw's ideas and technique exerted a great influence especially in England and Germany.

Maeterlinck lacked his full clarity in "A Doll's House". The notion of the mountainy was adapted in the play. The last essays of the realistic movement contained characteristic traits to broaden its mechanics.

Expressionism in the drama given to Anti-realism. The fruits of expressionism are, unrealistic and a free technique. This new movement is demonstrated in both stage craft and the drama.

Four prominent elements of the new stage craft are Apple, Craig, Fuchs, and Reinhardt. Apple gave his attention to the problem of lighting, and to the development of perspective. Craig stresses unity and favors an austerlous stage. He urges the effectiveness of the stage-manager. Fuchs favors the relief stage. Here the actor is seen against a simple background.

ground, the effort being toward pictorial effect. Reinhardt is the greatest of regisseurs. He has experimented widely with modern innovations, his most important experiments being carried on in the Circus Shuman later remodeled into the Grosses spielhaus.

Attempts have been made to introduce more permanency in stage settings. Craig's screens and the skeleton setting illustrates the tendency to a more formal stage.

With Realism came a need of numerous stage hands to change the scenery. Quick changes became the problem. Efforts in behalf of its solution have resulted in various devices: the drop stage, the swinging stage, the wagon stage, and the sliding stage. An important stage problem, how to represent the sky, has been satisfactorily solved by the cyclorama which appears in two forms, the Rundhorizont and the Kuppelhorizont.

Modern methods of lighting are revolutionary. The footlights and overhead foots are banished. Indirect lighting is employed. Recourse is had to colored lights, and lights are frequently used in the interests of symbolism. Sculptural lighting is favored.

An effort is being made to have the playhouse harmonize with the spirit of drama. Simplicity and dignity are sought. The stage is brought into closed relation with the auditorium.

Theater organization is the manner in which the theater is related to its audience. Considered as a social organization the theater is a group of people of whom a certain number are the actors. The new Free Folk Stage is a perfect social organization.

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Theater organization is the manner in which the theater is related to its audience. Considered as a social organization the theater is a group of people of whom a certain number are the actors. The new Free Folk Stage is a perfect social organization.

It may be taken as a model for the future theater. It is a business institution, its members being working men and women. It supplies a demanded commodity, which is furnished at cost. It sprang from an interest in life, and insists on economy. Other theaters have followed the example of the New Free Folk Stage by an organization such as to secure the same relation between the theater and audience as that maintained in this model theater. Among these are the Irish National Theater and the Hull House Players of Chicago.

The goal of the actor is impersonation. An actor may model himself after another human being, or play a role similar to his own personality. In a higher form of impersonation the actor achieves his transformation on the stage from character to character and from scene to scene.

These forms of impersonation are representational. Opposed to this is presentational impersonation. The first actors were presentational. The tendency today is to return to the old method. The most striking demonstration of the new acting is found in Copeau's Vieux Colombier. The impersonation of emotion is sought, not the impersonation of physique.

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