

A Program of Lectures

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Fall Semester, 1940-41

Note: These lectures are not a connected series and may be given independently of one another.

HISTORY OF HELL. (Illustrated Lecture)

This lecture starts from the appearance of the first realistic representation of Hell in Christian art during the time of the Carolings. It follows subsequent stages in the iconographic development of the subject up to the time of Dante and Andrea Orcagna. The thesis is that the growing realism of Hell in the realm of art coincides with the time when its conception, having been previously shaped in the theological domain, began to affect deeply the political, social and private life of European man.

Accordingly, the lecture goes back to the pre-Christian origins of the idea, shows their religious development, and also expounds how social, political and intellectual conditions furthered their hold upon the mentality of civilized mankind.

The notion of Hell has been made widely responsible for the cruelty of the Dark Ages. This provided a motive for concluding the lecture with a survey of the spiritual position of medieval man and a short argument on medieval and modern cruelty.

The slides, some of them showing little known material, illustrate the development of the idea in art.

STORM AND STRESS: A Dramatic Symbol of German Mentality.

Starting with a short analysis of Lessing's reformatory work for the German drama and the German stage with all its humanistic and liberal implications, the lecture proceeds to the literary and dramatic movement known as Storm and Stress, which preceded the French Revolution. It shows its simultaneously reactionary and revolutionary character and uncovers the mentality which underlay it as a predominantly emotional force, recurrent up to our days and identical with the forces responsible for the course of German intellectual as well as political history. The material and conclusions drawn from it center around Klinger's drama, Storm and Stress, which was written at the time of the War of Independence, and has America for its scene.

MAN AND THE MASSES: The Dilemma of Expressionism.

The expressionist movement in Central European drama, which influenced theatrical developments throughout the world and not least in America, is made the ob-

ject of a thorough analysis. Ernst Toller, the German revolutionary and dramatist, and his Man and the Masses, well known in this country, serve as a paradigm to expound the reasons why this movement had to fail in its extra-dramatic propagandistic strife for humaneness and the moral regeneration of man'kind, but was extremely successful in enriching the theatrical by-arts of drama.

THE RACE BETWEEN DRAMA AND THEATRE.

After a short examination of the spiritual and psychological roots of our perennial love for Drama and Theatre, this lecture proceeds to analyze the most rarely noticed vast differences between Drama and Theatre. The first derived from its Greek "founding fathers," the latter from the liturgy of the Mass. The cosmology of the Iranians, the Book of Job, the Greeks, the mystery plays, Shakespeare and Calderon, eventually our modern theatre, all are approached to prove and explain the never-ending true love and noble emulation between Drama and Theatre. These are the two most dynamic elements of our life in art and the two which, incredible as it may seem, are less than all others able to reach each other and to live under one roof.