

...and some have thought that the fact that the
poetry in the play is submerged ^{yet}, it might be said
that the drama is but merged too in so far as one
thinks of drama involving a serious or crucial action.
Shakespeare's latest play "The Curious Impertinent" is the other
kind, a measure of at all levels, including that of
accessibility and acceptability in the modern
commercial theatre. It does seem to me that
a gap which lies necessary in a successful play. It is a
comedy and in the light and gap between the poet's princi-
ples of sensibility and that obvious, direct and crude
appeal which is witty conversations, it beats, on his
own ground, such a dramatist as Noel Coward at
his best. At the same time, "The Curious Impertinent" has a
profoundly serious underlying theme, that of the various
kinds of self-deception in which well-meaning
people tend to indulge.

Another important poetic dramatist is Christopher Fry.
What is remarkable about Fry's verse - comedies - like
"The Phoenix too frequent", "The Lady's not for Burning",
and "Venus Observed" - is the playful and fantastic

to see how far they have even come
in comparison with the plays, an air of improvisation
the gay, self-willed and expressionistic force of such
a play as "The Boy Next the Skin" is, in a sense, engaging.
The play is a kind of compound of a pageant play, a
pantomime and improvised school theatricals. There
are some excellent and ~~very~~ witty pieces of writing
in the plays of Auden and Gjertrud, but, as a whole,
they have neither the values of tragedy nor the values
of comedy. The tone of these plays has a kind of bright
evangelical eagerness, an air of superior knowing-
ness, and a hint of the good time around the corner.
These plays typically reflect the confusions of a critical
transitional decade. That gives them an histori-
cal interest, which may well keep curious
curiosity alive ~~of~~ about them, in spite of their
lack of permanent satire and permanent
pathos.

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