

**PAPERS ON PLAYMAKING V: A
CATALOG OF MODELS AND OF
STAGE-SETS IN THE DRAMATIC
MUSEUM OF COLUMBIA
UNIVERSITY**

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Papers on Playmaking V: A Catalog of Models and of Stage-sets in the Dramatic Museum of
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A Catalog of Models and of Stage-Sets

PUBLICATIONS
of the
Dramatic Museum
OF COLUMBIA UNIVERSITY
IN THE CITY OF NEW YORK

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K.C.

PAPERS ON PLAYMAKING

V

A Catalog of Models
and of Stage-Sets

IN THE

DRAMATIC MUSEUM
OF COLUMBIA UNIVERSITY

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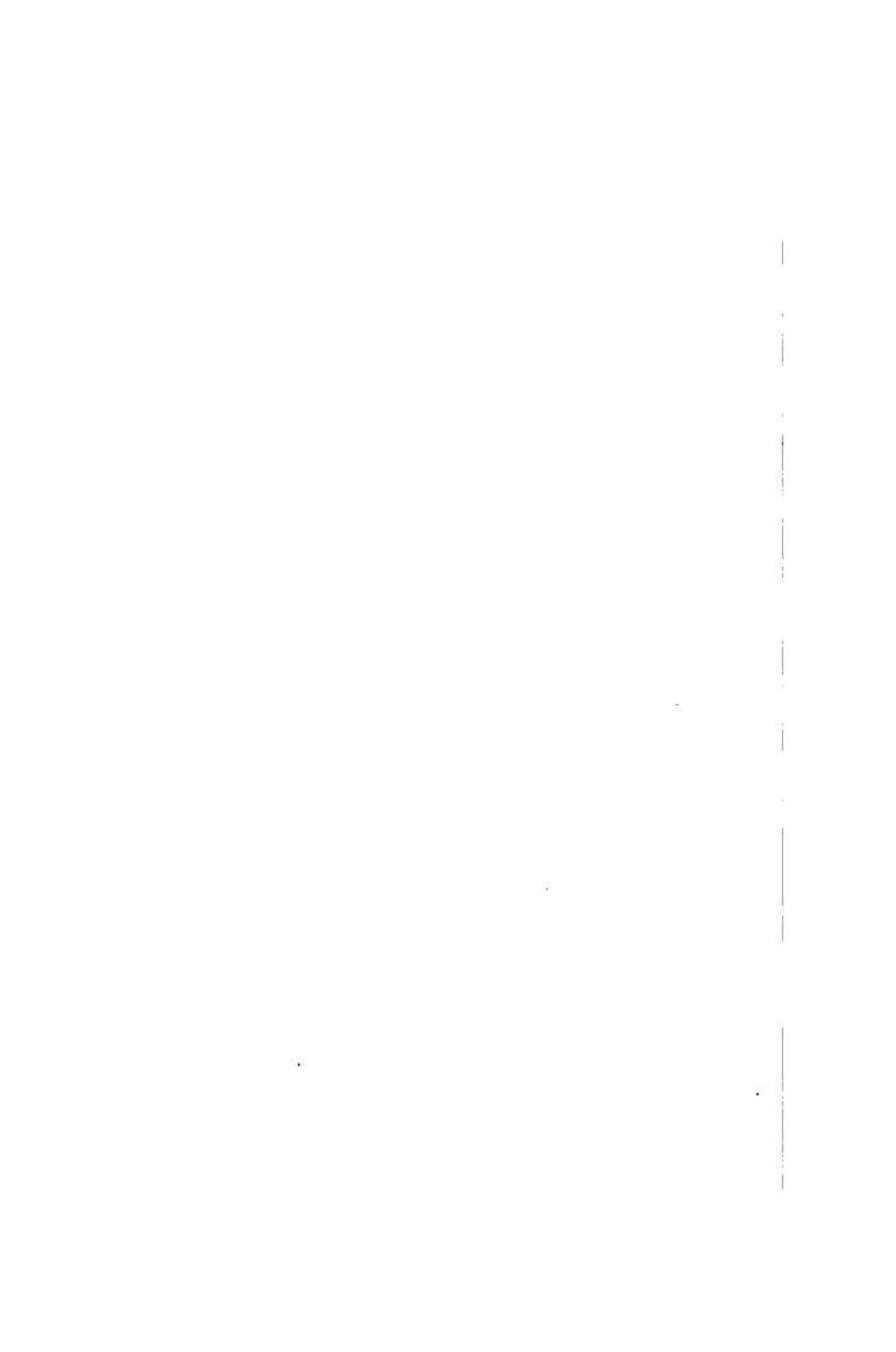
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I N T R O D U C T I O N

I.

THE drama is the most complex of the arts because it can call in the aid of all the other arts. When the muse of comedy or the muse of tragedy needs the help of any one of her seven sisters, she can confidently count upon it. The drama can summon to its support music and dancing, epic and oratory, painting, sculpture and architecture, any one of them or even all of them together. Indeed, the drama is likely to appear rather bare and bereft wherever it is compelled to relinquish the advantages which accrue to it from its alliances with the other arts. It is this complexity which makes the proper study of the drama so much more difficult than the study of any other department of literary art. Because the drama lives partly within the limits of literature and partly without these limits, the effort to appreciate it in all its relations is far more arduous than the attempt to understand the lyric, for instance,

or the epic, which lie wholly within the limits of literature. Altho today we read the masterpieces of the drama in the library, they were not written with this object in view; they were composed by their authors to be seen on the stage. The great dramatic poets prepared their plays to be performed by actors, in the theater, and before an audience; and they had, therefore, to take into account the method of the actor, the size and circumstances of the theater, and the feelings and prejudices of the audience. And we cannot rightly estimate the dramas of Sophocles, of Shakspeare and of Molière unless we inform ourselves as fully as may be in regard to all the conditions they accepted freely, and in accordance with which they wrought out their masterpieces.

The actors are dead who first impersonated the characters peopling these masterpieces; and departed also are the audiences who thrilled and wept and laught when the stories of these great plays were first unrolled before them on the stage. By no effort of ours can we recall these performers and these playgoers; and the most we can do is to hazard our guesses as to what the actors