

**THE CONTINENTAL DRAMA OF TO-DAY:
OUTLINES FOR ITS STUDY,
SUGGESTIONS, QUESTIONS,
BIOGRAPHIES, AND BIBLIOGRAPHIES
FOR USE IN CONNECTION WITH THE
STUDY OF THE MORE IMPORTANT PLAYS**

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The continental drama of to-day: outlines for its study, suggestions, questions, biographies, and bibliographies for use in connection with the study of the more important plays by Barrett H. Clark

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BARRETT H. CLARK

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By

BARRETT H. CLARK

Second Edition, Revised



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PREFACE

A growing demand on the part of clubs, reading circles, schools, colleges, and universities for definite and systematic guidance in the study of the modern movement in drama has led me to compile this Outline, in which are included plays of representative authors, from Ibsen to the present day.

Most of these plays have distinctive features of technique or characterization or theme, so that when the student has completed a study of the plays in connection with the Outline, he should have a very definite knowledge of the essentials of dramatic technique in general, and the modern movement in particular.

The comment that precedes each play is intended to give the reader a few suggestions as to the nature of the work, its importance, and to furnish him with a method of attack; supplementary to this comment are suggestions and questions intended to stimulate thought, discussion, and a careful reading of the play.

As the Outline deals only with those plays which have been translated into English and are easily obtainable, there must of necessity be many impor-

tant omissions. In each case, however, practically all the plays of an author, whether they have been translated or not, are listed in the bibliographical notes.

It is not possible to classify satisfactorily the Modern Drama movement in definite groups or periods, for new work is constantly appearing and standards changing. I have therefore arranged the dramatists according to countries, and placed their work, in a general way, chronologically.

In making the bibliographies, I have referred from time to time to the various bulletins and compilations of the Drama League of America, and hereby acknowledge my indebtedness.

I have found it very difficult to get dates or records of American performances, and will welcome additional information or corrections from my readers. Nearly all the performances in German were at the little Irving Place Theatre in New York, which has done much for the modern drama.

B. H. C.

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