

**THE DRAMA: A QUARTERLY
REVIEW OF DRAMATIC
LITERATURE, NO. 24,
NOVEMBER, 1916, PP. 481-663**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649564927

The Drama: A Quarterly Review of Dramatic Literature, No. 24, November, 1916, pp. 481-663
by Theodore Ballou Hinckley

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THEODORE BALLOU HINCKLEY

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THE
DRAMA
A QUARTERLY REVIEW



**CERTAIN NOBLE PLAYS
OF JAPAN** by Wm. Butler Yeats

THE KING OF THE JEWS
A Passion Play by Maurice Browne

The Pantomime by Prince Serge Wolkonsky

Re-enter: The Soliloquy by Morris Leroy Arnold

The Actor in England by Arthur Pollock

As to Little Theatres by Broughton Tall

The Popular Drama of Japan, II
by Gertrude Emerson

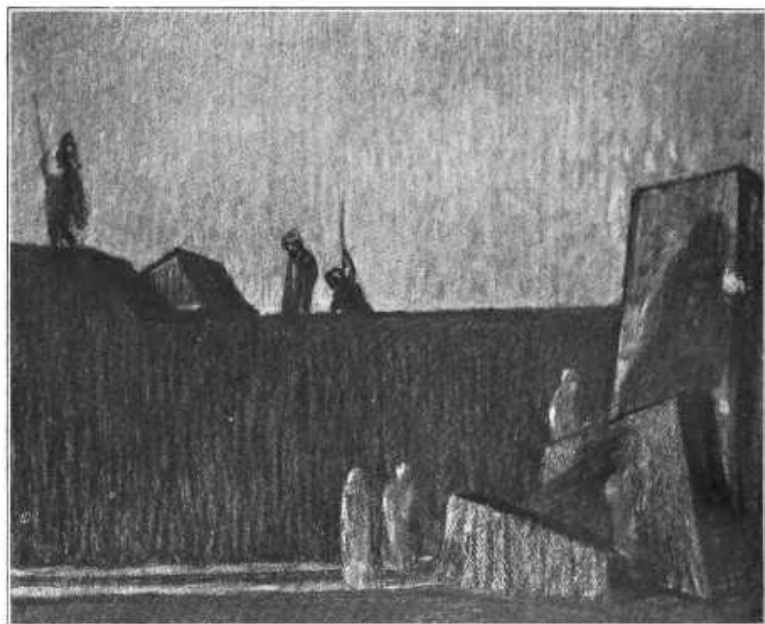
Carl Hauptmann by Andia von Ende

WAR, A TEDEUM
by Carl Hauptmann

NOV.

No. 24 1916





DESIGN FOR "THE KING OF THE JEWS," BY C. RAYMOND JOHNSON.
See page 496

THE DRAMA

A Quarterly Review of Dramatic Literature

November, 1916

THE DRAMA

A Quarterly Review of Dramatic Literature

Editor, THEODORE BALLOU HINCKLEY

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Published by

The Drama League of America

1145-46 Marquette Building

Chicago

75c A Number

\$3.00 A Year

Copyright, 1914, by Drama League of America

Entered as second-class matter February 25, 1911, at the postoffice at Chicago, Illinois, under the Act of March 3, 1879.

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Number 24

NOVEMBER

1916

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CERTAIN NOBLE PLAYS OF JAPAN

I



IN the series of books I edit for my sister I confine myself to those that have, I believe, some special value to Ireland, now or in the future. I have asked Mr. Pound for these beautiful plays because I think they will help me to explain a certain possibility of the Irish dramatic movement. I am writing these words with my imagination stirred by a visit to the studio of Mr. Dulac, the distinguished illustrator of the *Arabian Nights*. I saw there the mask and headdress to be worn in a play of mine by the player who will speak the part of Cuchulain and who—wearing this noble half Greek, half Asiatic face—will appear perhaps like an image seen by some Orphic worshipper. I hope to have attained at last the distance from life which can make credible strange events and elaborate words. I have written a little play that can be played in a room for so little money that forty or fifty readers of poetry can pay the price. There will be no scenery, for three musicians whose seeming sun-burned faces will, I hope, suggest that they have

wandered from village to village in some country of our dreams, can describe place and weather and, at moments, action, and accompany it all by drum and gong, or flute and dulcimer. Instead of the players working themselves into a violence of passion indecorous in our sitting room, the music, the beauty of form, and voice all come to climax in pantomimic dance.

In fact, with the help of these plays from the manuscripts of Ernest Fenollosa, chosen and finished by Ezra Pound, I have invented a form of drama, distinguished, indirect and symbolic, without need of mob or newspaper notice to pay its way, an aristocratic form. When this play and its performance run as smoothly as my skill can make them, I shall hope to write another of the same sort and so complete a dramatic celebration of the life of Cuchulain planned long ago. Then having given enough performances for, I hope, the pleasure of personal friends and a few score people of good taste, besides, I shall record all discoveries of method and turn to something else. It is an advantage of this noble form that it need absorb no one's life, that its few properties can be packed up in a box or hung upon the walls where they will be fine ornaments.

II

And yet this simplification is not mere economy. For nearly three centuries invention has been making the human voice and the movements of the body seem always less expressive. I have long been puzzled why passages that are moving when read out or spoken during rehearsal seem muffled or dulled during performance. I have simplified scenery, having *The Hour Glass*, for instance, played now before green curtains, now among those admirable ivory-