APPENDIX I

Names of women playwrights and their important works as enlisted by Susan Jonas in “The Other Canon: 10 Centuries of Plays by Women” (www.americantheatre.org/2015/09/21/...)

Hrotsvitha (c. 930–c. 1002), the first known playwright since antiquity

Dulcitus (late 10th century)

Paphnutius (late 10th century), later adapted to Thais

Abbess Hildegard of Bingen (1098–1179)

Ordo Virtutum (c.1151)

Elizabeth Cary (1585–1639)

Tragedy of Mariam (1602–1604, published 1613)

Margaret Cavendish (1661–1717)

Bell in Campo (1662)

Convent of Pleasure (1668)

Aphra Behn (1640–1689)

The Rover, Parts One & Two (1677 and 1681)

The Lucky Chance (1686)

Mary Pix (1666–1709)

The Spanish Wives (1696)
Hannah Cowley (1743–1809)

The Belle’s Strategem (1780)

Elizabeth Inchbald (1753–1821)

I’ll Tell You What (1785)

Frances Burney (1776–1828)

The Witlings (1789)

Joanna Baillie (1762-1851)

De Monfort (1798)

Anna Cora Mowatt Ritchie (1819–1870)

Fashion (1845)

Harriet Beecher Stowe (1811–1896)

The Christian Slave (1855)

Edith Wharton (1862–1937)

House of Mirth, adapted from Wharton’s novel by Wharton and Clyde Fitch (1906)

Elizabeth Robins (1862–1952)

Votes for Women (1907)

Cicely Hamilton (1872–1952)

Diana of Dobson’s (1908)

How the Vote Was Won: A Play in One Act (1910), cowritten with Christopher St. John
Rachel Crothers (1878–1958)

A Man’s World (1909)
A Little Journey (1919)

Lady Augusta Gregory (1852–1932)

Grania (1912)

Githa Sowerby (1876–1970)

Rutherford and Son (1912)

Susan Glaspell (1876–1948)

Trifles (1916)
The Inheritors (1921)
The Verge (1921)

Angelina Weld Grimke (1880–1958)

Rachel (1916)

Zona Gale (1874–1938)

Miss Lulu Bett (1920)

Georgia Douglas Johnson (1880–1966)

A Sunday Morning in the South (1925)
Blue Blood (1926)
Safe (1929)

Mae West (1893–1980)

Sex (1926)

Chicago (1926)

So Help Me God (1929)

Edna Ferber (1885–1968),

with George S. Kaufman

The Royal Family (1927)

Dinner at Eight (1932)

Eulalie Spence (1894–1981)

Undertow (1927)

Sophie Treadwell (1885–1970)

Machinal (1928)

Marita Bonner (1899–1971)

The Purple Flower (1928)

May Miller (1899–1995)

Stragglers in the Dust (1930)

Hallie Flanagan (1889–1969)

Can You Hear Their Voices? (1931)

Dawn Powell (1896–1965)

Walking Down Broadway (1931)
Lillian Hellman (1905–1984)

*The Children’s Hour* (1934)

*The Little Foxes* (1939)

Teresa Deevy (1894–1963)

*Katie Roche* (1936)

Gertrude Stein (1874–1946)

*Three Sisters Who Are Not Sisters* (1943)

*Mother of Us All* (1947)

Rose Franken (1895–1988)

*Soldier’s Wife* (1945)

Daphne de Maurier (1907–1989)

*The Years Between* (1946)

Martha Gellhorn (1908–1998) and Virginia Cowles (1912–1983)

*Love Goes to Press* (1946)

Carson McCullers (1917–1967)

*Member of the Wedding* (1950)

Alice Childress (1920–1967)

*Trouble in Mind* (1955)

*Wedding Band* (1962)
Shelagh Delaney (1939–)

* A Taste of Honey (1958)

**Lorraine Hansberry** (1930–1965)

* A Raisin in the Sun (1959)

* Les Blancs* (written before her death in 1965, first produced in 1970)

**Adrienne Kennedy** (1931–)

* Funnyhouse of the Negro* (1964)

**María Irene Fornés** (1930–)

* Fefu and her Friends* (1977)

* Abingdon Square* (1987)

* And What of the Night?* (1999)
Representations of the True Woman and the New Woman in Harper’s Bazar, 98

Original poems corresponding to the above Figure:

**THE SHOUTING FEMALE.**

There’s the raving and tearing new woman,

With her hat on one side like a boy’s.

Who makes speeches on every occasion.

And who bolsters her logic with noise.

With her disheveled locks In the breezes,

See her gestures fantastic and queer;
While the multitude gazes and wonders,
Whether really we needed her here.
It was bard to be patient with male cranks,
With their eloquence ready to spout,
But it's harder to bear this new woman,
Who has nothing to do but to snout.

THE ATHLETIC GIRL.
Here you see the athletic new woman,
Who wears bloomers and wheels through the land
She can carry a gun on the hillside.
And aims to have -backbone and “sand.”
About freckles and sunburns she’s careless,
But her muscle’s her pride and her joy;
She can run, row and swim with her brother,
Who declares she’s as good as a boy.
There’s a place in the world for her muscle,
Let her be just as strong as she can;
If she will only smile like a woman
And make sunshine in life for some man.
LEARNED MAID.

This is only a student-new-woman;
Either doctor or lawyer she’ll be.
there is nothing too deep to be fathomed,
By the size of her books you can see.
She admits that her brain is the lighter,
But in quality finer than ours;
And she claims equal rights in the college,
To develop
We admit she can learn this new woman;
And we never have doubted her right,
But this life is one wide field of battle,
And our learned young maiden must fight.

THE MANNISH GIRL.

There is still one more type of new
woman,
though you might call her “him” at first
sight;
For her coat, shirt, and hat, and stiff collar,
On her brother would look about right.
No, she doesn’t go in for athletics.
Or to glean wisdom's grain from big
books;
She cures not to be manly in nature,
she would just be a man in her looks.
It is neat, though it’s fearfully ugly,
And perhaps she will find as she grows
That soft womanly folds and sweet graces
Fit a woman, as roseleaves a rose.

POLITICAL WOMAN.
Would you really call this a new woman?
We have loved some just like her for
years;
They have helped us to bear all our
burdens,
They have shared all our joys and our
tears.
Don’t you see her hands held out in
pleading?
This dear creature is asking to vote,
she declares it a right, not a favor,
You should hear now much law she can
quote.
We must yield to her sooner or later,
Let us hope this bad world she’ll reclaim;
But If politics grow a shade blacker
Can you tell who’ll be mostly to blame?
**BACHELOR MAID.**

“Is the bachelor maid a new woman?"

Well, perhaps it is best, so to say;

It is the name that is new, not the maid

But it suits her to put it that way.

She could ne’er be persuaded to marry,

Never husband shall order her life.

As for children she never could stand

them,

With their noise and perpetual strife.

Yes, dear bachelor maiden new woman*

The men are a despicable lot:

It may be you’d refuse to marry

**THE WIFE.**

Now, this last is the nicest new woman;

May her numbers increase everyday!

She’s a trimly dressed, pleasant young person,

Who can talk in a sensible way.

She will fall deep in love and gat married:

Of her home she’ll be proud as a queen ;

She will walk step by step with her husband

And with never a shadow between.

She will gather about her the children,
Who will run when they hear mother call,
And she’ll sing lullabies in the gloaming—
“She’s the old woman”— so are they all.
APPENDIX III

*Representations of the True Woman and the New Woman in Harper's Bazar*, 105

Man and woman skating together, this cover illustration shows the general expansion of women’s outdoor sports as well as the increasing diversity of activities men and women could do together. Harper’s Bazar January 13th, 1900.
The original bloomers represented the first attempt by American feminists to introduce practical clothing. Even this modest reform caused outrage.