

Gift of Pier Bryden 2005

**Dates:** 1948-2004

**Extent:** 14 boxes and 2 items (2.2 metres)

**Scope and Content:** This collection consists of the papers of Ronald Bryden and cover a wide range of his professional life: from early scripts co-written by Bryden when he was an undergraduate student at Trinity College, University of Toronto, in the 1940s, through to his published work when he was a journalist and critic in London during the 1960s and early 1970s, and up through the period when he was director of the Graduate Centre for Study of Drama at the University of Toronto. The collection also contains some of Bryden's original research on the history of theatre, as well as journals that detail the productions he viewed in London, Toronto, Stratford, Ont., and Niagara-on-the-Lake (Shaw Festival).

**Biographical sketch:** Ronald Bryden, who devoted much of his professional life to writing and teaching about the theatre, was born in Port of Spain, Trinidad in 1927. He came to Canada as a teenager and completed his high school education in St. Catherines, Ont. He attended Trinity College at the University of Toronto, where he became involved with the thriving theatre community at the university. After graduating with a bachelor of arts in English language and literature in 1950, he moved to England and attended Cambridge University. He earned a second bachelor's degree in 1953, followed by an MA in 1958.

It was at Cambridge that Bryden began a career in journalism, writing book reviews. After graduating, he worked for the BBC before moving to *The Spectator* in 1961 to become its literary editor for three years. In 1964, Bryden turned his critical attentions to the world of theatre, beginning a period where he became one of the leading theatre critics of his generation. He was the drama critic for the *New Statesman* from 1964 to 1966, and followed that with a five-year stint as the drama critic at *The Observer*. It was at *The Observer* that he famously kick-started the career of Tom Stoppard when he wrote a glowing review of *Rosencrantz and Guildenstern are Dead* after seeing it at the 1966 Edinburgh Festival. It had been dismissed by other critics, but Bryden's high praise ("punning, far-fetched, leaping from depth to dizziness") led to it being staged the following year by the National Theatre at the Old Vic in London.

He left *The Observer* in 1971 to be the dramaturge for the Royal Shakespeare Company. While there, he commissioned his fellow Trinidadian Derek Walcott to write a 'Caribbeanised' version of the Don Juan legend entitled *The Joker of Seville*, which premiered in the Port of Spain in 1974. In 1976, he accepted an invitation to return to Canada to be a visiting professor at the University of Toronto's Graduate Centre for Study of Drama. He eventually became a full professor and the Centre's director. He's the only person to have served ten years as director, from 1981 to 1991. He retired in 1993. In addition to his academic work, he served on the boards of several Canadian

theatre organizations, including the Stratford and Shaw Festivals (he was also a literary adviser for the Shaw in 1990s), and the Canadian Stage Company. He also continued to be a prolific writer, contributing articles and reviews to numerous publications (including *Maclean's* magazine and the *Globe and Mail*), as well as authoring two collections of essays, *The Unfinished Hero and Other Essays* (1969) and *Shaw and His Contemporaries* (2002).

Bryden died of complications following heart surgery in 2004 at the age of 72.

<b>Box 1</b>	<b>Journals</b>
<b>3 bound journals</b>	Consists of bound journals, all holograph, covering the years 1969-1971, 1977, and 1980.
Blue Journal	Entries dated from Sept. 15, 1969 to Feb. 24, 1971. The entries detail the various productions, largely in the West End of London, Bryden viewed and reviewed. It also contains an undated holograph draft of an article about the Royal Shakespeare company's 1975 season at Stratford-upon-Avon.
Black Journal	Entries dated from June 6, 1977 to June 11, 1977. The entries detail and critique the various Stratford (Ont.) Festival productions Bryden viewed in June 1977. The journal also contains other undated theatre research.
Blue (with red border) Journal	Entries dated from Oct. 6, 1980 to Dec. 6, 1980. The entries detail the period of dissent at the Stratford Festival when festival artistic director Robin Phillips resigned, leading to the six-week rule of the so-called Gang of Four (led by Urjo Kareda and Martha Henry) and their eventual firing. Bryden was on the Stratford Festival board at the time.
<b>Box 2</b>	<b>Journals</b>
<b>2 bound journals</b> <b>10 folders</b>	Consists of two bound journals as well as individual pages from a journal Bryden kept in a binder. The dates covered are 1978-2002 (not inclusive).
Journal	Entries dated Sept. 16, 1992 to July 19, 2002. The entries largely detail the productions produced by the Shaw Festival at Niagara-on-the-Lake, Ont., while Bryden acted as literary advisor to the festival.

Journal	Entries dated from May 15, 1998 to Feb. 17, 1999. The entries detail the productions Bryden saw of the 1998-99 Toronto theatre season when he acted as a judge for the Dora Mavor Awards.
Folders 1-10	Journal entries, dated from Dec. 13, 1978 to Aug. 14, 1992, holography
Folder 1	Dec. 13., 1978-Dec. 15, 1978
Folder 2	"Notes for memoirs," Feb. 17, 1988
Folder 3	Feb. 20, 1988-March 27, 1988
Folder 4	June 2, 1988-Oct. 19, 1988
Folder 5	Nov. 22, 1988-Dec. 7, 1989
Folder 6	Jan. 11, 1990-May 14, 1990
Folder 7	July 6, 1990-Dec. 12, 1990
Folder 8	March 28, 1991-June 14, 1991
Folder 9	June 1, 1992-August 14, 1992
Folder 10	"Stratford Reviews, 1979"
<b>Box 3</b> <b>46 Folders</b>	<b>Correspondence, manuscripts, published clippings, misc. articles</b>  Dates: 1964-2004
<b>Folders 1-5</b>	<b>Correspondence</b>
Folder 1	Barry O'Connor (University of Newcastle), 1999, ALS
Folder 2	Guy Vanderhaeghe, 1999, TLS
Folder 3	Joel Goethe, 2003, TLS
Folder 4	[spouse of Bill McFarland?], 2004, TLS
Folder 5	Brian [Smith] (University of Calgary), 2004, ALS

Folders 6-34	Manuscripts
Folders 6-9	<i>The Profession</i> , Chapters 1-2, plus outline, typescript
Folders 10-11	[Unfinished book on Tyrone Guthrie], Chapter 1, typescript and holograph
Folder 12	"The Travelling Star: Acting in the Railway Age," [197-], typescript and holograph
Folder 13	"The Transparent Tragedian: Forbes Robertson's Shakespearian Productions," Seminar delivered to Shakespeare Association of America," 1984, Xerox
Folder 14	Review of <i>The Playwright as Thinker</i> (Eric Bentley) [for unknown publication], [1987?], typescript
Folder 15	Entries for <i>Oxford Companion to the Canadian Theatre</i> (William Tyrone Guthrie, Tanya Moisewitsch, John Neville, Christopher Newton), 1987, typescript
Folder 16	Review of <i>Theatrical Anecdotes</i> (Peter Hay), for <i>Globe and Mail</i> , 1988, xerox
Folder 17	"Three Endings of Measure for Measure at Stratford, Ontario," Speech delivered to Association for Canadian Theatre History, Shakespeare in Canada, 1988, xerox
Folder 18	Review of <i>Bernard Shaw: Collected Letters, 1926-1950</i> , for <i>Globe and Mail</i> , 1988, typescript
Folder 19	"Citation for Kate Reid, November 21, 1989," typescript
Folder 20	"Citation for Tanya Moisewitsch's Honorary Doctorate at the University of Toronto, June 14, 1988," xerox
Folder 21	Review of <i>As the Story was Told: Uncollected and Late Prose</i> (Samuel Beckett), for <i>Globe and Mail</i> , 1990, xerox
Folder 22	"Cross-Currents" column on Henry David Hwang, for <i>Globe and Mail</i> , 1990, typescript
Folder 23	Review of <i>Cowboys of the Americas</i> (Richard W. Slatta), for <i>Globe and Mail</i> , 1991, typescript

Folder 24	“Cross-Currents” column on ageing, for <i>Globe and Mail</i> , 1991, typescript
Folder 25	Review of <i>Oxford Book of Friendship</i> , for <i>Globe and Mail</i> , 1991, typescript
Folder 26	Review of <i>Bernard Shaw: The Lure of Fantasy</i> (Michael Holroyd), for <i>Globe and Mail</i> , 1991, typescript
Folder 27	Review of <i>The Moscow Art Theatre Letters</i> , for <i>Globe and Mail</i> , [1991?], typescript
Folder 28	Article on Tahiti for New York Times, 1991, typescript
Folder 29	Review of Governor-General Award Nominees for Best Play, for <i>Globe and Mail</i> , 1991, typescript
Folder 30	Review of Governor-General Award Nominees for Best Play, for <i>Globe and Mail</i> , 1992, typescript
Folder 31	Article on [1991] Stratford Festival season, Shakespeare Yearbook, 1992, typescript
Folder 32	Review of John Gielgud books, [2000?], [publication unknown], WP
Folder 33	“Remembering Richler,” [2000?], [publication unknown], WP
Folder 34	“The Upsetting of a Gower Street Omnibus, [200-?], [publication unknown], WP
<b>Folders 35-43</b>	<b>Clippings (Bryden’s published work) (primarily Xerox copies)</b>
Folder 35	Articles from <i>Maclean’s</i> magazine, <i>Canadian Forum</i> , <i>Flourish</i> (Stratford Festival Magazine), 1977-78
Folder 36	Articles from <i>Maclean’s</i> , <i>Bulletin</i> (University of Toronto), <i>Globe and Mail</i> , <i>Saturday Night</i> , <i>New York Times</i> , 1979-84
Folder 37	Articles from <i>New York Times</i> , <i>Books in Canada</i> , <i>Essays in Theatre</i> , <i>London Review of Books</i> , 1985-88
Folder 38	Articles from <i>The Spectator</i> , <i>Globe and Mail</i> , <i>New York Times</i> , <i>Queen’s Quarterly</i> , 1989

Folder 39	Articles from <i>Queen's Quarterly</i> , <i>Shakespeare Festival</i> , 1990-91
Folder 40	Articles from <i>New York Times</i> , <i>Globe and Mail</i> , 1990-91
Folder 41	Articles from <i>New York Times</i> , <i>Globe and Mail</i> , 1991-93
Folders 42-43	"The Snark and the Orchard: A Polemical Afterword," <i>Modern Drama</i> (43:2), 2000
<b>Folders 44-46</b>	<b>Misc. articles (not by Bryden)</b>
Folder 44	"The Great Sir Laurence," <i>Life</i> magazine, [1964]
Folder 45	"Sir John Gielgud in Conversation with Michael Elliot," <i>The Listener</i> , 1969
Folder 46	"The Ward," short story by Elizabeth Walcott-Hackshaw, <i>Callaloo</i> (22:2), 1999
<b>Box 4</b>	<b>Scripts</b>
<b>26 Folders</b>	Consists of scripts co-written by Bryden while he was a student at Trinity College, University of Toronto, along with programmes, photographs and reviews associated with the productions. It also contains scripts by Philip Magdalancy and John Lewin  Dates: 1948-[1977]
Folder 1	Script, <i>An Elephant in Hart House</i> (a comedy for radio by Bryden and James Eayrs), 1948
Folder 2	Script, <i>What, No Crumpets?</i> (one-act musical comedy by Bryden and Keith Macmillan), [1948]
Folder 3	Programme, "The Trinity College Conversazione," 1948
Folder 4	Photographs, [stills from <i>What, No Crumpets?</i> ], [1948]
<b>Folders 5-6</b>	Script, <i>Saints Alive</i> , [1952?]
Folder 5	Act I
Folder 6	Act II

Folder 7	Reviews and clippings for <i>Saints Alive</i> , 1952
Folder 8	Programmes for <i>Saints Alive</i> , 1952
Folder 9	Photographs, [chorus from <i>Saints Alive</i> ], 1952
Folder 10	Photograph, Merritt House Quintette," 1944
Folder 11	Photographs, [Trinity College class photo], [194-?]
<b>Folders 12-16</b>	Script, <i>Section Nine</i> (A comedy by Philip Magdalany), 1973 (Play produced by Royal Shakespeare Company when Bryden was dramaturge.)
Folder 12	Act I, Scenes 1-5
Folder 13	Act I, Scenes 6-10
Folder 14	Act I, Scenes 11-14
Folder 15	Act II, Scenes 1-2
Folder 16	Act II, Scenes 3-4
Folder 17	Reviews and clippings for production of <i>Section Nine</i> , 1973
<b>Folders 18-20</b>	Script, <i>King Oedipus</i> (adapted by John Lewin), 1970, xerox
Folder 18	p. 1-19
Folder 19	p. 20-40
Folder 20	p. 41-62
<b>Folders 21-23</b>	Script, <i>Oedipus at Colonus</i> (adapted by John Lewin), [1977]
Folder 21	p. 1-25
Folder 22	p. 26-51
Folder 23	p. 52-75
Folder 24	Correspondence, John Lewin, 1986, 1 ALS, 1 TLS

Folder 25	Reviews, <i>House of Atreus</i> (Lewin adaptation), 1968-69, xerox
Folder 26	Print, Gustav Hahn (from Hollingshead "presentation book" Arts & Letters Club)
<b>Box 5</b>	<b>Scripts and course materials</b>
<b>22 Folders</b>	Consists of <i>Marquis de Keith</i> (play by Frank Wedekind) material, research and class materials for Victorian Drama course at Graduate Centre for Study of Drama
<b>Folders 1-11</b>	<i>Marquis de Keith</i> material
Folder 1	Cast and production lists, Graduate Centre for Study of Drama production of <i>Marquis de Keith</i> , 1978
Folders 2-3	Background research material on Frank Wedekind, [1978]
Folders 4-5	Script (German), <i>Marquis de Keith</i> , Xerox
<b>Folders 6-11</b>	Script (English translation), <i>Marquis de Keith</i> , typescript
Folder 6	Prologue & Act 1 (p. 1-20)
Folder 7	Act 1 (p. 21-38)
Folder 8	"Lebensregel" (song) & Act 2 (p. 1-30)
Folder 9	"Liebesantrag" (song) & Act 3
Folder 10	"The Aunt-Murder" & Act 4
Folder 11	Act 5 & Epilogue
<b>Folders 12-22</b>	Research and class materials, Victoria Drama Course (DRAMA 3041S), [198-?]
Folder 12	Course outline and bibliography
Folder 13	Research on George Colman, Sheridan Knowles, Douglas Jerrold, James Robinson Planche, Edward Bulwer-Lytton, Dion Boucicault, Tom Taylor, Tom Robertson



Folder 14	Research on W.S. Gilbert, Arthur Wing Pinero, Henry Arthur Jones, Oscar Wilde, Bernard Shaw, James Matthew Barrie, Harley Granville Barker, St. John Hankin, John Galsworthy, The Manchester Playwrights, William Somerset Maugham
Folder 15	Research on Britain in the 19 <sup>th</sup> century
Folder 16	Research notes on George Colman the Younger
Folder 17	Research notes on Sheridan Knowles
Folder 18	Research notes on Douglas Jerrold
Folder 19	Research notes on James Robinson Planché, Edward Bulwer-Lytton
Folder 20	Research notes on Dion Boucicault
Folder 21	Research notes on Tom Taylor, Tom Robertson, W.S. Gilbert
Folder 22	Research notes on Arthur Wing Pinero, Henry Arthur Jones
<b>Box 6</b>	<b>Scripts and course materials</b>
<b>39 Folders</b>	Scripts, production notes, research for Graduate Centre for Study of Drama productions of <i>The Tempest</i> and <i>Hamlet</i>
<b>Folders 1-19</b>	Materials for Graduate Centre for Study of Drama department's production of <i>The Tempest</i> , 1980-81
Folder 1	Course dates, cast and crew list
<b>Folders 2-6</b>	Script, <i>The Tempest</i> , 1981
Folder 2	Scenes 1-4
Folder 3	Scenes 5-6
Folder 4	Scenes 7-9
Folder 5	Scenes 10-14
Folder 6	Scenes 15-17

Folder 7	Programme, Graduate Centre for the Study of Drama production, <i>The Tempest</i> , 1981
Folder 8	Correspondence, Charles [?], re: DC production of <i>The Tempest</i> , 1981, ALS
Folder 9	Correspondence, cast card, DC production of <i>The Tempest</i> , 1981, ANS
Folder 10	Production notes
Folder 11	Bibliography
Folders 12-18	Research material and notes on <i>The Tempest</i>
Folder 19	Photographs, DC production of <i>The Tempest</i>
Folder 20	Programme, "William: The Conqueror: A Celebration of William Shakespeare's Life & Art" (28 <sup>th</sup> Stratford-upon-Avon Party Festival), 1981
<b>Folders 21-38</b>	Materials for Graduate Centre for Study of Drama department's production of <i>Hamlet</i> , 1981-82
Folder 21	Poster
Folders 22-28	Master Script, <i>Hamlet</i> , 1982, typescript
Folder 29	Production notes, " <i>Hamlet</i> – The Findings, Decisions, Cruxes," [1982], typescript
Folder 30	Bibliography
Folders 31-33	Research material and notes
Folder 34-37	Photographs of production
Folder 38	Correspondence, Helen Hare, re: production of <i>Hamlet</i> , 1982, TNS (with accompanying G.B. Shaw poem)
Folder 39	Correspondence, cast card (to Bryden), [Graduate Centre for Study of Drama department's production of <i>A Winter's Tale</i> ], [198-?]

<b>Box 7</b>	<b>Scripts and course materials</b>
<b>35 Folders</b>	Consists of scripts, production notes, research for Graduate Centre for Study of Drama productions ( <i>The Importance of Being Earnest</i> , <i>The Seagull</i> ) and courses.
<b>Folders 1-11</b>	Research, class and production materials, Principles and Methods of Theatrical Interpretation (DRA 1020), <i>The Importance of Being Earnest</i> , 1983-1984
Folder 1	Course bibliography
Folder 2	Research on the aesthetic movement, Theophile Gautier, Baudelaire
Folder 3	Research on Oswald Doughty, John Ruskin, William Morris, Walter Pater, Samuel Coleridge
Folder 4	Research on James McNeill Whistler, Japonisme, Walter Crane, Victorian Sardou
Folder 5	"The English Renaissance of Art," by Oscar Wilde (Xerox), misc. articles
Folder 6	"Honest Earnest: A Conversation with an Actor" by Erich V. Weiss (student), 1984
Folder 7	Programme
Folder 8	Correspondence, 2 ANS, TNS (from Robertson Davies), 2 ALS, 1 telegram, 1 cast card (to Bryden)
Folders 9-11	Photographs
<b>Folders 12-26</b>	Material from Graduate Centre of the Study of Drama's production of <i>The Seagull</i> , 1991
Folder 12	Programme
Folder 13	Cast and crew list
Folders 14-17	Script, typescript
Folder 18	Lighting notes

Folder 19	Preliminary prop list
Folder 20	Bibliography
Folders 21-26	Research material and notes for <i>The Seagull</i> (and on Chekhov)
<b>Folders 27-35</b>	Research and class materials, Contemporary American Drama course, Graduate Centre of the Study of Drama, 1991-92
Folder 27	Course dates and bibliographies
Folder 28	Research and notes on Off- and Off, Off-Broadway
Folder 29	Research and notes on Alice Childress, Rosalyn Drexler)
Folder 30	Research and notes on Maria Irene Fornes, John Guare, Tina Howe
Folder 31	Research and notes on Leroi Jones, Adrienne Kennedy, Arthur Kopit
Folder 32	Research and notes on David Mamet, Rochelle Owens, Marsha Norman
Folder 33	Research and notes on David Rabe, Ntozke Shange, Sam Shepard
Folder 34	Research and notes on Megan Terry, Michael Weller
Folder 35	Research and notes on Lanford Wilson, August Wilson
<b>Box 8</b>	<b>Research on Tyrone Guthrie</b>  Consists of 5 x 8 file cards prepared by Bryden about famed theatre director and producer Tyrone Guthrie, including cast lists and reviews of Guthrie productions from 1929 to 1969.

<p><b>Box 9</b></p>	<p><b>Theatre History Notes</b></p> <p>Consists of file cards with Bryden's notes on theatre history. One box is labelled "Early American Theatre," while the other cards pertain to American theatre and to the growth of English Theatre in the 19<sup>th</sup> century. It also contains two small journals kept by Bryden with misc. notes.</p>
<p><b>Box 10</b></p> <p><b>1 file card container, loose card files</b></p>	<p><b>Theatre History Notes</b></p> <p>Consists of 3 x 5 file cards of Bryden's notes on theatre history. The cards list productions produced in London and New York from 1900 to 1921, including playwright, theatre, opening night, cast list and the number of performances.</p>
<p><b>Box 11</b></p> <p><b>3 file card containers</b></p>	<p><b>Theatre History Notes</b></p> <p>Consists of three boxes holding 3 x 5 card files listing authors and their books on various aspects of theatre history, including books on Bernard Shaw.</p>
<p><b>Box 12</b></p> <p><b>6 VHS videos</b></p>	<p><b>Videos</b></p>
	<p>"Florence Rosberg Seminars: The Songs of Kurt Weill," 1996</p> <p>"T Church: The Center cannot hold, April 86"</p> <p>"Fearful Symmetry: a film by Charles Kiselyak," [1998]</p> <p>"William Hutt: A Fortunate Man," produced, directed, written &amp; narrated by Harry Rasky, [1997]</p> <p>"Words, Part 1 and 2," [n.d.]</p> <p>"Moose Creek Productions presents Florence Rosberg's seminar on Anton Chekhov as adapted by Neil Simon in The Good Doctor," [n.d.]</p>

<b>Box 13</b> <b>9 records</b>	<b>Record albums</b>
	<p>“Toscanini, NBC Symphony Orchestra: Overture to Egmont (Beethoven) and Overture – Le Carnaval Romain (Berlioz)” (45 E.P.)</p> <p>“Saints Alive!” (Sung by the original cast), 1952 (2 copies)</p> <p>Reference recording, [unknown production], [n.d.], 6 LPs (11 sides of material)</p>
<b>Box 14</b> <b>6 issues</b>	<b><i>Town Magazine</i></b> <p>Six issues of <i>Town</i>, the London, England-based men’s magazine. The issues date from Oct. 1963 to May 1964 when Bryden was editor.</p>
<b>Items 15 and 16</b> <b>2 bound volumes</b>	<b><i>The Spectator</i> newspaper, 1961</b> <p>A full year of <i>The Spectator</i> newspaper from 1961. Bryden was a frequent contributor.</p>