

**THE CONFLICT: A
HEALTH MASQUE
IN PANTOMIME**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649048700

The Conflict: A Health Masque in Pantomime by Gertrude K. Colby & Thomas D. Wood

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GERTRUDE K. COLBY & THOMAS D. WOOD

**THE CONFLICT: A
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IN PANTOMIME**



THE DEFIANCE OF WISDOM

Frontispiece

Act III

THE CONFLICT

A Health Masque in Pantomime

BY

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With an Introduction by

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NEW YORK

A. S. BARNES AND COMPANY

1921

KF 2334



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this Masque should be made to the Publishers.*

THIS BOOK IS DEDICATED
TO
Miss Anna M. Cheriton
WHOSE FIRST PRODUCTION OF
"THE CONFLICT"
HAS BEEN A HAPPY MEMORY
TO HER FRIENDS

"Dance—Symbolism—Drama:—THESE THREE!"

"The masque is a dramatic species occupying a middle place between a pageant and a play."

JOHN ADDINGTON SYMONDS.

"While to the eye the masque should always be a moving decoration, and to the ear a pleasing harmony of sound, to both it should be essentially a human drama interpretive of the large meanings of that life which is its poetic theme."

PERCY MACKAYE.

INTRODUCTION

EDUCATION in Dramatic Art with generous opportunity for dramatic expression as well as dramatic appreciation demands and deserves recognized place and practical provision in all educational programs.

Dramatic games and activities, including pantomime, dancing, pageantry, and festival, with appropriate use of music, costume, etc., should complement athletic games, in addition to other forms of self-expression, at all stages of education.

Dramatic expression is capable of contributions, to the physical, intellectual, emotional, social and moral life of the young, which are essential to the preparation that may be considered appropriate and adequate to human needs of the present day.

The service of Dramatic Art in the broadening program of Health Education is one of the most novel and interesting developments in the fields of art expression and of health culture.

"The Conflict," which forms the theme of this volume, provided one of the earliest and most significant illustrations of the correlation of dramatic art and health.

The experience of the writer on seeing the first presentation of "The Conflict" in 1913 was a memorable one. Art values seemed to have been considered and expressed in choice and quality of music, in color and design of costume, as well as in arrangement and adaptation of pantomime and dance with the rest of the movements utilized. Health ideas were expressed in graphic manner, through novel phases and with telling effect. And then the entire appeal to the mind, the emotions and the ethical sense was so effective that the impression given was that of a Morality Play with its artistic presentation, health message, joyous action, and ethical appeal.

Others may not have had quite this experience, but this opportunity is used to testify that the second dramatic presentation of

"The Conflict" in 1920 revived in the writer of this introduction all the forms of impression and satisfaction which had been experienced at the time of the first presentation.

Health is abundance and worthiness of life. In the spirit of such a concept of health, dramatic art and expression may make significant additions, both quantitatively and qualitatively, to the richer and larger life of the individual and the community. And then more specifically, dramatic appeal and dramatic action may furnish decisive and indispensable stimuli for the effective motivation of healthful, worthy thought and conduct.

Rapidly increasing attention is now being given to health education. To many concerned in this movement it is apparent that motivation is more vitally important than mere knowledge (if the two are unfortunately separated) in determining the measure of satisfactory results in conduct and habits of health and morals.

To those who defend the dogma of "Art for Art's Sake" this enlistment of dramatic art in the practical service of health may appear not quite befitting; however, it seems most appropriate to those who believe that the highest function of Art is to make the life of mankind finer, sounder and more abundant.

If dramatic art is to provide successful contribution to physical education activities and to the motivation of the health education programs, two ideas should be kept in mind; first, that the canons and standards of art should be observed as far as possible; and second, that the attempts of children and youth to express themselves in dramatic action will benefit them more relatively than to be entertained by the art expression of others although both types of art experience are valuable.

Sincere appreciation and gratification is here expressed that "The Conflict" is made thus available for those who may be instructed and helped by it, and who may in various ways extend its influence.

THOMAS DENNISON WOOD.