

Costume Design

Phoebe Finley





Phoebe Finley.  
Room 116.



## SIMPLEX NOTE BOOK

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END OPENING		
3871	4½ x 7¼	2¾
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3878	8½ x 5½	5½
3872	8¼ x 6¾	5½
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3874	9½ x 7½	6
3876	10½ x 8	6

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# Egyptian Costumes.

## I. Dates and History:

- A. Ancient Kingdom - 4400 - 2400 B.C.  
Memphis - capital. Pyramids.
- B. Middle Kingdom - 2400 - 1600 B.C.
- C. New Empire - 1600 - 332 B.C.  
Thebes - capital. Egyptian art.

## II. Costumes:

### A. Types:

1. Tunic - worn by both sexes.  
Tight fitting. Extended to hips  
on men only. Sleeves above elbows.
2. Lin-cloth - worn by men and  
extended to knees.
3. Skirts - worn by women -  
were tight and straight and ex-  
tended up to breast.

### B. Accessories:

1. Headdresses: very large - wigs  
worn over shaven heads.
2. Shoes: pointed sandals.
3. Jewelry: wide beaded collars,  
armlets, wristlets, and anklets.

C. Materials: cotton, linen, wool.  
Stripes.

D. Colors: red, blue, green, black,  
white. Very crude and bright.

E. References: Racinet, Grimbard and  
Wells



F. Characters and Plays for using costumes: "Anthony and Cleopatra", "Ovidius and Isis"

### Colors.

Yellow is nearest like the sun. It means hilarity and brightness.

Red is color of life, fire, and heat.

Blue is the opposite of red. It is soothing and unyielding. It is cold.

Green is comfortable, restful, and cool.

Orange is light and hot.

Violet is sad and heavy. No vitality.

Each color has hue, value, and intensity. Hue gives it a name. Value is light or dark of a color. Intensity is degree of brilliance. A neutralized color is softer and grayer.



Phoebe Finley.



## THE PHILOSOPHY OF DRESS

**S**OME OF PERSONAL ADORNMENT lies at the base of every art. All creations of beauty and interest spring from this innate desire for individual ornament, and no form of expression is wholly intelligible without some understanding of the history of costume. The story of the human race is but the record of an endless quest for beauty.

Most fundamental costume types, such as the blouse, the shawl, the skirt and the trouser are prehistoric. Practically every form of jewelry has been evolved from creations of the dawn ages. All basic weaves, fibres, methods of fabric decoration and colors originated in the earliest phases of human society.

Every incident of the history and prehistoric contacts of people, each great epoch of migration, conquest, trade and amalgamation, have affected style and created fashions. Our clothes, if properly understood, tell the history of civilization and indicate the present level of culture.

The costume of today is the expression of the day's utilitarian and æsthetic needs interpreted in the traditions of many golden yesterdays. Fabric, ornament, cut, drape and color are each as reminiscent of the past as interpretive of today.

Consciously or unconsciously, directly or indirectly, designers are affected by the arts of the past. The basis of all costume design then should be a knowledge of costume history, plus the imagination to re-interpret in the spirit of each season.

In the thirty-six mannikins illustrated in this folder we have attempted to emphasize the salient phases of costume change and to illustrate how one form and type has affected another. We do not pretend that this small number of figures has exhausted the possibilities of the subject. They do, however, clearly indicate the structural history of the art, and from them practically all types of modern costume may be deduced.

Back of this modest exposition is the sincere wish that the costume designers of the future may have as accurate a knowledge of the distinguished history of their medium as our architects, painters and sculptors have of theirs, and the hope that in time the art of dress may be placed where its record in loveliness warrants; among the fine arts.

### HISTORY OF COSTUME COURSE

#### *Bonwit Teller & Co. Annual Scholarships*

First Prize: 1000.00

Second Prize: 500.00

Third Prize: Choice of any Dress exhibited  
at the History of Costume Course

**I**N CONNECTION with these lectures we are conducting a Prize Essay Contest on the subject "What Does a Woman Desire in Dress?" not to exceed 350 words. All school girls and college women are eligible. Send essay in typewriting to Bonwit Teller & Co., Prize Essay Contest, Fifth Avenue at 38th Street, New York.

*Contest closes November 15th, 1925*

## BONWIT TELLER & CO.

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## THE PHILOSOPHY of DRESS

Thirty-six mannikins illustrating the turning points of costume history

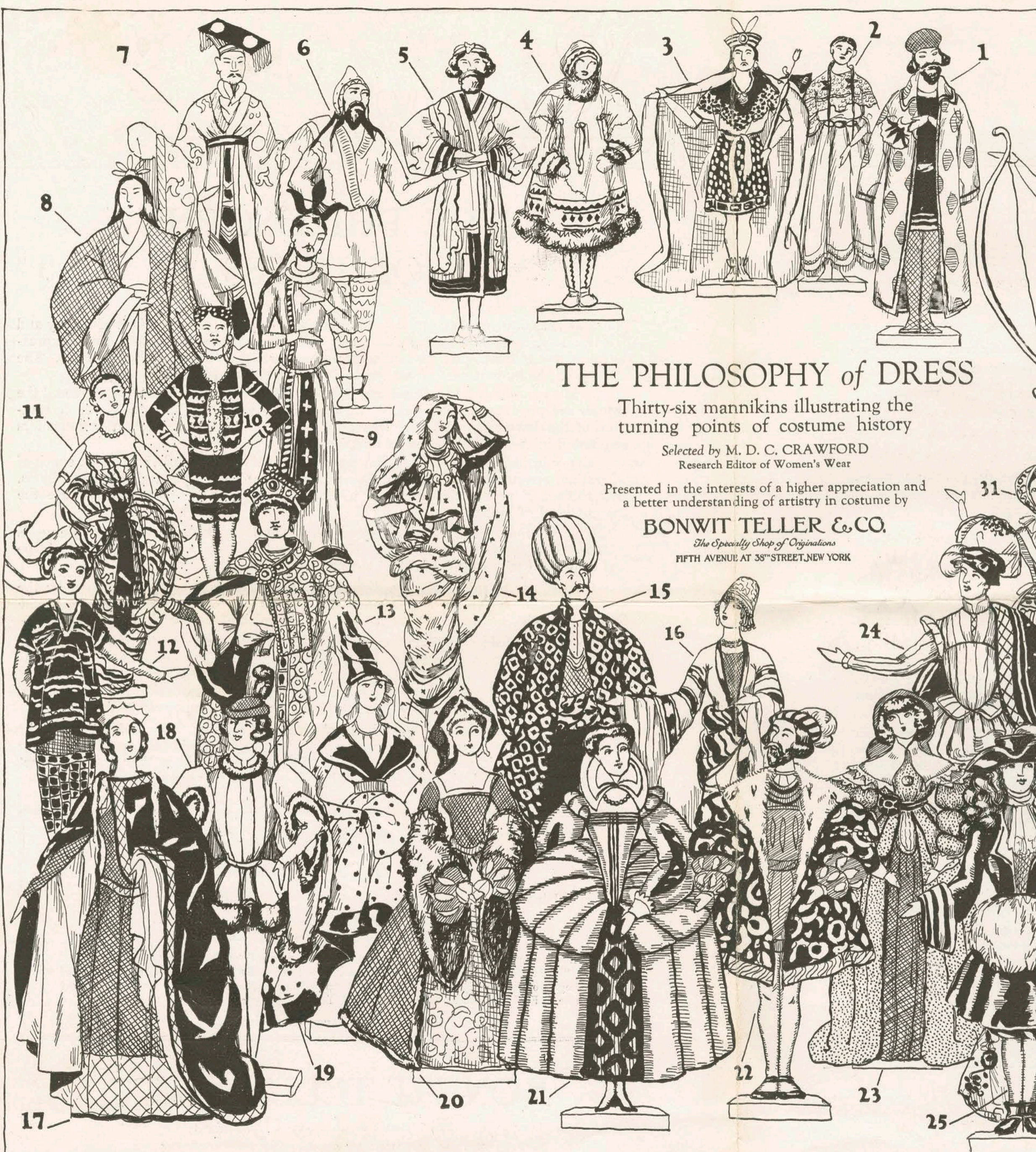
Selected by M. D. C. CRAWFORD  
Research Editor of Women's Wear

Presented in the interests of a higher appreciation and a better understanding of artistry in costume by

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Reference Notes on Back Page





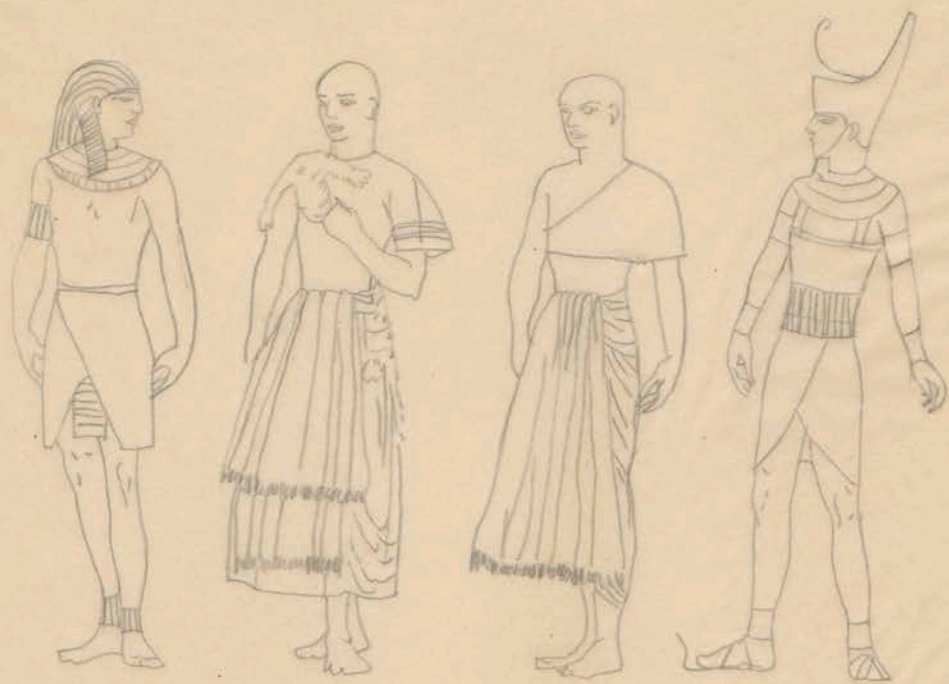
- 1—Ancient Persian man showing garment with sleeves used as ornament.
- 2—Sioux Indian woman with costume made from two elk skins sewn together.
- 3—Prehistoric Peruvian man copied from model in the American museum of Natural History.
- 4—Koryak woman from Northeastern Siberia.
- 5—Ainu man, hemp applique.
- 6—Scythian man from ancient Greek drawing, marking the introduction of trousers and sleeve into Europe and Asia Minor.
- 7—Chinese prince reproduced from ancient Chinese book of original paintings.
- 8—Japanese empress copied from costume in the Brooklyn Museum.
- 9—Ancient Buddhist priest, reproduced from wall painting in A. Von Le Coq's "Die Buddhistische Spantantike in Mitelasien."
- 10—Bogobo Tribesman from Philippine Islands.
- 11—Javanese woman, in draped batik cotton.
- 12—Burmese woman. The draped skirt is Indian but the blouse shows Chinese tailoring.
- 13—Byzantine prince showing the development of the Roman tunic and cape.
- 14—East Indian woman representing the highest types of draping.
- 15—Turkish man, illustrating type of coat that pervaded the Near East and Northern India and is certainly a development from northern contacts.
- 16—Turkish woman's costume shows a conservative tendency towards draping, but has been influenced by the men's attire.
- 17—Tenth Century European woman showing influence of Roman costume.
- 18—Fifteenth Century man with ornamental sleeves derived from the Near East.
- 19—Fifteenth Century woman.
- 20—Early Sixteenth Century woman.
- 21—Queen Elizabeth, Sixteenth Century.
- 22—Sixteenth Century man.
- 23—Early Seventeenth Century woman.
- 24—Early Seventeenth Century man.
- 25—Eighteenth Century man.
- 26—Eighteenth Century woman.
- 27—Woman of 1790, Directoire Period.
- 28—Woman of 1800, Empire Period. Recurrence of Greek influence in costume.
- 29—Woman of 1810.
- 30—Woman of 1860. Recurrence of Eighteenth Century costume.
- 31—Peasant woman showing the influence of Oriental design, brought in to Central Europe by the slaves of the Turkish invaders of the Seventeenth Century.
- 32—Spanish woman. All Spanish arts including the arts of costume are more colorful than any other part of Europe, because of the contact with the Saracens and Moors.
- 33—Greek woman. This costume was taken from a cast of a Greek statue in the Metropolitan Museum of Art showing colored design.
- 34—Cretan woman, copied from a statuette in the Metropolitan Museum of Art, and showing the three tiered skirt and wasp-like waist in fashion from three to five thousand years before the Christian Era.
- 35—Egyptian woman's costume, an example of draping unaffected by tailoring ideas.
- 36—Ancient Assyrian man with draped shawl and tunic previous to the introduction of the tailored coat from the North.





















I. Assyrian Costume (1275 B.C. the Assyrians conquered the Babylonians and remained powerful until 606 B.C.)

## II Costumes:

### A. Tunic:

1. Long or short and fringed. Women wore two tunics. Men wore short aprons, cloaks, and capes.

### B. Accessories:

#### 1. Headress:

- a) Beards and long hair with fillets around head.

#### 2. Shoes:

- a) Sandals.

- b) Shoes of yellow leather worn by soldiers.

#### 3. Jewelry:

- a) Amulets, anklets, etc.

- b) Colored stones.

### C. Materials:

1. Wool

2. Fringe

3. Used borders of squares and circles

### D. Colors:

1. Purples

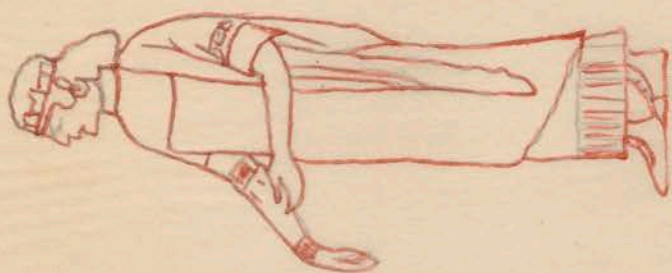
2. Maroons

3. Bright yellows

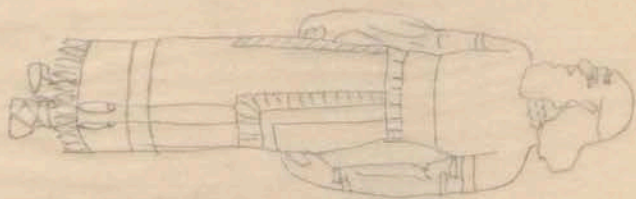
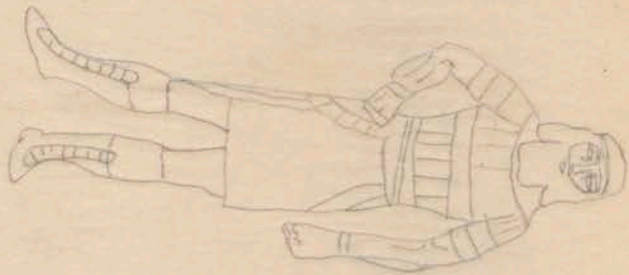
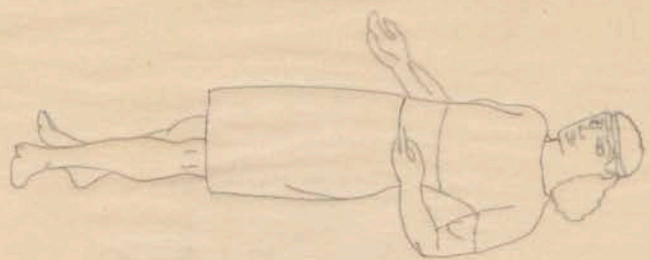
4. Blues

5. Ochres.











## I. Dates and History of Greek Costume.

A. Dates: - 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> centuries

1. Athens and Sparta (Ionia and Dorians.)

## II. Costumes:

A. Types:

1. Tunic - worn by men and women. Doric tunic was sleeveless. (Fastened over shoulders with pins)
2. Tunic: Ionic - had sleeves and sewed over shoulders.
3. Cloak or himation.

B. Accessories:

1. Headdress: common people wore bands. Men had beards. Women wore bands, diadems, ribbons, etc.
2. Shoes: sandals with leather soles and thongs.
3. Jewelry: decorated hairpins, rings, bracelets, etc.

C. Materials: woolen mostly - some silk and linen. Border designs and patterns. Floral patterns.

D. Colors: mostly purple, red, and yellow - some green, black, and white.



Good Today Only

DEC 26

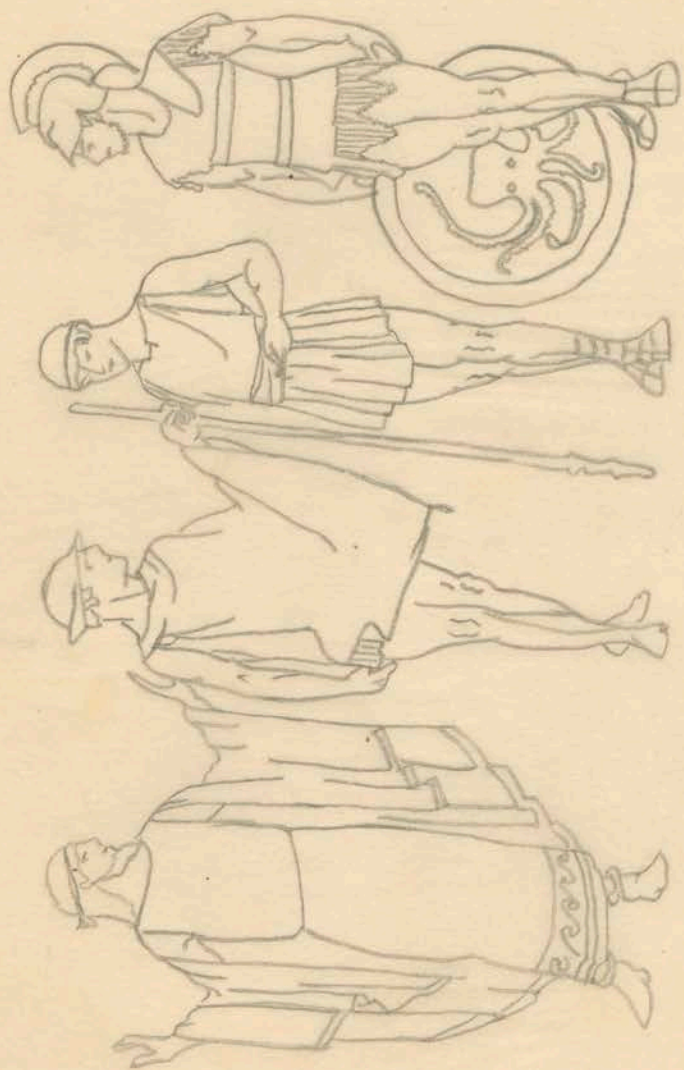
1911

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Cawston Ostrich  
Farm  
ADMIT ONE

















## Roman Costumes.

I. Dates : 509 - 531 B.C.

II. Costumes :

A. Types :

1. Tunic - straight and length depended on station. Super-tunic worn by women.

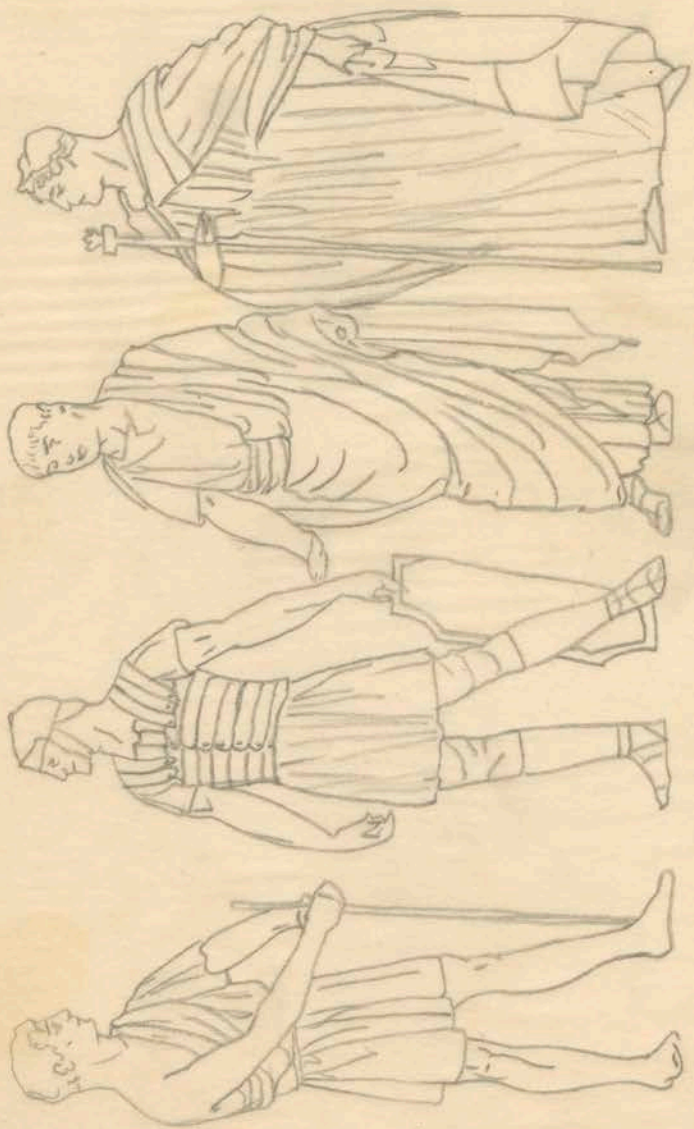
2. Cloak :

a) toga - worn by men.

b) Stola - worn by women.

c) Cloak with hood worn when traveling.







I. Medieval Costumes - 11<sup>th</sup> through the 13<sup>th</sup> centuries. Louis IX.

II. Costumes:

A. Types:

1. Men:

a) Tunic to the knee, tied at waist.

b) Trousers.

c) Cloaks.

2. Women:

a) Tunic which fitted tightly and one fitting loosely. Had long sleeves.

b) Cloaks (circular)

B. Accessories:

1. Headdress:

a) Men:

1) Hoods

b) Women:

1) Wimple

2) Long braids

3) Veils

2. Jewelry:

a) Elaborate belts and bracelets.

3. Shoes:

a) Slight points



C. Materials:

1. Fur
2. Silks
3. Embroidery

D. Colors:

1. Bright greens
2. Blues
3. Yellows, etc.















I. History for 14<sup>th</sup> and 15<sup>th</sup> Centuries:  
(Joan of Arc) (Anne of Brittany) (Chaucer)

II. Costumes:

A. Types:

1. Men

- a. Tightfitting doublets with high necks.
- b. Long, tight sleeves.
- c. Long hose. (Parti-colored).
- d. Capes.

2. Women:

- a. Tightwaisted bodices and v-shaped necks.

B. Accessories:

1. Headdresses:

a. Men:

- 1) Caps with long tops.
- 2) Feathers.

b. Women:

- 1) Very large.
- 2) Veils.

2. Jewelry:

- a. Long chains and pendants.
- b. Rings.
- c. Little pouches (pocket-books)

3. Shoes:

- a. Very long and pointed.



C. Materials:

1. Velvet.
2. Brocade
3. Fur

D. Colors:

1. Very brilliant.











I. The 16<sup>th</sup> Century Dates: Henry the  
Eight to Queen Elizabeth. Julius XII  
to Henry IV. Up to 1610.

II Costumes:

A. Types:

1. Men:

a) Doublets and fancy  
sleeves.

b) Ruffs

c) Longer trousers.

d) Elaborate garters.

e) Full sloaks.

2. Women:

a) Tight bodices.

b) Long, tight sleeves.

c) Full skirts with hoops.

B. Accessories:

1. Headdresses:

a) Small hats.

b) Beards.

c) Plumes

2. Jewelry:

a) Rings

b) Mirrors

c) Powder cases

3. Shoes:

a) Square toes



C. Materials:

1. Lace
2. Velvets
3. Brocades.

D. Colors:

1. Gold
2. Silver
3. Red

E. Characters:

1. Mary Stuart
2. Francis I
3. Henry VIII
4. Queen Elizabeth
5. Catherine de Medici

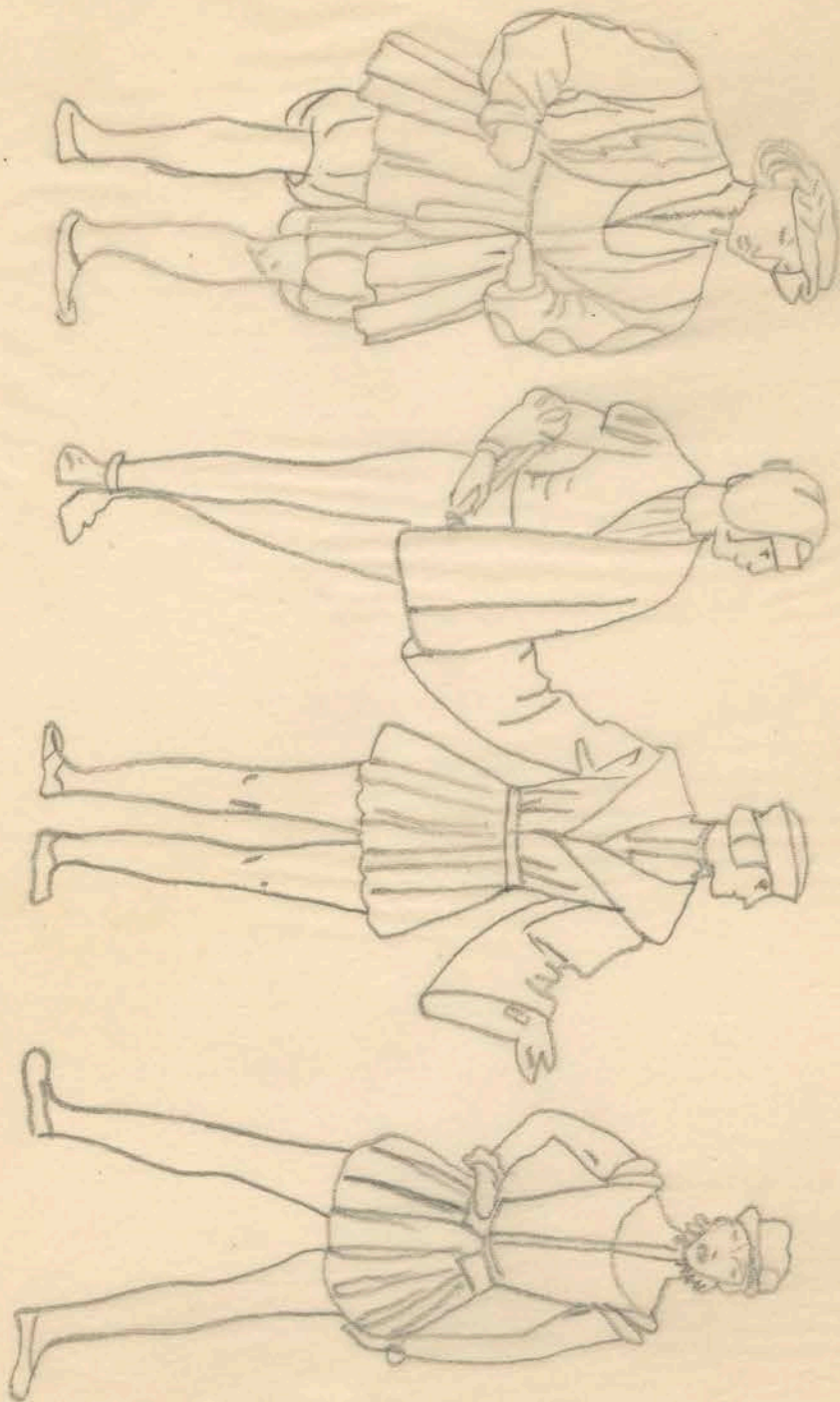


















I. Dates for Seventeenth Century:  
Louis XIII, Louis XIV - 1643-1715.  
James I - 1603-1625, Charles I.  
Cromwell, Charles II - 1660-1685.  
James II - 1685-1688, William and  
Mary.

II. Costumes:

A. Men

1. Doublet
2. Waistcoat
3. Stock

B. Women:

1. Pointed bodices
2. Lace collars
3. Full sleeves
4. Over-skirt

C. Accessories

1. Plumed hats
2. Curly wigs
3. Curls

D. Jewelry:

1. Snuff-box
2. Jeweled garters.

E. Shoes:

1. Wide tops
2. Square toes

(over)



F. materials:

1. Velvets

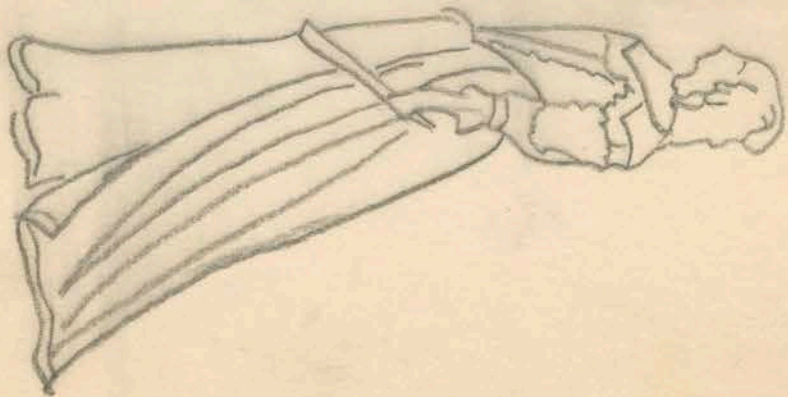
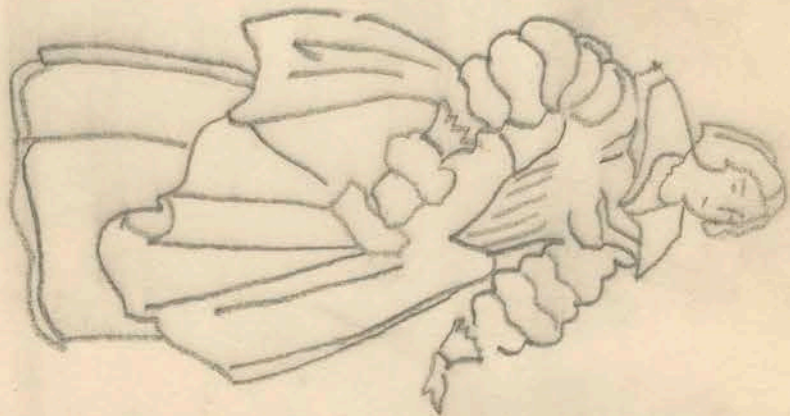
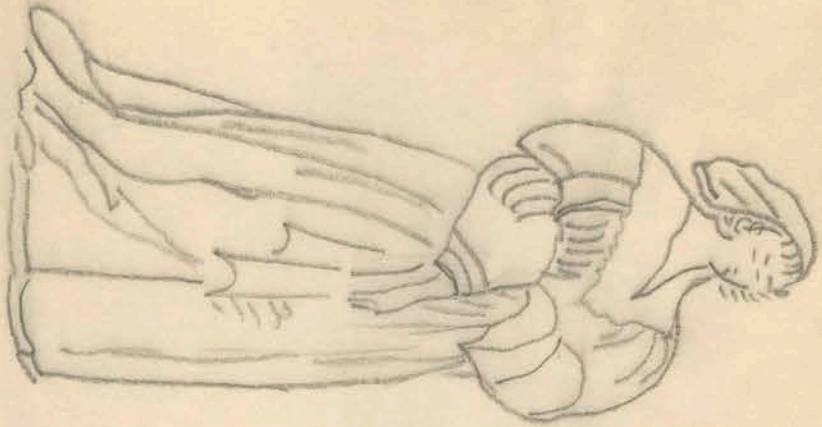
2. Laces

3. Ribbons

G. Colors:

1. Very rich





XIII Century





LOUIS XIV



Mme de  
Maintenon





I. Dates for Eighteenth Century: Louis XV,  
Louis XVI - 1774-1793, Queen Anne - 1702-14,  
George I - 1714-1727, George II - 1727-1760,  
George III - 1760-1820.

II. Costumes:

A. Types:

1. Men:

a) Coat to knee.

b) Flared from waistline

c) Long waist coat.

d) Ruffled shirts.

2. Women:

a) Fuller skirts.

b) Narrow waists.

c) Pointed neck lines.

B. Accessories:

1. Men:

a) Powdered wigs

2. Women:

a) Simple head-dresses in  
time of Louis XV.

b) Large ones later.

3. Shoes:

a) Satin shoes

4. Muffs

5. Cosmetics

6. Perfumes.



C. Colors:

1. Much lighter
- 2 stripes









LOUIS XV











I. Dates: Directorate - 1779-1804  
Empire - 1804-1814.

II. Costumes:

A. Men:

1. Tight-fitting coat and sleeves
2. High collars
3. Vests to waistline

B. Women:

1. Classic influence
2. Scarfs and shawls.

C. Accessories:

1. High hats
2. Bonnetts
3. Curls
4. Long gloves
5. Pumps.

D. Materials:

1. Muselino
2. Richer materials later

E. Colors:

1. At first light.
2. Later dark.



















Browne.

Dor. - stay over there, wouldn't we?

Syd. - (laughing) I bigger you, would. He often stays out all night when he's still huntin'.



Sun. Mon. Tues. Wed. Thurs. Fri. Sat.

				1	2	3	O c t o b e r
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30	31	

1	2	3	4	5	6	7	N o v e m b e r
8	9	10	11	12	13	14	
15	16	17	18	19	20	21	
22	23	24	25	26	27	28	
29	30						

		1	2	3	4	5	D e c e m b e r
6	7	8	9	10	11	12	
13	14	15	16	17	18	19	
20	21	22	23	24	25	26	
27	28	29	30	31			

Feb. 2 - Tues.



## TIME TABLE—1925-1926

### WEEK DAYS

<i>Spring and Fall</i>	<i>Winter</i>
Rising Bell - - 6:40	Rising Bell - - 6:40
Inspection - - 7:10	Inspection - - 7:10
Breakfast - - 7:15	Breakfast - - 7:15
Warning for chapel - 8:05	Warning for Chapel - 8:05
Chapel - 8:15 to 8:25	Chapel - 8:15 to 8:25
Morning Session of school work - 8:30 to 1:15	Morning Session of school work - 8:30 to 1:15
Roll Call - - - 1:15	Roll Call - - - 1:15
Luncheon - - 1:25	Luncheon - - 1:25
Rest Time - 2:00 to 2:30	Rest Time - 2:00 to 2:30
Tea - - - 4:30 to 4:45	Tea - - - 4:00 to 4:45
Afternoon Session of school work - 2:35 to 4:30	Warning for afternoon session - - - 4:35
Tea - - - 4:30 to 4:45	Afternoon Session of school work - 4:50 to 6:45
Dinner - - - 7:15	Dinner - - - 7:15
Evening Program - 8:10	Evening Program - 8:10
Room Bell - - - 9:00	Room Bell - - - 9:00
Lights out - - - 9:45	Lights out - - - 9:45
Silence - (Bell) 10:00	Silence - (Bell) 10:00

**BALANCE OF SCHEDULE UNCHANGED THROUGHOUT YEAR**

### SATURDAY

Rising Bell - - - 7:45
Breakfast - - - 8:30
Study, first period 9:30 to 11:00
Study, second period - 11:10 to 12:30
Luncheon - - - 1:25
Dinner - - - 6:15
Evening Program ?
Room Bell - - ?
Lights out thirty minutes after Room Bell
Silence - - - ?

### SUNDAY

Rising Bell - - 8:45
Breakfast - - - 9:30
Church Inspection - 10:30
Preaching Service or Bible Classes at school 12:15 to 1:15
Dinner - - - 1:25
Quiet Hour - 2:30 to 4:30
Supper - - - 6:30
Chapel - - - 7:00
Lights Out - - - 9:15
Silence - (Bell) 10:00

**TEN MINUTE WARNING**—except—that the bell ending chapel is a five minute warning for the first morning period; and that the bell ending rest time is a five minute warning for first afternoon period on the spring and fall schedule.



**Honor—A nice sense of what is right and conformable to a high standard of conduct. Standard Dictionary**

Girls are	on their HONOR
To go to	church, chapel, recitation, practice and evening program
To sleep	in their own beds
Not to go	to the village
Not to go	to corner store
Not to go	on the roofs
Not to go	out after dusk except as assigned by school authority
Not to	talk by telephone to boy friends

**Demerit—A mark for failure or bad conduct. Standard Dictionary.**

**REPORT—If not excused—**

- 1 demerit for being late anywhere and any time except being late for Room Bell
- 1 demerit for not passing inspection
- 1 demerit for communicating (one question and its answer) in study hall, practice periods, drill and inspection
- 3 demerits for missing inspection and drill; 2 demerits for Seniors missing drill
- 5 demerits for being more than five minutes late to class
- 5 demerits for misusing—study, practice, drill, inspection, and recitation periods, including all conversation except one question and its answer
- 5 demerits for talking after silence, except that roommates have the whispering privilege in their rooms in the morning before Rising Bell
- 5 demerits for breaking Sunday quiet hour
- 5 demerits for each question remaining unasked when the monthly citizenship record is made up
- 10 demerits for being late for Room Bell
- 10 demerits for cutting meals
- 10 demerits for leaving room between Room Bell and Rising Bell

The only exceptions to this rule are for the taking of baths, going to nearest wardrobes, drinking fountain, and letter boxes and visiting in the House-mother's room upon invitation. Demerits to be taken for conversation in bathroom other than that concerning bathroom affairs.

- 10 demerits for having non-permission food in bed rooms

Permission Food—Oranges, apples, grapefruit, grapes, raisins, plums, peaches, pears, bananas, tangerines, figs, dates, lemons and prunes. Lemonade and orangeade are permitted.

A rule is either KEPT OR NOT KEPT: If kept IN Step; If not kept OUT

Good reasons may be shown why no demerit is due; the form leaders will help decide these questions. Demerits must be reported as earned—not divided

October, 1925.



## FORM FAILURES

1. To misuse any chapel service.
2. To misuse any evening program.
3. To cut chapel, recitation, any regular school appointment, such as roll call, announced "Pound" exhibit, Saturday morning study if posted, study or practice periods.  
Exception: To cut study period using a cut;  
To cut practice period using a cut, with one's piano posted and the practice period to be made up before the next music lesson.
4. To cut any evening program.
5. To cut athletic games.
6. To go out of walking bounds.
7. To wear unpassed clothes.
8. To fail to report to one's fire captain the reason for absence from fire drill.
9. To communicate during fire drill.
10. To be ten or more minutes late for any regularly scheduled athletic practice or game.

October, 1925.



# CLASS SCHEDULE

October, 1925

## The Bennett School of Liberal and Applied Arts

PERIOD	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>CHAPEL</b>					
<b>1</b>	English V MR	English V MR	English V MR	English V MR	English V MR
	English 8 I	English 8 I	English 8 I	English 8 I	English 8 I
	English IVa A	English IVa A	English IVa A	English IVa A	English IVa A
	English IIIa H	English IIIa H	English IIIa H	English IIIa H	English IIIa H
	Government B	Philosophy B	Government B	Philosophy B	Government B
	History II Lin	History II Lin	History II Lin	History II Lin	History II Lin
	Mathematics I Lin	Mathematics I Lin	Mathematics I Lin	Mathematics I Lin	Mathematics I Lin
	French Ad. a K	French Ad. a K	French Ad. a K	French Ad. a K	French Ad. a K
	House Man. VI Hy				House Man. VI Hy
<b>2</b>	English VIa (19C) A	English VIa (19C) A	English VIa (19C) A	English VIa (19C) A	English VIa (19C) A
	English IVb C	English IVb C	English IVb C	English IVb C	English IVb C
	Econ. & Soc. Sci. B	Psychology B	Econ. & Soc. Sci. B	Psychology B	Econ. & Soc. Sci. B
	Hist. Art VIa I	Hist. Art VIa I	Hist. Art VIa I	Hist. Art VIa I	Hist. Art VIa I
	Biology 1a Lab	Biology 1b Lab	Biology 1a Lab	Biology 1a Lab	Biology 1a Lab
	Mathematics II Lin	Mathematics II Lin	Mathematics II Lin	Mathematics II Lin	Mathematics II Lin
	Latin I Lin	Latin I Lin	Latin I Lin	Latin I Lin	Latin I Lin
	French Int. b 1 H	French Int. b 1 H	French Int. b 1 H	French Int. b 1 H	French Int. b 1 H
	French El. a 1 K	French El. a 1 K	French El. a 1 K	French El. a 1 K	French El. a 1 K
	Stenography V SR	Stenography V SR	Stenography V SR	Stenography V SR	Stenography V SR
Sewing 1 Hy	Sewing 1 Hy	Sewing 2 Hy			
Plastique 2 MR	Plastique 2 MR	Plastique 2 MR	Plastique 2 MR		
<b>3</b>	English VIb (WL) A	English VIb (WL) A	English VIb (WL) A	English VIb (WL) A	English VIb (WL) A
	History V B	History V B	History V B	History V B	History V B
	Hist. Art Va I	Hist. Art Va I	Hist. Art Va I	Hist. Art Va I	Hist. Art Va I
	Biology 1a Lab	Biology 1b Lab	Biology 1a Lab	Biology 1b Lab	Biology 1a Lab
	Geometry a C	Geometry a C	Geometry a C	Geometry a C	Geometry a C
	French Conv. H	French Conv. H	French Conv. H	French Conv. H	French Conv. H
	French Int. a 1 J	French Int. a 1 J	French Int. a 1 J	French Int. a 1 J	French Int. a 1 J
	French El. a 2 K	French El. a 2 K	French El. a 2 K	French El. a 2 K	French El. a 2 K
	Typing V SR	Typing V SR	Typing V SR	Typing V SR	Typing V SR
	Sewing 1 Hy	Sewing 1 Hy	Sewing 2 Hy		
Plastique 3 MR	Plastique 3 MR	Plastique 3 MR	Plastique 3 MR		
	<i>Correctives</i>			<i>Correctives</i>	
<b>4</b>	Drama Hy	Drama Hy	Drama Hy	Drama Hy	Drama Hy
	English 7 SR	English 7 SR	English 7 SR	English 7 SR	English 7 SR
	History IVa B	History IVa B	History IVa B	History IVa B	History IVa B
	History I Lin	History I Lin	History I Lin	History I Lin	History I Lin
	Hist. Music V WH	Harmony V WH	Hist. Music V WH	Harmony V WH	Hist. Music V WH
	Biology 2 Lab	Gen. Science Lab	Biology 2 Lab	Gen. Science Lab	Biology 2 Lab
	Geometry b C	Geometry b C	Geometry b C	Geometry b C	Geometry b C
	Latin II Lin	Latin II Lin	Latin II Lin	Latin II Lin	Latin II Lin
	French Ad. b J	French Ad. b J	French Ad. b J	French Ad. b J	French Ad. b J
	French Int. b 2 H	French Int. b 2 H	French Int. b 2 H	French Int. b 2 H	French Int. b 2 H
French El. a 3 K	French El. a 3 K	French El. a 3 K	French El. a 3 K	French El. a 3 K	
Foods & Nutr. V Hy	Cooking VI Hy	Dietetics VI Hy	Cooking VI Hy		
Millinery V Hy	Sewing VI Hy	Millinery V Hy	Sewing VI Hy	Text. & Cl. Hy	
Plastique 4 MR	Plastique 4 MR	Plastique 4 MR	Plastique 4 MR		
				House Man. V Hy	
<b>5</b>	Drama Hy	Drama Hy	Drama Hy	Drama Hy	Drama Hy
	English II Lin	English II Lin	English II Lin	English II Lin	English II Lin
	English I Lin	English I Lin	English I Lin	English I Lin	English I Lin
	History III B	History III B	History III B	History III B	History III B
	Hist. Art VIb I	Hist. Art Vb I	Hist. Art VIb I	Hist. Art Vb I	Hist. Art VIb I
	Hist. Music VI WH	Harmony VI WH	Hist. Music VI WH	Harmony VI WH	Hist. Music VI WH
	Biology 2 Lab	Gen. Science Lab	Biology 2 Lab	Gen. Science Lab	Biology 2 Lab
	Geometry c C	Geometry c C	Geometry c C	Geometry c C	Geometry c C
	Latin IV A	Latin IV A	Latin IV A	Latin IV A	Latin IV A
	French Int. a 2 J	French Int. a 2 J	French Int. a 2 J	French Int. a 2 J	French Int. a 2 J
French Int. b 3 H	French Int. b 3 H	French Int. b 3 H	French Int. b 3 H	French Int. b 3 H	
French El. b 1 K	French El. b 1 K	French El. b 1 K	French El. b 1 K	French El. b 1 K	
Cooking V Hy	Cooking VI Hy	Cooking V Hy	Cooking VI Hy	Cooking V Hy	
Sewing V Hy	Sewing VI Hy	Sewing V Hy	Sewing VI Hy	Sewing V Hy	
Plastique 5 MR	Plastique 5 MR	Plastique 5 MR	Plastique 5 MR		



<b>6</b>	English 9	H	Drama	Hy	Drama	Hy	Drama	Hy	English 9	H
	English IIIb	A	English IIIb	A	English IIIb	A	English IIIb	A	English IIIb	A
	History IVb	B	History IVb	B	History IVb	B	History IVb	B	History IVb	B
	Hist. Art VIb	I	Hist. Art Vb	J	Hist. Art Vb	J	Hist. Art VIb	I	Hist. Art VIb	I
	Bus. Arith.	C	Bus. Arith.	C	Bus. Arith.	C	Bus. Arith.	C	Bus. Arith.	C
	Latin III	J	Latin III	J	Latin III	J	Latin III	J	Latin III	J
	French Prep. <del>a2a</del> Lin	Lin	French Prep. <del>a2a</del> Lin	Lin	French Prep. <del>a2a</del> Lin	Lin	French Prep. <del>a2a</del> Lin	Lin	French Prep. <del>a2a</del> Lin	Lin
	French Prep. b1	K	French Prep. b1	K	French Prep. b1	K	French Prep. b1	K	French Prep. b1	K
	French Prep. b2	Lin	French Prep. b2	Lin	French Prep. b2	Lin	French Prep. b2	Lin	French Prep. b2	Lin
	Cooking V	Hy	Cooking VI	Hy	Cooking V	Hy	Cooking VI	Hy	Cooking V	Hy
	Sewing V	Hy	Sewing VI	Hy	Sewing V	Hy	Sewing VI	Hy	Sewing V	Hy
Drama Cos. Des.	Hy							Drama Cos. Des.	Hy	
Plastique 6	MR	Plastique 6	MR	Plastique 6	MR	Plastique 6	MR			
<b>7</b>	Diction a	A	Diction b	A	Diction a	A	Diction b	A		
	Appreciation V	WH	Appreciation VI	WH	Appreciation V	WH	Appreciation VI	WH		
	Senior Science	Lab	Chemistry	Lab	Chemistry	Lab	Senior Science	Lab		
			Cooking 1a	Hy	Hygiene	K	Cooking 2	Hy		
			Cooking 1b	Hy	Millinery VI	Hy				
	Plastique 7	MR	Plastique 7	MR	Plastique 7	MF	Plastique 7	MR		
<b>8</b>			House Cons.	Hy						
	Diction c	A	Diction d	A	Diction c	A	Diction d	A		
			Chemistry	Lab	Chemistry	Lab	Chemistry	Lab		
			Cooking 1a	Hy	Hygiene	K	Cooking 2	Hy		
	Greek Chorus	Hy	Greek Chorus	Hy	Greek Chorus	Hy	Greek Chorus	Hy		
<b>9</b>			House Cons.	Hy						
	Greek Chorus	Hy	Greek Chorus	Hy	Greek Chorus	Hy	Greek Chorus	Hy		

Special Classes, study, piano lessons and practice in accordance with individual schedules.



Bougain, mad.

## French'

a e i o u

à eu o

â oe au

é è ê eau

ai ei

ev ais

### Diphthongues:

oi (oï) ui (ui)

ou (ou)

oui (ou i)

### Les Sons Nasaux

an in on un

(en) im

ain, ain

ein, ein

### Consonants

c before i and e (s) s at beginning or middle of

c " a, o, and u (k) word (soft c)

ç " a and u (s) ss (soft c)

ch (sh) s before e (z)

ph (f) t before ion (s)

g before e and i (s in pleasure)

g " a, o, and u (g in ghost)

j (s in pleasure)

ll between i and e (y)

(except.) - mille, ville, tranquille

m before consonant (n)

q (k)



## French'

Syllables: Divide between vowel and consonant, between two consonants, and after two consonants. Accent on last syllable if it ends in a consonant. If it ends in a vowel, accent the next-to-last syllable. All words ending in ion are feminine gender.

Examples:

l'attention	âge (1 - la cedille)
ambition	date
action	cercle
inflation	square
imitation	avenue
la condition	train
supplication	arithmétique
prohibition	menu

Days of the Week:

Lundi  
Mardi  
Mercredi  
Jeudi  
Vendredi  
Samedi  
Dimanche



## French'

Voici quelques petits contes de France. La France est un très beau pays et le français est une très belle langue. La France est grande forte et juste. Les Français sont joyeux courtois et généreux. La France est libre. Son gouvernement est une république. La devise est - Liberté, Égalité, Fraternité. Le drapeau français est bleu, blanc, rouge.

Qu'est ce que c'est que ?  
(What is it?)

Quel : (masculine) meaning 'what' before a noun.

Quelle : (feminine) of quel.

Les qualités : the qualities.

La couleur : the color.

Affirmative - Present tense of verb "to be":

I am	-	je suis
You are	-	tu es
He or she is	-	il or elle est
We are	-	nous sommes
You are	-	vous êtes
They are	-	ils or elles sont



Negative - Present Tense of verb "to be":

I am not - je ne suis pas  
You are not - tu n'es pas  
He is not - il n'est pas  
We are not - nous ne sommes pas  
You are not - vous n'êtes pas  
They are not - ils ne sont pas

Interrogative - Present Tense of verb "to be":

Am I - suis je  
Are you - es tu  
Is he - est il  
Are we - sommes nous  
Are you - êtes vous  
Are they - sont ils

du - sing., mas. before consonant  
de la - sing., fem.  
des - plu., mas. } meaning "of the"



Phacker Finley.

## The Religion of the Greeks.

The Greek religion was much influenced by poets. It had no creeds nor sacred books, but it had prayers for special occasions and certain hymns. It also had elaborate rituals but no founder or reformer, although it had many great teachers. Religion was then subordinated to civil authority. The City-State controlled it, appointed priests as state officials, and established and supervised the temples and altars. Thus the priests were never the final authority on religion. They were never looked upon as holy and had no special training. A few shrines became recognized by the whole Greek world, but such centers were exceptional. Beliefs were vague and varied. Every Greek felt free to believe as he chose. The sense of duty was lacking between men, although men had a sense of duty toward the gods. The gods were regarded as neither perfect nor holy, and they could be cruel or friendly as they chose. Immorality among the gods was a recognized fact. Thus morality was not derived from the Greek religion.



## The Origin of Greek Drama.

Greek drama originated in the worship of Dionysus, the deity of wild vegetation, fruits, and wine. At the opening of spring hymns, rendered by a chorus, were performed in his honor. The first of these was the Ballad-Dance which consisted of speech, music, and gesture. This was the origin of all poetry: epic, lyric, and dramatic. But only one of the Ballad-Dances developed into drama. This was the Dithyramb. In ancient Greece, divine worship was inclined to be dramatic, and this celebration around Dionysus was the most dramatic of religious functions. It displayed great wildness of emotion. The chief distinction of the Dithyramb was enthusiasm of expression. This worship conveyed sympathy with the changes of the year, and these festivals of Dionysus marked the four winter months. The worshippers disguised themselves as followers of the god. They colored their bodies and used masks or skins of beasts. The Satyrs, half men and half goats, were very popular. Both tragic and satyric drama sprang from this. Arion



aided the development by inserting spoken lines in lyrical performance. The verses consisted of dialogue between the chorus and the chorus leader. These dialogues referred to incidents in the sacred story, and the theme was, of course, some event connected with Dionysus. Thus from the worship of Dionysus, there developed the three main elements of drama - passion, plot, and character.

### The Nature of Themes Presented.

Greek tragedy was connected with religious and political festivals. Destiny was the main idea in it. The religion in Greek drama is the worship of Destiny, which was an abstract power or force. As an example, Prometheus includes several different conceptions. He is mainly Universal Sympathy. Zeus is the Power that Is. In this play, the drama of Power is reflected. In the background looms the Inevitable. Another play devoted to the irony of Fate is the Oedipus Rex. Destiny passes into Providence and then into Fort-



time. It combines with other ideas at the root of religion and is identified with Retribution. There were two distinct conceptions of Retribution: artistic Retribution and moral Retribution. Artistic Retribution or "Nemesis" was a reaction against things in excess, and moral Retribution or "Justice" declared against "Nemesis". In the foundation of religion was the conception of Deity. Therefore, there was continual interchange between Destiny and Deity. Also at the root of religion was Revelation. Then too, the terrors of the supernatural world were introduced into Greek tragedy. Death was personified and the Furies were brought onto the stage. Even Human Sacrifices entered into it. But if the Interest of Horror was prominent, so was the Interest of Splendour. This centered about Apollo who signified brightness. In addition to these, there were such motives as the Family Tie, Friendship, Celibacy, the Idealisation of life, External Nature, Geography, Mythology, and Politics.



## The Presentation of a Greek Play.

The early Dithyrambs were performed around an altar to Dionysus. The leader gradually developed from an orator into an actor. A booth of skins was erected behind a platform so that the actor could change his mask and costume out of sight of the spectators. At first there was only one actor. In front of the platform, two-thirds of the space was used by the chorus, and the space beyond this was known as the orchestra. At first, there was also no scenery, but later scenery was painted on the canvas or boards. Statues of deities were placed on the stage. Then a tragic performance was carried out by the actors and chorus. The actors were all men. Aeschylus introduced a second actor and diminished the importance of the chorus. Each actor could impersonate several characters. Then Sophocles introduced a third actor, and improved upon the booth of skins. Of course, one of the three actors outshone the others. All up to the entrance of the chorus was called the prologue. The little songs between the episodes were the stasima. Then all after the <sup>last</sup> choral song was the exodus.



## Sophocles.

Sophocles was born in 496 B.C. at Colonus near Athens. His father's name was Sophillus. Sophocles received most of his early training from Lampro. He produced his first tragedy, the Triptolemus, in 468 B.C. At first, being very beautiful, he performed in his own plays; he had to quit, however, because of the weakness of his voice. He was the first to employ Phrygian melodies. Now only seven of his dramas remain. Gradually his genius increased, and he became very skilful at construction. The secret of his skill depended on the way in which the central situation was felt. He was distinguished from the other poets by his concentration. In the Oedipus Rex, his finest work, he attained the height of concentration and intensity. In addition to this, he wrote the Ajax, the Antigone, the Oedipus Colonus, the Electra, and the Epichus Colonus.



## Aeschylus.

Aeschylus was born in 525 B.C. His father belonged to the old nobility of Athens. In his younger days, Aeschylus became a soldier in the struggle against Persia. When he was twenty-six, he exhibited his first work at Athens. During his lifetime he wrote ninety plays of which seven survive. His first victory was not until 484 B.C. and he was successful about twelve times. He was well acquainted with both Sicily and Thrace. He died in 456 B.C. and was buried at Gela. Among his works are the Suppliants, the Persae, the Seven Against Thebes, and the Oresteia, which was his last work.



## Euripides.

Euripides was born in 480 B.C. at Salamis on the day of the Greek victory. His father was able to give him a liberal education. He was first intended for the profession of an athlete. At twenty-five, he made public his first play, and at thirty-nine he gained his first prize. He cared little for society, and both his wives were faithless. Thus he had a profound distrust of the feminine sex. In 409 B.C. he left Athens and repaired to the Macedonian Court. He died in 406 B.C. at the age of seventy-four. Among his works are the Alceste, the Medea, the Andromache, the Heracleidae, the Hippolytus, and the Orestes.

Give sources



## The Character of Admetus.

My first impression of Admetus is that he is wholly and hopelessly selfish. Alcestis had just as much right to life as he did. I fully realize that in those days a woman was not considered a man's equal; yet if Admetus really loved Alcestis, how could he make her sacrifice her life for him? Of course, ancient Greece believed in the supremacy of youth. But Alcestis was very young. If Admetus had accepted the life of an older person, I would think nothing of it. It was indeed unfortunate that his father would not make the sacrifice. But why wouldn't his father do this for his son? Couldn't Admetus hold the love of his father? It seems to me that when both his father and mother refuse, there is nothing for him to do but give up his life. There is no doubt that Admetus is a morally good man. Apollo recognizes this and calls him holy. Moreover, he possesses many other fine traits. He shows his generosity by his treatment of Heracles. He cannot permit him to go away tired or hungry. He is very affectionate, and it



is easy to see that he loves his wife and children. He does not want to give up his wife, but neither does he want to die himself. Then too, Admetus is very eloquent and passionate. He is not calm and quiet as is Alcestis. He is warm and impulsive. When his father comes to the funeral of Alcestis, he can contain himself no longer but must tell him what he thinks of him. And when his father points out to him the bad side of his character, Admetus takes the scolding like a man and does not whine. He seems to realize that what his father says of him is mostly true.

I think Admetus is typical of the high-born men of that day.

Interesting



Phoebe Finley

## The Character of Alcestis.

It seems to me that the character of Alcestis may be summed up under three adjectives: simple, practical, and possessed of a great love. We know that she is not beautiful; she is not even charming. In fact, she seems rather cold and uninteresting at times. She takes her death rather as a matter of duty. Why is she not warmer? I should want her to bewail the fact that she must leave those she loves. Indeed, I consider her somewhat simple-minded. Certainly she possesses very few of the characteristics of the modern woman. Of course, she could not be herself and be modern. Then also under her simplicity comes her quietness. She is calm and self-possessed. I think she is too practical to ever give her feelings a free rein. She is quite un demonstrative. Yet surely so businesslike a woman cannot be termed simple-minded. Since she must die, her next thought is to provide for her children. She does this in a quiet and insistent way.

"Children, ye heard his promise? He will wed  
No other woman nor forget the dead."



But this simple, practical woman has one flaming passion. Her loves for her husband and children entirely consumes her. She is the typical mother of any age, the mother willing to sacrifice her life for her dear ones. She may not be beautiful, but her love is beautiful. Yet she never speaks of her love. It is perhaps too pure to boast about. "Still waters run deep". The old proverb applies well to Alcestis. That very love would lose its purity and deepness if she were continually calling attention to it.

You are rather contradictory in your estimate



## Kinds of Odes in the "Alcestis".

### I. Narrative Ode:

Example - Apollo's first speech.

### II. Odes for the Dying:

Most numerous kind in play.

Examples - Admetus' speech to the dying Alcestis, Servant's speech before the funeral, etc.

### III. Odes of Human Life:

Example - Maid's tragic speech on Alcestis' great love.

"Oh how could any wife more shining  
make

Her lord's love, than by dying  
for his sake?"

### IV. Odes for the Dead:

Example - Chorus' speech beginning:

"Daughter of Pelias, fare thee well,  
May joy be thine in the sunless  
Houses!"

### V. Odes of Nature:

Example - Chorus' speech:

"And from deep glens unbeholden  
Of the forest to his song  
There came lynxes streaky-golden,



There came lions in a throng,  
Tawny-coated, ruddy-eyed,  
To that piper in his pride;  
And shy fawns he would embolden,  
Dappled dancers, out along  
The shadow by the pine & tree's  
side."



Phoebe Finley.

English V.

The three kinds of technique are universal, special, and individual. By universal, we mean certain techniques that all good plays must contain, no matter whom they are written by. By special technique, we mean that of a certain period - for example, the Restoration. By individual technique, we mean that technique added by an author to his own plays and found in no other man's plays.

Classicism is the conformity to an established and elaborated form of style, marked by clearness, finish, and repose.

Romanticism is the conformity to the romantic style which is characterized by freedom of treatment instead of by classical restraint.

A tyro is an amateur or a novice.



The drama cannot permit the intimacy of relation that exists between reader and book. The novel appeals to the mind and the emotions through the eye. The stage appeals to both eye and ear. The drama is more concrete and vivid. We can stand much more on the printed page than we can on the stage. We cannot stand the horrors on the stage that we read about in a book or paper. A novel is the work of an individual, but a play is a cooperative effort.

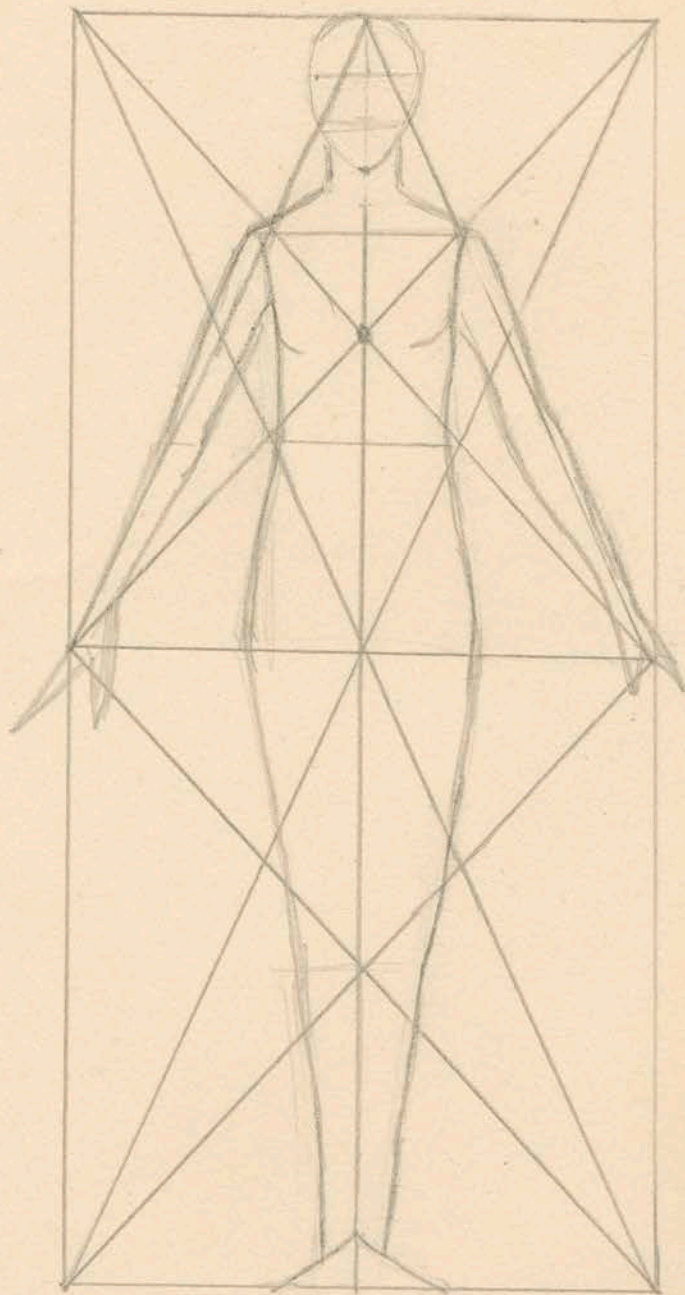
A novel is a personally conducted tour of a book, but a drama is an impersonal showing of a story.



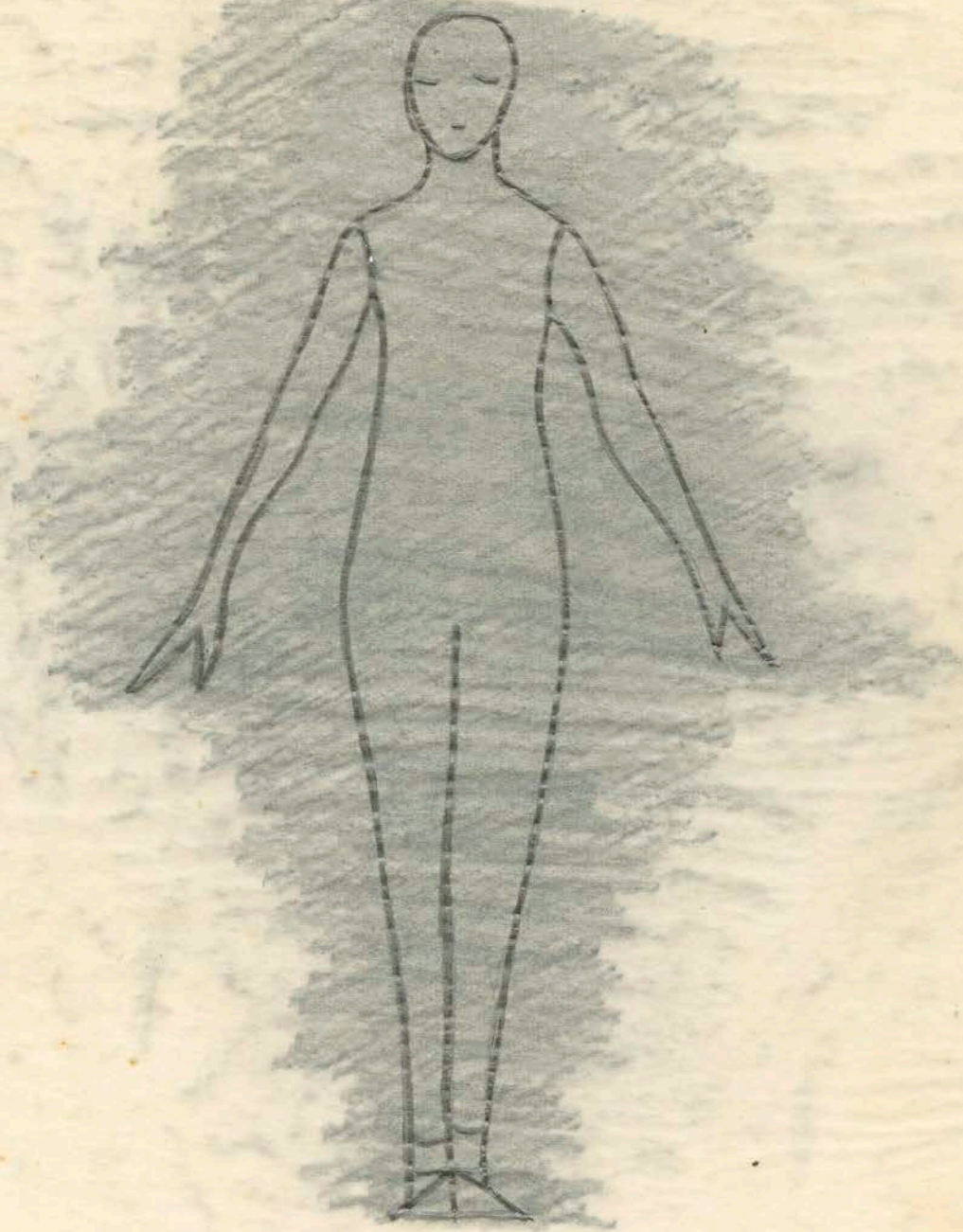




Phoebe Finley

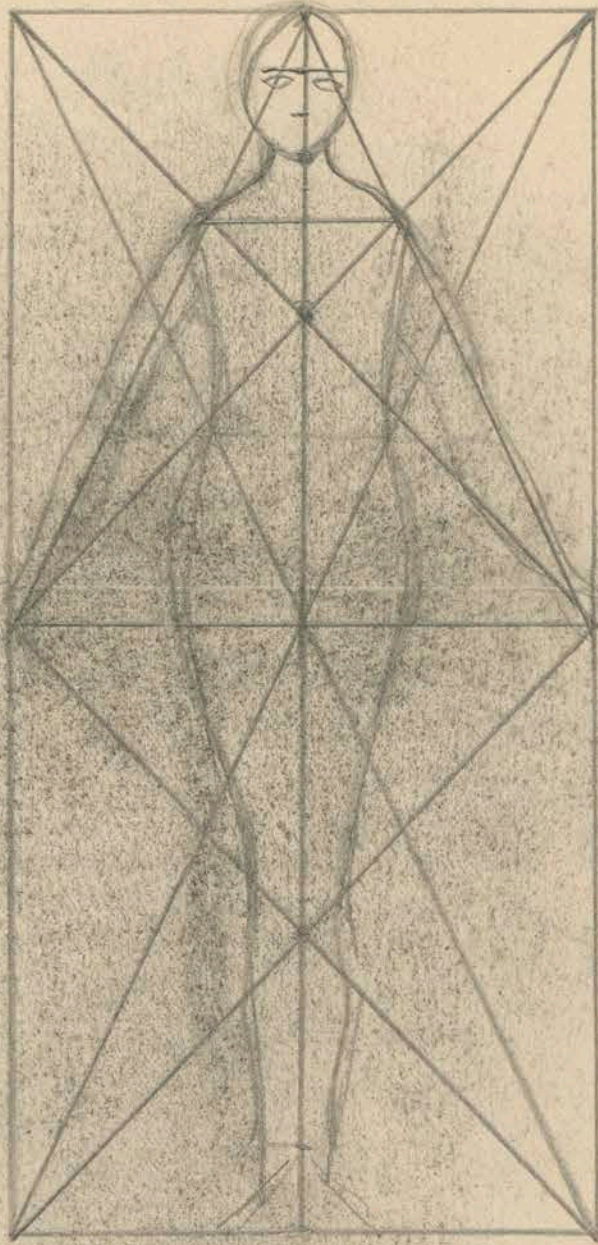








Phoebe Finney





Phoebe Finley.



