JAMES BARRIE, CREATIVE ARTIST

AMEY A. SMYTH

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by Amey Allan Smyth, B.A.

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by

Amy Allen Smyth

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There are in the field of literature two distinct types of intelligence, the critical and the creative. To the first belongs the iconoclast, the reformer, the satirist, whose business it is to analyse, to dissect, and to destroy. He is a rebel against recognized codes, a vitriolic mocker of free spirits, or a cold ironic wielder of the blue pencil, rarely offering constructive assistance to society, and interested in tearing things to pieces in order to examine their contents. The creator on the other hand takes no part in this sort of action; his aim is rather to synthetise, to build up, to create. He cares nothing for criticism for its own sake, because he is too busy evolving and developing to waste his time in destroying. His work it is which lasts and gives pleasure and benefit, if he is a worthy craftsman, to generations of people; he it is who appreciates the beauties of life, and reproduces them for all men to see; and his work will still be known when all of his little critics are dead and forgotten. It is easy to condemn what an artist has done; it is a different matter to follow in his wake, and yourself do something worthy of

his

his name.

One of the modern creators of literature most provocative of interest is James M.Barrie.Owing to his delicate fancy,his tender sympathy,and his refined style,he has been severely attacked by certain gentlemen of opposite tastes,being called by them a sentimental caterer to popular emotion,a shallow second-rate journalist, clever in playing upon the moods of the masses,but of no lasting worth;a good enough author for women and children, but not fit for men.Yet it is the opinion of some that Barrie,with all his sentiment,with all his understanding of women and children,is not the weakly emotionalist above described.There is much in his novels and plays of interest and of value to men,even to the big intellectual strong men of the critics' dream.To be sure,Barrie has a certain lightness of touch,a refinement of feeling,which would hardly be appreciated by bloodthirsty young Titans of the George Nathan typr.They prefer some-one who shows them only the gloom of life,the horrific and sordid side,which is as untrue to reality as is the sunny optimism of a Pollyanna.Barrie,as a profound student of human nature, mingles his sunlight and shadow,following the plan of good Mother Ceres herself--and indeed,that of Shakespeare,and a dozen other notables.He usually does this in such a way that you laugh with a catch in your throat;therefore when the words,humour and pathos,are mentioned,you at once think of Barrie.This little Scotsman has so well learned the art of playing on your heartstrings,that by the magic of his touch he can call forth joy and sorrow in a trice,

so that they come hand in hand in all his works,even as they do in life.Matthew Arnold has said,"It is because # Heine writes with so much wit and so much pathos that he is so great a writer." Adding a profound knowledge of human nature,this might well be said of Barrie.

Being a born creator,Barrie believes in love and romance,and in laughter void of bitterness. In this he of course antagonizes the devotee of satire, Shavian or otherwise.For Barrie,as an honest workman,frankly outs with his beliefs,and presents things as he sees them,wholesome and sweet,unwarped by cheap cynicism,unbiassed by fears of what might be said.Not that MR.Barrie is unaware of what is being said,however;R.L.S.once remarked of him that "there was genius in him,but there was a @ journalist at his elbow." He knows what people like,but he also has those tastes,and so does not sell his author's birthright for a bit of popularity.And in spite of this and of his frequent use of irony,Barrie rarely descends to the smartness of Shaw and his cohorts,preferring to work alone on his often high level of idealism.

With the qualities of tenderness and wit, there is in Barrie a great underlying seriousness,a gravity and purpose which is strongly felt in his more important books.Those critics who accuse Barrie of rank sentimentalism and shallow sensationalism have missed the deeper lines of his thought.His artistry is too subtle and his taste too

#--The Function of Criticism-Matthew Arnold.

@--The Encyclopoedia Brittanica.

cultivated for them to read him aright. And yet, with all his refinement, with all his fantastic stage-craft, Barrie's plays almost never fail to win over an audience, while his books are written with a power of characterization and a charm of interpretation that captivate the reader. It he does not appeal to the critic personally, still the latter should not condemn the author when he himself is perhaps at fault. This is neglecting the principle of criticism laid down by Poe, that a writer ought ~~not~~ to be judged not as his work does or does not appeal, but as he does or does not succeed in doing what he intended to do. He should be considered alone, provided that his subject is worthy of his attention, without reference except to his aims and their results; this is the only fair manner of criticising anyone. It is also important to remember that a writer should not be judged by his poorest works alone, simply because he is a modern. It is his misfortune, in a way, that his books are all spread on the table, while those of older writers have been sifted, and the unworthy ones have been allowed to disappear. The great names in literature are great because of their best works; even the lesser men are so remembered, with as little reference as possible to their literary mistakes. In time Barrie will take his place among writers of the past, but at present one weapon of the critics is his composing of such monstrosities--which they are to lovers of Barrie--as "Rosy Rapture" and "Der Tag". It would be fairer to reverse the shield, and recognizing those as blunders, to criticise seriously his more typical plays, "The Admirable Crichton", "What Every Woman Knows", and cultivated for them to read him aright. And yet, with all his refinement, with all his fantastic stage-craft, Barrie's plays almost never fail to win over an audience, while his books are written with a power of characterisation and a charm of interpretation that captivate the reader. If he does not appeal to the critic personally, still the latter should not condemn the author when he himself is perhaps at fault. This is neglecting the principle of criticism laid down by Poe, that a writer ought ~~not~~ to be judged not as his work does or does not appeal, but as he does or does not succeed in doing what he intended to do. He should be considered alone, provided that his subject is worthy of his attention, without reference except to his aims and their results; this is the only fair manner of criticising anyone. It is also important to remember that a writer should not be judged by his poorest works alone, simply because he is a modern. It is his misfortune, in a way, that his books are all spread on the table, while those of older writers have been sifted, and the unworthy ones have been allowed to disappear. The great names in literature are great because of their best works; even the lesser men are so remembered, with as little reference as possible to their literary mistakes. In time Barrie will take his place among writers of the past, but at present one weapon of the critics is his composing of such monstrosities--which they are to lovers of Barrie--as "Rosy Rapture" and "Der Tag". It would be fairer to reverse the shield, and recognising those as blunders, to criticise seriously his more typical plays, "The Admirable Crichton", "What Every Woman Knows", and

"A Kiss for Cinderella". A man's mistakes must take a bit of the glory from his name, but surely need not outweigh all of the excellent books he has fathered.

James Matthew Barrie was born May 9th, I860, in the little village of Kirriemuir, in Forfarshire. He studied at Dumfries Academy, and later at Edinburgh University. In I883 he became a contributor to the *Nottingham Journal*, from which he progressed to the *St. James Gazette*, in which his "Auld Licht Idylls" first appeared. In I885 he moved to London, and after some years of writing published in I889, "A Window in Thrums", which, with the "Idylls", is # said to give "the full measure of Barrie's gifts of humanity, humour, and pathos, with abundant evidence of the whimsical turn of his wit, and of his original and vernacular style." Then came "My Lady Nicotine", "The Little Minister", and "Margaret Ogilvy", and finally, "Sentimental Tommy", perhaps his greatest book. There followed "Tommy and Grizel", of which William Lyon Phelps said that "it gave @ evidence of perspiration", as its predecessor did of inspiration; and "The Little White Bird", that lovely tale of a bachelor and a baby, from which sprang the fascinating Peter Pan". During all this time, while he was writing of the people of his native country, and of the places he knew, Barrie was a novelist proper of the I9th century, using the literary style of the day, with all its traditions of Richardsonian sentimentality and slow-moving serials.

#--Encyclopoedia Brittanica.

@--Essays on Modern Dramatists-William Lyon Phelps.

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f--Encyclopedia Britannica.

g--Essays on Modern Dramatists-William Lyon Phelps.

We should not therefore blame Barrie so much if his books reflect something of this spirit;it is rather the fault of his period.And he is not as bad as he might easily have become at that time,in the way of sentiment.His sense of humour saves him from absolute mawkishness.Then too he is conscious in his sentiment,and this also rescues him from the danger line.Though he sometimes seems to play upon the emotions of the reader just for the sake of doing it,he is aware of the fact,and there is a twinkle in his eyes all the time; this is often to be seen in "Sentimental Tommy",for example.

After his success at putting Scotch peasant life into literature,Barrie was imitated by many of his countrymen.They were laughingly named by W.E.Henley, "The Kail-yard School",after an old Scotch song. Among the stories written by this school Barrie's tales of Thrums remain supreme,for though he had not done an entirely new thing, yet he had beautified and humanised the stories of village [#] life."With the simplest materials he achieved an almost unendurable pathos,which yet is never forced;and the pathos is salted with humour,while about the moving homeliness of his humanity play the gleams of a whimsical wit."

His ability as a novelist was recognized by George Meredith,who predicted that he was one of the coming writers.R.L.S.,with whom he exchanged several letters,wrote to him in 1892 as follows:"You are one of [X] four that have come to the front since I was watching and had a corner of my own to watch,and there is no reason,unless it be in those mysterious tides that ebb and flow,and make

#--Encyclopoedia Brittanica.
x--Essays on Modern Dramatists-Phelps.

and mar and murder the works of poor scribblers, why you should not do work of the best order." Again he writes, later on in the same year, of the "Window in Thrums": "I do # not say that it is better than "The Little Minister"...but somehow it is--well, I read it last, anyway, and it's by Barrie, and he's the man for my money...I am proud to think you are a Scotchman...There are two of us now that the Shirra (Scott) might have patted on the head. And please do not think when I thus seem to bracket myself with you, that I am wholly blinded with vanity. "Jess" is beyond my frontier line; I could not touch her skirt; I have no such glamour of twilight on my pen. I am a capable artist; but it begins to look to me as if you were a man of genius." This is rather high praise, and would perhaps be too much so, but a year later Stevenson hits straight from the shoulder, and gives Barrie sage advice which he might well have taken himself; for they have their likenesses, these two Scots. Stevenson's letter # runs as follows: "Whereupon I make you my salute with the firm remark that it is time to be done with trifling and give us a great book." Stevenson seems to have felt that Barrie had it in him to compose a masterpiece; whether this letter had any effect is not known, but Barrie answered it by writing "Sentimental Tommy", the greatest work he has done in the novel line. Some of the features of Stevenson's own life were supposedly woven into the story, which is of course the history of the development of a young Scottish genius, done by a master's hand. Barrie had learned his trade, had found himself at last "in medias res."

#--Essays on Modern Dramatists-Phelps.

In I892 Barrie began to show his ~~d~~ developing dramatic talent, in "Walker, London". It was successful; a year later Barrie married one of his actresses, a Miss Ansell, whom he divorced in I909. In I903 there appeared "Little Mary", "Quality Street", and one of the strongest of Barrie's plays, "The Admirable Crichton". Following these came the beloved and immortal "Peter Pan", "Alice-Sit-by-the-Fire", and "What Every Woman Knows"; the last two show Barrie's deep and sympathetic knowledge of men and women, especially of the Scotch. As a dramatist, Barrie is essentially modern. He cast aside all stage tradition, and substituted for its tattered folds his own fresh and original ideas. He left the I9th century of his novel days, and sprang into the future with his plays. Perhaps he leaped too far; at least he is often a trifle ahead of his age. So the fragile and delicious "Legend of Leonora" failed to be commonly understood, and was taken off the boards after a short run. Among future theatre-goers, he may come into his own, like many another man of genius who has enjoyed post-humous fame. However it is, Barrie holds a definite place in the hearts of those who know and understand him. Mr. Clayton Hamilton calls him, "the best-loved of # modern dramatists...A man moreover who is famous in the world of letters and has been made a baronet because of his services, through art, to humankind." He was fortunate to have such a delightful and exceptional actress as Maude Adams to interpret his plays, and such a producer, ~~as~~ in America, as Charles Frohman. They however could have done little unless Barrie himself had supplied them with the best material. The last of British

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#--Bookman, 44, F. 'I7, Criticism and Creation in the Drama-Hamilton

play-wrights to permit the publication of his plays to be read,Barrie has,largely through the stage,attained a position in the affections of the people which is unsurpassed by most of his contemporaries."Peter Pan",the finest,most original and fanciful of all plays for children,which is performed regularly in London every Christmas,insures to him the devotion of thousands of young people,-young in spirit and in truth. "A Kiss for Cinderella"has charmed many audiences,and "The Admirable Crichton"is recognized as a great,as well as a popular play.It is no small thing,and is certainly not the deed of a sentimental feminist,to have attained to this position.Perhaps one reason for his popularity is that while Barrie may surprise,and often charms and delights,he never bores;he is always the artist,and is always new and interesting,and distinctive.

William Dean Howells says of [#] Barrie's plays:"They have a gentle irony,which is almost a caress;a sympathy with amusing innocence in whatever form, with a confidential wink for the more sophisticated witness; an endearing kindness,a charming domesticity,with a trust of the spectator's intelligence and temperament which is flattering to the best in him."Barrie has been criticised for his very freshness of outlook,for his innocence,by those men who enjoy dragging into the open facts which are unpleasant and unnecessary in literature,merely because they happen to exist.Perhaps his reticence,his cleanness,have kept him

[#]--Current Literature,40,Apr.'06.The Secret of Barrie's Charm.

out of the scroll of mighty artists, but this fact alone could not deny his genius. Either a man has the Infinite Spark or he has it not; we of his own period cannot declare whether his work will live or no. The future alone can determine that. At least a man cannot be condemned for purity in subject-matter, despite the apparent trend of modern fiction.

In order more thoroughly to understand a man's work, it is always important to know something of the man himself, especially in the case of this shy little man with the deep grave eyes, who is so whimsical a speaker and so good a listener. It is, incidentally, impossible to mention Barrie the man without also thinking of his mother, of whom he has written beautifully, if rather intimately, in "Margaret Ogilvy". She it was who taught him most of what he knows about women; she supplied him with heroines, for he says that he could not keep her out of his books; even though he tried, she would manage to slip in. In his introduction to "A Window in Thrums", Barrie says # of Jess, "Anything in her that was rare or beautiful she had from my mother; the imaginary woman came to me as I looked into the eyes of the real one. And as it is the love of mother and son that has written everything of mine that is of any worth, it was natural that the awful horror of an untrue son should dog my thoughts and call upon me to paint the picture. That, I believe now, though I had no idea of it at the time, is how "A Window in Thrums" came

#--Introduction to a Window in Thrums--Barrie.

to be written,less by me than by an impulse from behind."

So we find his mother's face in all his books.It is a significant fact that Barrie,like other men of note,had a great and noble mother,with whom he was closely associated and whom he dearly loved.

Barrie had a whimsical attitude toward himself,or his two selves,as he describes them in his Rectorial Address to the Students of St.Andrew's University,where he speaks of his writing:"My more humble branch, which may be described as playing hide-and-seek with the angels.My puppets seem more real to me than myself,and I could get on much more swimmingly if I made one of them deliver this address.It is M'Connachie who has brought me to this pass.M'Connachie,I should explain,as I have undertaken to open the innermost doors,is the name I give to the unruly half of myself:the writing half.We are complement and supplement.I am the half that is dour and practical and canny,he is the fanciful half;my desire is to be a family solicitor,standing firm on my hearth rug among the harsh realities of the official furniture;while he prefers to fly around on one wing.I should not mind him doing that, but he drags me with him...I might have done things worth while if it had not been for M'Connachie." And at the conclusion of his address he says,"I thank you for your patience.This is my first and last public appearance,and I never could or would have made it except to a gathering of Scottish students."

#--Courage;a Rectorial Address made th the Students of
St.Andrew's University--Barrie.

Barrie has been wise in keeping the secrets of his trade, and of his particular method. Not until somewhat recently has he said a word officially about his manner of writing or his attitude toward his characters. De'il take those writers who are forever discussing and analysing their genius--it kills something vital in the interest of all true artists, and rubs off some of the magic of their inspiration. There is, however, here and there in Barrie's books, a bit of autobiography which throws a light on his manner of writing, and his attitude toward his characters and himself. Perhaps something of his own early attempts to write is to be discovered in this excerpt from "The Little Minister":#"Up here in the green schoolhouse, after my pupils have struggled home, there comes to me at times, and so sudden that it may be while I am infusing my tea, a hot desire to write great books. Perhaps an hour afterwards I rise, beaten, from my desk, flinging all I have written into the fire (rescuing some of it on second thought). And curse myself as an inglenook man, for I see that one can only paint what he himself has felt, and in my passion I wish to have all the vices, even to being an impious man, that I may describe them better. For this may I be pardoned. It comes to nothing in the end, save that my tea is brackenish".

In the introduction to "When a Man's Single", Barrie further explains his relation to his characters:X"Once they fall in love there is no saying what your heroes will do...There are writers who can plan out

#--The Little Minister--Barrie
x--When a Man's Single--Barrie.

their story beforehand as clearly as though it were a railway journey,and adhere throughout to their original design... They draw up what playwrights call a scenario--but I was never one of those.I spend a great deal of time indeed in looking for the best road in the map and mark it with red ink,but at the first bypath off my characters go.'Come back,' I cry,'you are off the road'.'We prefer this way',they reply.I try bullying.'You are only people in a book',I shout, and it is my book!' But they seldom come,and it ends with my plodding after them.Unless I am the one to yield,they and I do not become good friends,which is fatal to the book."

This very reality of the characters to the author is an important factor in Mr.Barrie's work.By first making them real to himself,he is then interested in making them live for others,and he succeeds so well that from the moment the curtain goes up on a Barrie play,the audience is fairly breathless in its attention.Says Mr. #Phelps,"His people capture us almost instantly,because while composing the play,their creator himself felt their reality.They were right in the room with him.He saw their faces and heard their voices."They could,therefore,scarcely help but be real to the audience.They not only talk and behave naturally and convincingly,as with Crichton and his party on their island,but they seem actuelly to have lived.We can almost recall having met them somewhere;Mrs. Dowie and her Kenneth might have walked up our street one afternoon.Barrie knew his characters so thoroughly that he makes us know them also.

Barrie explains his manner of writ-

#--Essays on ModernDramatists--Phelps.

#ing to Mr.John Williams in this way:"It is my contemptible weakness that if I say a character smiled vacuously,I must smile vacuously;if he frowns or leers,I frown or leer; if he is a coward or given to contortions,I cringe,or twist my legs until I have to stop writing to undo the knot.I bow with him,eat with him,and gnaw my moustache with him.If the character be a lady with an exquisite laugh, I suddenly terrify you by laughing exquisitely.One reads of the astonishing versatility of an actor,who is stout and lean on the same evening,but what is he to the novelist who is a dozen persons within the hour? Morally,I fear we must deteriorate;but that is a subject I may wisely edge away from." Barrie is not alone in this method;Henri Becque, the French realist,also used it,notably while he was writing his masterpiece,"Les Corbeaux".Becque used to stand before a large mirror to go through his grimaces and attitudes.

This reality of characters is perhaps a result of Barrie's humanity,of his intense interest in people,and their joys and distresses.It is also an attribute of his creative mind.And in these paintings of character he shows his originality aswell as his absolute truth to life.Such characters as Sentimental Tommy or Babbie are distinctive,and yet so human as to live for everyone who knows them.This is a mark of greatness,to create convincing characters.

John Williams in speaking of Barrie calls him,"the man whom ten titles cannot draw out of that

#--Century,88,O.'I4 The Charm That is Barrie--J.Williams.

#wise,sensitive seclusion which alone keeps intact one's preferences and exclusions." He claims tenderness as Barrie's especial quality,with gravity as a sort of undertone of his personality.He speaks of Barrie as the literary grandson of Charles Lamb,in his sentiment.There is indeed something very Lamb-like in the tender humour and fancy of the Scot, and in the seriousness underneath much of his fun-making, and the love of the one for his sister is reflected in the love of the other for his mother.Williams says further: #"In real life,dreary every-day existence is made most livable for all of us by those who distil humour out of the very heart of pathos.Such a one is J.M.Barrie,loving life so fondly that one thinks of him as always seated affectionately on the arm of its chair,certain that even when it scowls most grimly life needs only a smile to smile back.His definition of idealism is only realism enriched by native comic ideas.His unfailing panacea for tragedy is loosening the laughter that lurks in the midst of that which is most tragic.His is the spirit that has made sun-clear to all the truth that no situation is so grim or taut,even when"tragic little Thrums"means the world,but that a spark of humour will remove all tension". As Barrie himself acknowledged,his mother is the real impulse back of his work,but also there is the wish to "fire every #one of his readers with the spirit of the game which is life,so that every one may live it more happily,even if unwittingly."

#--Century,88,O.'I4,The Charm That is Barrie-J.Williams.

¶ This last is shown in Barrie's Rectorial Address to the Stydents of St.Andrew's University;his theme was courage, which one must have in order to play the game of life at # all.Barrie says of courage:"It is the lovely virtue-the rib of Himself that God sent down to His children...Courage is the thing.All goes if courage goes.What says our glorious Johnson of courage:"Unless a man has that virtue he has no security for preserving any other"...This courage is a proof of our immortality.Pray for it...Be not merely courageous,but light-hearted and gay".This is not food for women and children only;it is for men.It is not mere hollow preaching,but comes from the brave Scotch heart of the man, out of his unselfish care of his mother,and his steadfastness in teaching himself to write.It is found in "Sentimental Tommy",in Grizel's experiences with the Painted Lady;in "The Admirable Crichton",at the end of the play,when Crichton returns to his butlerhood,as if the island interlude had not occurred;in "Peter and Wendy" itself,when Peter says,"To die would be an awfully big adventure".Barrie is no weakling in this respect,nor are his characters.And with courage Barrie in his address sets himself definitely against war,urging the youth of the world to band together against the old people who would force them to kill each other for the sake of things they care nothing about.His is a powerful plea;it should be set before every university in every land,for it might aid in abolishing war to form a League of Youth against it,as Barrie suggested.This is the plan of a thinker and a man.

#--Courage;a Rectorial Address given before the Students of St.Andrew's University,--Bærie

Again, in writing plays, says Mr.Williams, Barrie employs the Horatian principle used by Moliere and # by Meredith, "To observe the manners of his age and give his characters the colour befitting them at the time. Not to paint us raw realism, but to seize his characters firmly for the central purpose of the play, stamp them in the idea, and by slightly raising and softening the object of study generalise upon it, so as to make it permanently human." Barrie always starts his plays, even the shorter ones, with a definite thesis in mind, though he never writes problem plays. He always has an idea, what Stevenson called a "pith of philosophy", before he starts to write. He has been likened by Mr.Williams to George Meredith: "They two have an almost # identical quality of mind. Both loved the fantastic, in both glowed the same fervency of spirit, a similar reflectiveness, vigorous seizure of themes, and fresh humanness. Even in their earliest writings both were ardent devotees of the comic spirit; knowing no other way of reading life except in terms of "that lovelier element of common sense, which has mounted to the intellectual station, perforce, of being more imaginative."." They both held this view of life, which is shown in their typical writings, that you can "laugh at # those you love without loving them any the less." This is done over and over again in Barrie's plays and novels, notably in "Quality Street", where Barrie is forever poking quiet fun at the prim oldfashioned ladies, whom yet he loves tenderly. This devotion to the comic spirit keeps

#--Century, 88, O.'14, The Charm That is Barrie--J.Williams.

Barrie sane and sensible, so that he is never too tragic, never sordid or cruel, and never too full of sentiment. The fact that he can truthfully be likened in this to no less a personage than Meredith would appear to prove his name to be of some value.

Barrie has often been called a sentimentalist, and he does approach the edge of that estate rather frequently. As has been said before, however, his consciousness and his sense of humour save him from being mawkish. So in "Sentimental Tommy", when he is describing the bitter pain of memory during Jean's last days, he brings in the children to relieve the picture and the reader's feelings. And then we must have some sentiment in our books to be like life, for life would indeed be a barren wilderness if it were robbed of such a quality. William J. # Locke says of it: "Everything noble, beautiful, and splendid that has ever been written, sung, painted, or done since the world began has been born in sentiment, has been carried through by sentiment, has been remembered and reverenced by sentiment". And as for Barrie's whimsy and fanciful imagination, which men like Nathan call nonsense, Hawthorne remarks, x "The profoundest wisdom must be mingled with nine-tenths of nonsense, else it is not worth the breath that utters it". The law of contrasts shows that if seriousness is hidden under a froth of frivolity, it is apt, when discovered, to make a deeper impression than otherwise, simply because of the

#--Stellamaris--Wm. J. Locke

x--The Blithedale Romance-Hawthorne.

contrast. So in Barrie, underneath some of his most fantastic and improbable writing, there is often intense and grave thought.

This holds good in the second act of "Dear Brutus", when the people are in the rather fanciful situation of being in a fairy wood which in reality is not supposed to exist. The serious part is that each person is having his second chance in life, and almost every one does just as he had done before. There is deep tragedy in the case of the Dearths, but they come put happily in the end, while John Purdie has the shock of having seen himself as he is, and of knowing there is practically no help for him. In this play Barrie is almost a fatalist, and though he does not preach a sermon, his theme might be denoted as this, that something in us forces us to do certain things, and no outside force can change us. When thoroughly understood this is seen to be a strong play, worthy of a place beside "The Admirable Crichton."

Like Hawthorne, Barrie usually draws his later plays and stories from characters or situations in his earlier books. In his "Auld Licht Idylls", Hooky Crewe the mail cart driver, with an iron hook for his right arm, was probably the original of Captain Hook, in "Peter Pan". The motto in the store-window of "When a Man's Single", "Trust in the Lord: every other person cash", is used later in "A Kiss for Cinderella". The latter play also takes from "The Little Minister", the idea of having boxes fastened to the wall and made into beds for the children, to economise space in the little house.

The situation in "What Every

contrast.So in Barrie,underneath some of his most fantastic and improbable writing,there is often intense and grave thought.

This holds good in the second act of "Dear Brutus", when the people are in the rather fanciful situation of being in a fairy wood which in reality is not supposed to exist.The serious part is that each person is having his second chance in life,and almost every one does just as he had done before.There is deep tragedy in the case of the Dearths,but they come out happily in the end,while John Purdie has the shock of having seen himself as he is,and of knowing there is practically no help for him.In this play Barrie is almost a fatalist,and though he does not preach a sermon,his theme might be denoted as this,that something in us forces us to do certain things, and no outside force can change us.When thoroughly understood this is seen to be a strong play,worthy of a place beside "The Admirable Crichton."

Like Hawthorne,Barrie usually draws his later plays and stories from characters or situations in his earlier books.In his "Auld Licht Idylls", Hooky Crewe the mail cart driver,with an iron hook for his right arm,was probably the original of Captain Hook,in "Peter Pan".The motto in the store-window of "When a Man's Single","Trust in the Lord:every other person cash",is used later in "A Kiss for Cinderella".The latter play also takes from "The Little Minister", the idea of having boxes fastened to the wall and made into beds for the children,to economize space in the little house.

The situation in "What Every

Woman Knows",of John's promise to marry Maggie in return for his education,comes from "The Little Minister":"He'll # be like the Tilliedrum minister that got a lady to send him to college on the promise that he would marry her as soon as he got a kirk." From this volume comes also the idea of having Sentimental Tommy hang himself climbing over a gate,only here it is a peddler,hung by his pack slipping back as he was going over a dyke,and strangling him. "Quality Street"finds its beginnings in "Sentimental Tommy", with Miss Ailie and Miss Kitty,and the dashing Ivie McLean. "The Little White Bird" is the most fruitful of Barrie's books for these germs of his succeeding stories."Peter Pan in Kensington Gardens" is lifted bodily from it,and here is also found the embryo "Peter and Wendy",From the story of Cinderella as told by Irene the little nursemaid there grew the play,"A Kiss for Cinderella",and from David's visit to Joey the clown and his troupe,was probably evolved the one-act play,"Pantaloon." In the motto of old Solomon, X "In this world there are no second chances",we see a slight fore-shadowing of "Dear Brutus";this is even stronger in Chapter I6,when Peter has found that he is barred out X from his former home:"Ah,Peter,we who have made the great mistake,how differently we should all act at the second chance.But Solomon was right,there is no second chance, not for most of us.When we reach the window it is Lock-out time.The iron bars are up for life." With the good example of Hawthorne before him,Barrie thus experiments

#--The Little Minister--Barrie.

x--Peter Pan in Kensington Gardens--Barrie.

with an idea or a character before using them in greater detail.This is another proof of his being a careful and resourceful artist.

Whether in novels or on the stage,Barrie is at his best in describing and interpreting human nature.Here his tremendous knowledge of mankind raises him into a high rank.He is a close observer of men and women,and has an almost uncanny knowledge and understanding of them.His mother's training was good,for he knows women~~a~~ as well as Meredith does,and has a deep sympathy for them,particularly for the mothers,of whom he always writes so tenderly.Here again,with even his most beloved characters,he uses the comic spirit.While he laughs at people and their foibles,it is never an unkind laugh,and he does not love them the less for all his amusement.In this he reveals his breadth of view and bigness of heart,with a fine insight and a splendid tolerance.In "The Little Minis-
X ter",Barrie says,"I am always marvelling over the cleverness of women",and in "Sentimental Tommy",he describes the essential womanliness of Grizel.Even during her play in the Den the following conversation occurred:

Grizel:"I spurn thy gifts,unhappy man,but if there are holes in--"

Tommy:"(Miss that common bit out.I canna thole it.)"

Grizel:"(I like it.)If there are holes in the garments of thy loyal followers,I will come and mend them, and I have a needle and thread in my pocket.(Tommy, there is another button off your shirt.Have you got the button?)"

x-The Little Minister-Barrie.
#--Sentimental Tommy- Barrie.

Again, when Grizel is bustling about Aaron's cottage, redding up, with the inmates safely out of the way, Barrie, noting #her intent seriousness, remarks, "It is an inferior woman who has a sense of humour when there is a besom in her hand". Here Barrie shows his observant nature, as well as his understanding of womankind, and his sympathy for them. He can laugh, as in the Den scene, but it is a tender laugh. In "The Legend of Leonora", Barrie shows further his knowledge of men and women; he describes man as lover of convention, who needs and therefore makes laws, while woman does not require them; they do not exist for her if she feels a need for behaving in a manner contrary to them. Woman, for Barrie, is more truly sensible and more humane than man, because less law-abiding and conventional. Partly because of his devotion to his mother, Barrie, in "The Little White Bird", professes to like old women better than young ones, and claims that he cannot "see a likely young creature X without impatiently considering her chances for fifty-two". X He continues, "Oh, you mysterious girls, when you are fifty-two we shall find you out; you must come into the open then. If the mouth has fallen sourly yours is the blame; all the meannesses your youth concealed have been gathering in your face. But the pretty thoughts and sweet ways and dear, forgotten kindnesses linger there also, to bloom in your twilight like evening primroses."

In "A Window in Thrums", inspired

#--Sentimental Tommy--Barrie.

x--The Little White Bird--Barrie.

as usual by his mother ,Barrie makes the love of Jess for her son a beautiful and selfless thing,reflecting what he knew Margaret Ogilvy felt for him.And in "The Little Minister" once more the mighty love of Barrie and his mother shines out in that of Margaret and Gavin Dishart.One of the loveliest of all Barrie's mothers is Alice,in "Alice-Sit-by-the-Fire",and her devotion to her daughter,as well as the author's sympathetic understanding of a mother's heart,is given in her speech to her husband:"Amy has come [#] to a time in her life when she is neither quite a girl nor quite a woman.There are dark places before us at that age through which we have to pick our way without much help. I can conceive dead mothers haunting those places to watch how their child is to fare in them.Very frightened ghosts, Robert.I have thought of how I was to be within hail of my girl at this time,holding her hand." Like this is a passage in "The Little White Bird":"The only ghosts,I believe, [x] who creep into this world,are dead young mothers,returned to see how their children fare",and Barrie shows the affection given in response by the child,"The God to whom little [x] boys say their prayers has a face very like their mother's", although,in "Peter and Wendy",the lost boys knew,"in what [$] they called their hearts that one can get on quite well without a mother,and that it is only mothers who think you can't." Fathers have some part and lot in their children, and some need of them,as in "Dear Brutus","Men need daughters;[%] especially artists",but they are not quite of the

#--Alice-Sit-by-the-Fire--Barrie.
x--The Little White Bird--Barrie.
$--Peter and Wendy--Barrie.
%--Dear Brutus--Barrie.

same importance to Barrie, which fact may again be referred to his own mother.

That Barrie is a believer in marriage we find in the remark of Doctor McQueen, in "Tommy and Grizel". He says, "The chief lesson my life has taught # me is that they are poor critturs, the men who do not marry", and we suppose, knowing Barrie, that the unmarried women are even poorer. But he never amuses himself at the expense of these unfortunates, but rather pities them, as in "Sentimental Tommy", where it is said of Ivie McLean, "Like most of his S sex he was unaware that a woman is never too old to love or to be loved; if they do know it, the mean ones among them make a jest of it, at which (God knows why) their wives laugh."

In regard to married life Barrie very sensibly divides the responsibility equally between husband and wife; In the "Twelve-Pound Look", he gives the woman's side of it, in rather bitter satire for Barrie. Here Kate, the first wife, says to her former husband, of men, $ "Haven't you heard of them? They are something fine; and every woman is loath to admit that her husband is not one. When she marries, even though she has been a very trivial person, there is in her some vague stirring towards a worthy life, as well as a fear of her capacity for evil. She knows her chance lies in him. If there is something good in him, what is good in her finds it, and they join forces against the baser parts." This throws most of the responsibility

#--Tommy and Grizel--Barrie.

S- Sentimental Tommy--Barrie.

$--The Twelve-Pound Look--Barrie.

upon the man, but Barrie evens it with the Dearths, in "Dear Brutus", where it is the woman's fault that all does not go well. They do, however, pick up the pieces in the end, and we know that they finally win out over the "baser parts". These things all show Barrie's close study of every fact, of every character, of every phase of life which he uses in his writing.

The nobility of family love is # remarked on in "A Window in Thrums": "This family affection, how good and beautiful it is. Men and maids love, and after many years they may rise to this. It is the grand proof of the goodness of human nature, for it means that the more we see of each other the more we find that is lovable. If you would cease to dislike a man, try to get nearer his heart." Love, to Barrie, does not mean simply love of man and woman, not merely sentimental affection, but something deeper and finer. In "Tommy and Grizel", he says, "It is Y when we are thinking of those we love that our noblest thoughts come to us, and the more worthy they are of our love, the nobler the thought, hence it is that no-one has done the greatest work who has not loved God." Being a Scot, Barrie must believe in religion and in education, and this is, if anything, something in his favour. He pays a tribute to the Scottish home and to the Scottish love of those two things, especially education, in his Rectorial X Address, when he says, "Mighty are the Universities of Scotland, and they will prevail. But even in your highest exultations never forget that they are not four, but five. The greatest of them is the poor, proud homes you come out of,

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#--A Window in Thrums--Barrie.

Y-Tommy and Grizel- Barrie

x-- Courage; a Rectorial Address, etc.

which said so long ago:'There shall be education in the land.' She,not ST.Andrew's,is the oldest University in Scotland,and all the others are her whelps." Being a Scot,Barrie,has some of the same spirit,and while he sometimes seems to lack firmness,as in "Mary-Rose",he has what is called back-bone in most of his works.

Barrie has a great deal of sentiment about love of the other sort,and lovers,but he has much common sense and wisdom as well.His fondness for the subject gives critics an opportunity for saying rather caustic things about him,as has been said.And yet in this old world we could not get along without love.It is a great force and must be reckoned with.Barrie sees this,and attacks the subject like a man,a very sympathetic man but not an absolutely soft sentimentalist.He knows that love entails sacrifice and suffering,that it is not all May-time.This is shown in the love of Gavin and Babbie,in "The Little Minister",in the love of the Dearths,in "Dear Brutus",and in the love of Lady Mary and Crichton,in "The Admirable Crichton",to quote a few examples.

In "The Little Minister",Barrie # says,"Love is not blind.It is an extra eye,which shows us what is most worthy of regard.To see the best is to see most clearly,and it is a lover's privilege." In "Tommy X and Grizel" we find this:"No man needs pity,who sincerely loves;whether that love be returned or no,he walks in a new and more beautiful world forevermore." From the same

#--The Little Minister--Barrie.

X-Tommy and Grizel- "

X book we find that "the crowning glory of loving and being loved is that the pair make no real progress;however far they have advanced into the enchanted land during the day they must start again from the frontier next morning." In regard to the woman's position,Barrie must have learned much of what he knows from his mother.From "The Little # Minister";"No woman is so bad but we may rejoice when her heart thrills to love,for then God has her by the hand. There is no love but this.She may dream of what love is, but it is only of a sudden that she knows." In "Tommy and X Grizel",her love is explained:"Oh,men,men,will you never understand how absolutely all of her a woman's love can be? If she gives you everything,how can she give you more?" And in the love of Babbie for old Nannie,in the first-named book,Barrie recognizes that women can and do love each other, # saying,"Woman is not undeveloped man,but something better"; at least something different,which the Scandinavian dramatists did not often acknowledge.Some more feminine psychology is found in "Sentimental Tommy",where Jean is telling S Tommy about her life:"It doesna do for a man to be a coward afore a woman that's fond o' him.A woman will thole a man's being anything except like hersel':" also here,"All decent S women,laddie,has a horror of being fought about.I'm no sure but what that's just the difference atween guid anes and ill anes".There is almost an echo of Ibsen's "Doll's

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#--The Little Minister--Barrie.
x--Tommy and Grizel--Barrie.
S--Sentimental Tommy--Barrie.

House" in a speech of Babbie's,from "The Little Minister":
"What have not you men to answer for who talk of love to a woman when her face is all you know of her;and her passions her aspirations,are for kissing to sleep,her very soul a plaything?" There is sombre tragedy and sad truth in what the Painted Lady says of women and their love for men:
X "Do you love him?...Don't let him know..When they know too well,then they have no pity...That is the woeful thing.We want them to know,we cannot help liking them to know!... I wanted so to be good,but--It is so difficult to refuse when you love him very much,don't you think?...It would be so nice,would it not,if they liked us to be good?... But they don't,you know--it bores them.Never bore them-- and they are so easily bored!" There is,in contrast,good sense as well as humour in Patty's remarks,in "Quality
% Street";"My face is my own,and the more I see it in the glass,the more it pleases me.I never look at it but I say to myself,'Who's to be the lucky man?'...This will be a great year for females,ma'am.Think how many of the men that marched away strutting to the wars have come back limping.Who is to take off their wooden legs of an evening, Miss Susan? You,ma'am,or me?" This sounds like pure fun, but to anyone who has lived through a war,there is good sense in it,and good psychology;many marriages are founded on that very principle,though a wooden leg may not be their cause.This subject of woman's love is not trivial nor unimportant,and Barrie handles it with discrimination and

#--The Little Minister--Barrie.
x--Sentimental Tommy--Barrie.
%--Quality Street--Barrie.

power. This is not unworthy of a masculine writer; to the contrary.

The man's experience and attitude is given in several different forms and books. In "The Little Minister" we find that "Daftness about women [#] comes to all, gentle and simple, common and colleged, humourists and no humourists...It's the same with ministers, A' at aince they see a lassie no unlike other lassies, away goes their learning, and they skirl out, 'You dawtie!' That's what comes to all". Barrie does not mind a little amusement at the expense of men, if it will not hurt them; so in "Quality Street", Phoebe says of the silly young [X] girl, "'Tis what the gentlemen prefer. If there were a sufficient number of geese to go around, Susan, no woman of sense would ever get a husband", and in "What Every Woman Knows", Barrie gives it to them, grape and shrapnell: [W] "Every man who is high up likes to think he has done it all himself. And the wife smiles, and lets it go at that. It's our only joke. Every woman knows that"; the whole play has in it delicious irony, not as bitter as that of the "Twelve-Pound Look", but none the less strong and, sad to say, from a man's point of view, mostly true. So we find in "Alice-Sit-by-the-Fire", that Cosmo, talking to his mother, [y] "is in the high good humour that comes to any man when any woman asks him to show her how to do anything". The same mental feeling is revealed in "The Little Minister":

#--The Little Minister--Barrie.

X--Quality Street--Barrie.

W--What Every Woman Knows--Barrie.

y-alice-Sit-by-the-Fire-".

[#] "Unless she is his wife a man is shot with a thrill of exultation every time a pretty woman allows him to upbraid her ". And in "Tommy and Grizel", [x] "Men have often in the world's history made a splendid sacrifice for women, but if you turn up the annals you will find that the woman nearly always knew of it". Barrie agrees that men look mostly for purity in women, though they do not look for [x] it anywhere else, and though "with most men affection for a woman is founded on her regard for them", his love is rather idealistic, and his future depends to a great extent on what sort of a girl he loves. Barrie says that what men like best in women in motherliness, while women are drawn toward men because of their boyishness. Charm is another asset of womanhood; Barrie must have been thinking of Miss Adams and Miss Terry, when he speaks of charm, in "What Every Woman [w] Knows": "It's a sort of bloom on a woman. If you have it, you do not need to have anything else; and if you do not have it, it does not much matter what ~~else~~ you have. Some women, the few, have charm for all; the most have charm for one. But some have charm for none." Barrie himself has charm for many, but not yet for all. And not only charm, but often strength, usually wisdom, and sometimes real power.

In one of his best and strongest plays, "The Admirable Crichton", Barrie gives us real meat for men. This is a comment and something of a satire on the condition of English society, though it might well

#--The Little Minister--Barrie.

x--Tommy and Grizel--Barrie.

w--What Every Woman Knows--Barrie.

apply to any social group where there is any sort of an aristocracy--and what society has it not, in some form? There is much truth in the speech of Crichton: "My lady, # I am the son of a butler and a lady's maid--perhaps the happiest of all combinations, and to me the most beautiful thing in the world is the haughty, aristocratic English house, with everyone kept in his place. Though I were equal to your ladyship, where would be the pleasure to me? It would be counterbalanced by the pain of feeling that Thomas and John were equal to me". Here Barrie stresses the fact that all men are not born equal, in the conversation between Lady Mary and Crichton:

Lady Mary: "But Father said if we were to return to Nature--"
Crichton: "If we did, my lady, the first thing we should do would be to elect a head. Circumstances might alter cases; the same person might not be master; the same persons might not be servants. I can't say as to that, nor should we have the deciding of it. Nature would decide for us".

The play as it continues proves the verity of Crichton's opinion, and in the end, when they have all been found and have returned to England and incidentally to their proper spheres, we are just where we were in the beginning; we know better now, but the relations of master and servant are just about the same. The last scene is particularly strong, between Lady Mary and Crichton, who had been lovers on their island, but whose courage does not fail them in the end;

#--The Admirable Crichton--Barrie.

they go on with what is expected of them,as if the island interlude was non-existent.Here we have Barrie the student of society,but not the problem-playwright.That is not his main aim in writing.He is primarily an artist,not a social worker.

Being himself a Scot,Barrie knows well the nature of a Scotchman,from the inside as well as the outside.Barrie's finest characters are Scotch; he loves their dourness,their unexpected tendernesses,their dry humour.He has a great and sincere admiration for them, and even if at times he gives them away,so to speak,still it is with a loving hand.The utter tragedy of the lives of Scottish peasants is often found in Barrie's tales,together with an appreciation of what they really are,underneath their unattractive exterior,or of what they might become, given a chance.Doctor McQueen,in "Sentimental Tommy",says # of them:"The women of this place are as overdriven as the men,from the day they have the strength to turn a pirn-wheel to the day they crawl over their bed-board for the last time,but never yet have I said,'I need one of you to sit up all night wi' an unweel body',but what there were half a dozen willing to do it.They are a grand race,sir, and will remain so till they find it out themselves",[1]

Again in the same book the # Muckley Fair is described:"With the darkness,too,crept into the Muckley certain devils in the colour of the night who spoke thickly and rolled braw lads in the mire,and egged

#--Sentimental Tommy--Barrie.

#on friends to fight, and cast lewd thoughts into the minds of the women. At first the men had been bashful swains. To the women's, 'Gie me my faring, Jock', they had replied, 'Wait, Jean, till I'm fee'd'; but by night most had got their arles, with a dram above it, and he who could only guffaw at Jean a few hours ago had her round the waist now, and still an arm free for rough play with other kimmers. The Jeans were as boisterous as the Jocks, giving them leer for leer, running from them with a giggle, waiting to be caught and rudely kissed. Grand, patient, long-suffering fellows these men were, up at five, summer and winter, foddering their horses, maybe hours before there would be foof for themselves, miserably paid, housed like cattle, and when the rheumatism seized them, liable to be flung aside like a broken graip. As hard was the life of the women: coarse food, chaff beds, damp clothes, their portion; their sweethearts in the service of masters who were reluctant to fee a married man. Is it to be wondered that these lads who could be faithful unto death drank soddenly on their one free day, that these girls, starved of opportunities for womanliness of which they could make as much as the finest lady, sometimes woke after a Muckley to wish that they might wake no more?" Then there is the ~~life~~ outcast woman, Jean Myles, her pitiful life and her longing for home: "Tell her #of the fool lies I sent to Thrums, but dinna forget what a bonny place I thought it all the time, nor how I stood on mony a driech night at the corner of that street, looking so woeful at the lighted windows, and hungering for the

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#--Sentimental Tommy--Barrie.

wring of a Thrums hand or the sound of a Thrums word,and all the time the shrewd blasts cutting through my thin trails of claithes".This is not mere sentimentality;it is sombre with realism,wet with the tears of humanity,into whose heart Barrie has gazed.

Just as real is the canniness of the Scot,as shown in the "Auld Licht Idylls","Said my # father,we was to let the excesses of our neighbors be a warning in sobriety to us,enough being as good as a feast, except when you can store it up for the winter".And of the Thrums folk in London,"the grocer at the corner sometimes 9 said wrathfully that not a member would give sixpence for anything except Bibles or whiskey".Dunwoodie,of "The Little X Minister",was also a canny man;"He went regularly to church, ..'On the off-chance of there being a God after all;so I'm safe,whatever side may be wrong'."

The Scotch lack of outward feeling,which Barrie seems to have missed himself,in his books at least,is often mentioned,as in "When a Man's w Single":"It doesna do,ye ken,to lat on afore company that ye've a kind o' regaird for yere ain fowk.Na,it's lowerin'." Lack of outward courtesy is illustrated in the same volume: w "Tammas Haggart stumbled into the sawmiller's kitchen.It would have been a womanish kind of thing to fling to the door behind him".This is brought out also in "A Window in Thrums",

#--Auld Licht Idylls--Barrie.

x--The Little Minister--Barrie.

W--When a Man's Single--Barrie.

9 – Sentimental Tommy– ".

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X--The Little Minister--Barrie.
W--When a Man's Single--Barrie.
§ — Sentimental Tommy — ''

for only on very formal occasions does anyone knock at the door, or use the titles, Mr., Miss, or Mrs., in Thrums. The usual sharpness of observation of the Scot is shown in Leeby's conversation with her mother, after her visit to the minister's wife, where she describes practically everything that could be seen from the room in which she had sat while there, telling its probable price, its amount of use, and so forth.

A good idea of the Scottish religious # character may be seen in "The Little Minister"; "Her upbrihging had been good. Her mother had once fainted in the church, but though the family's distress was great, they neither bore her out, nor signed to the kirk officer to bring water. They propped her up in the pew in a respectful attitude, joining in the singing meanwhile, and she recovered in time to look up Second Chronicles, Twenty-first and Seventh". Margaret Dishart, in this book, is the typical noble-hearted, devoted, and deeply religious Scottish woman, as Barrie's own mother must also have been.

Barrie explains to some extent, in "What Every Woman Knows", why the English and the Scotch do not understand each other better. Venables remarks, "You W Scots are such a mixture of the practical and the emotional that you escape out of an Englishman's hand like trout", and Maggie, in another place, says to John, "I've sometimes W thought, John, that the difference between us and the English is that the Scotch are hard in all other respects but soft with women, and the English are hard with women, but soft in all other respects". This is rather hard on the English,

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[#] --The Little Minister--Barrie.

[W] --What Every Woman Knows--Barrie.

but if Barrie be a typical Scot in this, it is mostly true, for he is surely "soft" with women, and understanding of them. Scottish character is further revealed by John: # "The greatest moral attribute of a Scotchman is that he'll do nothing which might damage his career", and by Maggie, when she is planning for her husband to elope with Sybil; she says, # "It couldn't well be before Wednesday. That's the day the laundry comes home". Nowhere else has Scottish character with all its peculiarities and all its splendid qualities been depicted so clearly and honestly, and yet with such sympathy, as by Barrie. He has expounded it beautifully and thoroughly, for everyone to read and understand. It is not a small thing to have given the world a better understanding of one's countrymen, and this is what Barrie has done. And with what humour, with what tact, with what deep sympathy has he done this, notably in "The Little Minister" and "Sentimental Tommy", so as to offend no-one, and yet carry out his plan of presenting his people and their quiet lives in a truthful way--with, of course, the degree of freedom permitted to the artist.

Scattered through Barrie's books we find a number of very wise sayings, displaying his knowledge of mankind, his mild cynicism, and his humanity. He says of cynics that they are "persons who make themselves y the measure of other people", in which he may be laughing x at himself. In "A Window in Thrums", he says, "Let us no longer

#--What Every Woman Knows--Barrie.

x--A Window in Thrums--Barrie.

y—When a Man's Single—",

cheat our consciences by talking of filthy lucre.Money may always be a beautiful thing.It is we who make it grimy".He must have learned this,from "Sentimental Tommy", [#] when his mother was ill:"How bright the world suddenly seems, when there is the tiniest improvement in the health of an invalid one loves".In "The Little Minister" Barrie's tolerance is shown:[x] "We should be slower to think that the man at his worst is the real man,and certain that the better we are ourselves the less likely is he to be at his worst in our company.Every time he takes away his own character before us he is signifying contempt for ours".In "Dear Brutus" he further develops this from "The Little Minister"; [x] "The life of every man is a diary in which he means to write one story,and writes another;and his humblest hour is when he compares the volume as it is with what he vowed to make it".

This idea of the irretrievibility of an act,once it is performed,is found all through "Dear Brutus",with the thought that our nature would cause us to do the same thing the next time,if we could have a [D] second chance.So Purdie wisely remarks,"Fate is something outside us.What really plays the dickens with us is something in ourselves.Something that makes us go on doing the same sort of fool things,however many chances we get.Something we are born with.Shakespeare knew what he was talking about-

[y] "The fault,dear Brutus,is not in our stars,
But in ourselves,that we are underlings"...

#--Sentimental Tommy--Barrie.
x--The Little Minister--Barrie.
D--Dear Brutus--Barrie.
y--Julius Caesar-Shakespeare.

We have the power to shape ourselves. Which is rather splendid for those who have the grit in them, yes. And they are not the dismal chappies; they are the ones with the thin bright faces". But they must have courage, and they must have faith. In "The Little White Bird", Barrie exclaims, # "How much to be pitied are those who have lost faith in everything", for to lose faith is to lose courage.

Barrie's close observation of physical things is here shown: "A house is never still in X darkness to those who listen intently; there is a whispering in distant chambers, an unearthly hand presses the snib of the window, the latch rises. Ghosts were created when the first man woke in the night". He has an eye for colour, as in "Sentimental Tommy", where he describes Corp's attire: T "(Corp) wore the white or yellow ducks which the dust of the quarry stains a rarer orange colour than is known elsewhere. The orange of the mason's trousers, the blue of the hearth-stones, these are the most beautiful colours to be T seen in Thrums". And here: "It was a close October day in the end of a summer thathad lingered to give the countryside nothing better than a second crop of haws. Beneath the beeches leaves lay in yellow heaps like sliced turnips, and over all the strath was a pink haze; the fields were singed brown, except where a recent ploughing gave them a mourning border". In "Sentimental Tommy" we have the famous T description of the Cuttle Well: "Through the Den runs a

#--The Little White Bird--Barrie.

x--The Little Minister--Barrie.

T-- Sentimental Tommy--Barrie.

tiny burn,and by its side is a pink path,dyed this pretty colour,perhaps,by the blushes the ladies leave behind them.The burn as it passes the Cuttle Well,which stands higher,and just out of sight,leaps in vain to see who is making that cooing noise,and the well,taking the spray for kisses,laughs all day at Romeo,who cannot get up.Well is a name it must have given itself,for it is only a spring in the bottom of a basinful of water,where it makes about as much stir in the world as a minnow jumping at a fly. They say that if a boy,by making a bowl of his hands, should suddenly carry off all the water,a quick girl could thread her needle at the spring.But it is a spring that will not wait a moment".This is quite as pretty and as good description as anything in Galt or the older Scotch writers, and shows that Barrie noted and loved *all* of nature,as a great artist should,and as a creator of literature is almost obliged to do.

In "When a Man's Single" we

W have sentiment and description intermingled even more charmingly:"Haggart looked in the face of old Rob's son, and then a strange and beautiful thing happened.To the wizened stone-breaker it was no longer the sombre Whinny hill that lay before him.Two bare-footed herd-laddies were on the green fields of adjoining farms .The moon looking over the hills found them on their ragged backs,with the cows munching by their side.They had grown different boys, nor knew why,among the wild roses of red and white,and trampling neck-high among the ferns.Haggart saw once again

#--Sentimental Tommy--Barrie.

W--When a Man's Single--Barrie.

the raspberry bushes they had strpiied together into flagons gleaming in the grass.Rob had provided the bent pin with which Tammas had lured his first trout to land,and Tammas in return had invited him to thraw the neck of a doomed hen.They had wandered hand-in-hand through thristy grass, when scythes whistled in the corn-fields,and larks trilled overhead,and braes were golden with broom".This is almost prose poetry,and though in Barrie's earlier style,gives promise of its later perfection,as is particularly seen in "Sentimental Tommy".

Barrie is one of those lucky ones who have kept the heart of a child.Therefore he understands children as well as any man writing today,and better than most of them.He knows the workings of their minds, be they large,as in "Alice-Sit-by-the-Fire",or small,as in "Peter and Wendy".This is one reason why critics speak of Barrie with an indulgent smile,because he pleases his young audience.They must not know that boys and girls make a most exacting public;it is no small feat to have captured these young folk by the charm of "Peter Pan".And besides,being popular with children and people of innocent minds does notprove Barrie to be altogether childish and unfit for adult perusal.As may be seen by any thoughtful reader of his plays and novels,and as this paper attempts to prove,Barrie's knowledge of mankind extends beyond child-psychology;he is essentially for those who,like himself, have retained enough of the magic of childhood to be fanciful and whimsical and simplehearted;there is about him a

sweetness and sincerity as of youth. But there is also plenty of hard sense, plenty of tragedy, and many living human characters who demand your sympathy and interest.

Like the author of that little masterpiece, "The Young Visiters", Barrie in his children's tales expresses himself like a child purposely, as in "Peter Pan in Kensington Gardens", "Chestnut-blossoms # falls into your mug as you aee drinking. Quite common children picnic here also, and the blossom falls into their mugs just the same". The same sort of writing is seen in the description of the Big Penny, in the Gardens; # "She was the most celebrated baby of the Gardens, and lived in a palace all alone, with ever so many dolls, so people rang the bell, and up she got out of her bed, though it was past six o'clock, and she lighted a candle and opened the door in her nighty, and then they all cried with great rejoicings, "Hail, Queen of England!" What puzzled David most was how she knew where the matches were kept. The Big Penny is a statue about her".

In "Dear Brutus", Dearth says, "The y laugh that children are born with lasts just so long as they have perfect faith", and Barrie explains the attitude of the child in "Peter and Wendy", when Hook breaks x the laws of fair fighting and bites Peter: "Not the pain of this but its unfairness was what dazed Peter. It made him quite helpless. He could only stare, horrified. Every child is affected thus the first time he is treated unfairly. All he thinks he has a right to when he comes to

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y—Dear Brutus—Barrie.
#--Peter Pan in Kensington Gardens--Barrie.
x--Peter and Wendy--Barrie.

you to be yours is fairness. After you have been unfair to him he will love you again, but he will never afterwards be the same boy. No-one ever gets over the first unfairness". This is from a small boy's heart: "The sweetest # craft that slips her moorings in the Round Pond is what is called a stick-boat, because she is rather like a stick until she is in the water and you are holding the string". For smaller children are the fairy parts of the Peter Pan suite, airy fancies which captivate youngsters and charm certain grown-ups. The Neverland in "Peter and Wendy" is a perfect picture of the inside of a boy's mind. And not only boys and girls have Neverlands. In "Sentimental Tommy", after Tommy's wondrous tales of Thrums, Shovel X sighed, "I allers knowed as there were sich a beauty place, but I didn't jest know its name'. 'How could yer know?' Tommy asked jealously; 'I ain't sure,' said Shovel, 'perhaps I dreamed on it'. 'That's it,' Tommy cried, 'I tell yer, everybody dreams on it!'"And Tommy was right; everybody dreams of it, though not all call it Thrums." Some of the most delightful parts of "Sentimental Tommy" are found in the Jacobite Rising in the Den; Corp furnishes much of the enjoyment, though unconsciously, as when he says, "Cheep one X single cheep, and it will be thy hinmost, methinks!" believing that methinks is a terrible Jacobite oath.

This is as delicious as the second act of "A Kiss for Cinderella", when the King and Queen, as a sign of royalty, have straps to hang on, like those in streetcars. And when the King announces the royal Y feast: "There is a paper bag for each, containing two sand-

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Y—a kiss for Cinderella—Barrie.
#--Peter Pan in Kensington Gardens--Barrie.
x--Sentimental Tommy--Barrie

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y—A Kiss for Cinderella—Barrie.
z—Peter Pan in Kensington Gardens—Barrie.
x—Sentimental Tommy—Barrie.

† wiches,buttered on both sides,a piece of cake,a hard-boiled egg,and an orange or a banana",with as the crowning glory of the occasion,ices!The mingling in the mind of the little waif of the horse-show with the choosing of the Prince's bride is as good as her description of what it will be like,when she is talking to Mr.Bodie: # "Many a haughty beauty with superb uppers will come in--as sure of the prize as if 'Delicious'was pinned on her--and then forward steps the Lord Mayor,and utterly disregarding her uppers,he points to the bottom of her skirt,and he says,'Lift!'and she has to lift,and there is a dead silence,and nothing to be heard except the Prince crying, 'Throw her out!'"A typical barrieism (this word proves his greatness!) is found in "Peter Pan in Kensington Gardens"; he has been explaining that all children were once birds, wherefore are the bars on nursery windows,etc., and he says the reason children lose the power to fly is because they begin to doubt whether they can do it."The reason P birds can fly and we can't is simply that they have perfect faith,for to have faith is to have wings".His last word,in a sense,on children in given in "Peter and X Wendy":"Off we skip like the most heartless things in the world,which is what children are,but so attractive; and we have an entirely selfish time,and then when we have need of especial attention we nobly return for it, confident that we shall be rewarded instead of punished".

#--A Kiss for Cinderella--Barrie.

P--Peter Pan in Kensington Gardens--Barrie.

x--Peter and Wendy--Barrie.

Anyone who knows children will vouch for the truth of this.Barrie's knowledge of child nature and psychology adds another palm to his cross;he is indeed eminent in this field,as "Peter Pan"is pre-eminent among dramas for children.Its appreciation by older critics also adds to its triumphant success.

As humour is one of Barrie's strong points,it appears everywhere in his work,and in many varying degrees,from the more obvious joking,which yet is never broad,in Tammas Haggart's home for geniuses, as related in "A Window in Thrums",to the most delicately insinuating humour,found in "Sentimental Tommy", "Quality Street",and "The Legend of Leonora". So in the first-mentioned,we have the notice in Miss Ailie's garden[#]:"Persons who come to steal the fruit are requested not to walk on the flower-beds";in the second,Phoebe [X] says to the recruiting sergeant,"I am wishful to scold you,but would you be so obliging as to stand on this paper while I do it?" And in the third,the whole thing is ridiculous unless we realize that it is dramatized [T] psychology--Leonora's little girl has a cold,and the man will not close the window of the railway compartment, so she just pushes him out of the window,and closes it. Of course this did not happen,but it would have happened if Leonora had done what was in her mind.The situations in this play are delightfully amusing,if you appre-

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#--Sentimental Tommy--Barrie.
x--Quality Street--Barrie.
T--The Legend of Leonora--Barrie.

ciate the delacacy of the humour;otherwise they mean nothing.More easily understood by the ordinary reader is # most of the fun in "Sentimental Tommy",as here:"'Da-a-a', began the Dominie,and then saved his reputation by adding 'gont'.The derivation of the word dagont has puzzled many,but here we seem to have it".And on the subject of # swearing,Corp again furnishes us with a smile:"I'll be gey and lonely without (methinks),and it was the usefullest swear I kent o'.'Methinks!'I used to roar at Mason Malcolm's collie,and the crittur came in ahint in a swite o' fear".There is Scotch humour in the "Auld X Licht Idylls";"The full force of this joke struck neither all at once.Sam'l began to smile at it as he turned down the school-wynd,and it came upon Henders while he was in his garden feeding his ferret.Then he slapped his legs gleefully,and explained the conceit to William Byars,who went into the house and thought it over".

Barrie's humour is often interwoven with whimsical fancies,as when he mentions that Tinker P Bell,the fairy,is "slightly inclined to embonpoint",and in his description of "the most captivating desk,which C was so like its owner that it could have sat down at her and dashed off a note".Another nice touch is that in P "Peter and Wendy",when Peter asks John,casually,"Would you like an adventure now,or would you like to have your tea first?" Then in "Alice-Sit-by-the-Fire",when the two

#--Sentimental Tommy--Barrie.
x--Auld Licht Idylls--Barrie.
P--Peter and Wendy--Barrie.
C--The Little White Bird--Barrie.

#girls are most serious, Amy says, "I must dree my weird. Is it dree your weird or weird your dree?" And Ginevra, the devoted one, replies, "I think they both do". One of the sweetest of these whimsicalities is the speech of Valentine X Brown to Miss Phoebe, in "Quality Street": "You have been to me, Miss Phoebe, like a quiet, old-fashioned garden full of the flowers that Englishmen love best because they have known them longest: the daisy, that stands for innocence, and the hyacinth for constancy, and the modest violet and the rose. When I am far away, ma'am, I shall often think of Miss Phoebe's pretty soul, which is her garden, and shut my eyes and walk in it". Another characteristic speech of a different sort is that in "Dear Brutus", when Matey is telling the ladies about Lob, his queer little master, D "A married lady can tell a man's age by the number of his razors--there is a little world of them, from patents of the present day back to implements so horrible, you can picture him with them in his hand scraping his way through the ages".

All of his books are full of little touches like that; they add to the charm of the reading. One of the most pleasing examples of this is found in "A Kiss for Cinderella", in the policeman's love-Y letter, "There are thirty-four policemen sitting in this room, but I would rather have you, my dear", and in his Y engagement present to Cinderella, "It's a policeman's idea of an engagement ring--for my amazing romantical mind said to me that, instead of popping a ring on the

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Y - a Kiss for Cinderella - Barrie.

#--Alice-Sit-by-the-Fire--Barrie.

x--Quality Street--Barrie.

D--Dear Brutus--Barrie.

finger of his dear, a true lover should pop a pair of glass slippers upon her darling feet!" This is one instance of very many with Barrie, when the character says what is in his own mind, and not what the author makes him say. For Barrie's people are natural, and talk according to their own distinct personalities. In this respect the children of Barrie the creator are far ahead of the offspring of Shaw the critic, who live and move only as Shaw has in them his being. They speak his ideas, think his thoughts, and have his inhibitions. This may be seen plainly in any Shavian play. Barrie, on the other hand, while making his personality felt through the atmosphere of the play, allows his characters to be themselves, to talk and to act according to their natures. The reason for their reality and convincingness has been discussed before, and the result of this faculty of Barrie's has been the immortality of Peter Pan, Tommy, and others. It is worth while to have given immortal lifeto one's own creation.

It is difficult to say which Barrie is most delightful, he of the stage proper, or he of the written drama. In the first, Barrie leaves much to his actors, and if they are good, the play is good. In his published plays, Barrie tries to make the reader understand at once what he is doing, to gain his attention and sympathy, and his confidence. He therefore writes full stage directions, and takes pains with them, in order to put the reader into the proper frame of mind to enjoy the play. These stage directions are little jewels in themselves; they are delicious as only Barrie could make them. Some

of the best are those in "Alice-Sit-by-the-Fire",as, [#] "Near the door is a large screen,such as people hide behind in the more ordinary sort of play;it will be interesting to see whether we can resist the temptation to hide someone behind it".Here also Barrie explains the difference between writing novels and writing plays, showing that he himself is conscious that his work is not the same in both branches.In "What Every Woman Knows",a [X] nice bit is this:"(John)wears tweeds,just as he would do in his native country where they (the English) would be in kilts.Like many another Scot,the first time he ever saw a kilt was on a Sassenach;indeed kilts were only invented,like golf,to draw the English north". "The Admirable Crichton" has lovely sarcasm in the description of Crichton on the island;giving the different indications, as of hands,nails,etc.,that he is of a superior breed-- [Y] "Such signs,as has often been pointed out,are infallible". In "A Kiss for Cinderella",we learn of Mr.Bodie that [Z] "He is a painter for the nicest of reasons,that it is delightful to live and die in a messy studio;for our part, we too should have become a painter had it not been that we always lost our paint-box".The second act of this play abounds in such remarks,and the picture of the ball-room and the people therein is the equal if not the superior of the like scene in "The Young Visiters". "Quality Street" contains two good examples of this form of Barrie's art: [A] "Spicer wanders away gloomily,takes too much to drink,and ultimately becomes a general";and here,"Blades(who has had no intention of offering,but is suddenly carried off his

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A-Quality Street-Barrie.
#--Alice-Sit-by-the-Fire--Barrie.
x--What Every Woman Knows-Barrie
y-The Admirable Crichton-Barrie.
z-A Kiss for Cinderella- ".

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y - The Admirable Crichton - Barrie
1--Alice-Sit-by-the-Fire--Barrie.
z - A Kiss for Cinderella
x--What Every Woman Knows--Barrie

y feet by the excellence of the opportunity, which is no doubt responsible for many proposals.)". The opening paragraphs of "Dear Brutus", with the fantastic flower-garden just outside the window, give exactly the eerie feeling that is important to make you begin the play itself with the right amount of apprehension. There are dainty bits of description and characterization throughout the play, which make you wonder how you could fully enjoy the acted version without first becoming familiar with the written one. In "The Will", "The Twelve-Pound Look", and "Rosalind", the same thing is true, and of course the opening of "What Every Woman Knows" has become almost classic to lovers of Barrie.

There is some irony, scarcely satire, all through Barrie's writings; it is not bitter enough for genuine satire, even in "The Will", "The Twelve-Pound Look", and "Dear Brutus". It is rather as if Barrie says, "They are only human after all, and this might well be you or I instead of these people". Barrie is never cruel, but he is strong sometimes, and painfully true, as in "Sentimental Tommy", of which Phelps said, "It is one of the X most brilliant and one of the most unpleasant books of our time; unpleasant because it tells us what we really are" "The Will" shows Barrie as more of a realist than any of his other plays--or at least he does not here surround his realism with the glamour of romance. Lovers of his charm

~~#--Dear Brutus--Barrie.~~

x--The Advance of the English Novel--Phelps.

y--Quality Street--Barrie.

will be disappointed in this play, while devotees of Strindberg, even of the great Ibsen, will rather welcome it. This is not one of his best; it has not the light touch, the delicate humour and love of humanity, which is found in Barrie in his most typical books. "Alice-Sit-by-the-Fire" contains some delicious irony, as in the conversation between Cosmo and Amy;

Cosmo: "Heredity? That's drink, isn't it?"
Amy: "No, you boy! It's something in a play. Itmeans that if
we know ourselves well, we know our parents also."

And in Ginevra's exposition of the drama, "The real plays
are always about a lady and two men; and alas, only one of them is her husband. That is Life, you know. It is called the odd, odd triangle." "Quality Street", with all its tenderness, is a slight "satire" on the olden days, and on the quaint maiden ladies of those olden schools, as when Miss Phoebe and Miss Susan discuss the dashing Brown, or algebra --
X "What is algebra exactly? One of those three-cornered things?"
"It is x-y=z+y and things like that. And all the time you are saying they are equal, you feel in your heart, why should they be?" And yet Barrie loves these old ladies and gentlemen, with their formal manners; he loves everything thathas to do with people, in fact, and can make something beautiful and interesting out of it all. That is why he can not be a pure satirist; he is too much interested in life to care about pulling it to pieces. He is a creative artist, not a critic.

#--Alice-Sit-by-the-Fire--Barrie.
x--Quality Street--Barrie.

Being a true artist,Barrie works not for fame but for love.The fame has come,but he shrinks from public laudation,and prefers living to himself to being a drawing-room lion.Nor does he work with money as his aim.The man who said that the greatest charm of # London is that in its streets "you can eat penny buns without people's turning round to look at you",the man who called the penny the most romantic of coins,unless it be the farthing--this man could never be a slave to money.He says X in "Sentimental Tommy","No man ever attained supreme eminence who worked for mere lucre;such efforts must ever be bounded by base mediocrity.None shall climb high but he who climbs for love,for in truth where the heart is,there alone shall the treasure be found".No one can accuse Barrie of "base mediocrity";he is too real and too original for that;and with his heart set on his high art,who can gainsay his eminence as a writer?

Barrie has learned well the art of authorship,and he understands much of the temperament of a genius,whether he himself is one or not.Otherwise he could never have written "Sentimental Tommy",in which he describes so splendidly the feelings and characteristics X of a developing writer.As here,"Tommy,who could laugh or cry merely because other people were laughing or crying,or even with less reason and so naturally that he found it more difficult to stopthan to begin"--and this partly because X "he has a devouring desire to try on other people's feelings as if they were so many suits of clothes".The attitude of a

#--When a Man's Single--Barrie.
x--Sentimental Tommy--Barrie.

genius toward himself is given, when he is very young, # first: "Shovel said, 'You-you ain't like any other cove I knows', to which Tommy replied, also in an awestruck voice, 'I'm so queer, Shovel, that when I thinks about myself I'm-I'm sometimes near feared'. 'What makes your face for to shine like that? Is it thinking about the blowout?' No, it was hardly that, but Tommy could not tell what it was. He and the saying of art for art's sake were in the streets that night, looking for each other"; and second, when he is older: # "He may have laughed at himself before, but this Muckley is memorable as the occasion when he first caught himself doing it. The joke grew with the years, until sometimes he laughed in his most emotional moments, suddenly seeing himself in his true light. But it had become a bitter laugh by that time". Again we see the young genius when Grizel cries, # "It is so easy to make up one's mind", to which Tommy retorts, "It's easy to you that has just one mind, but if you had as many minds as I have!" Rather a good explanation of the genius of many men--if it can be called an explanation--is # given by Cathro, who says of Tommy, "Whatever knowledge that boy acquires he will dig out of himself. There is something inside him, or so I think at times, that is his master, and rebels against booklearning. No, I can't tell what it is; when we know that we shall know the real Tommy". There must be a spark of something very like genius, at least, in Barrie, to enable him to write these things, for he must have felt most of them himself.

#--Sentimental Tommy--Barrie.

There was said to be something of R.L.S. in this book,just as truly as there was much of Barrie in it.The two writers are alike in numerous ways. Parts of Barrie's criticism of Stevenson,in his "Edinburgh [#]Eleven",might well be applied to himself:"So Mr.Stevenson puzzles the critics,fascinating them until they are willing to judge him by the great work which he is to write by and by when all the little books are finished...It is so much easier to finish the little works than to begin the great one,for which we are all taking notes"-only Barrie did write his great novel,"Sentimental Tommy".Again Barrie says [#]of Stevenson,"He experiments too long;he is still a boy wondering what he is to be".Mr.Barrie seems to have found himself,however,on the stage.But Stevensnn had said practically the same thing of Barrie,before the latter wrote his tale of Tommy.They were alike in that they were both Scots, with a keen sense of humour and a great love of life.Barrie has the deeper sympathy for mankind,and a religious sense which was lacking in Stevenson,but he does not have as intense a feeling for adventure.He is quieter,more delicate, more pathetic and pitiful of humanity,than his fellow-country man,though it is hard to say which has the greatest charm.Both men are romantic in spirit,and R.L.S.is generally romantic in material,though Barrie is not.Barrie in his novels is modern in this respect,that he chose realistic material,and so surrounded ~~It~~ and saturated it with the glamour of romance that even the sordid life of Jean Myles,or the colourless existence of a Thrums weaver, is full of interest and beauty to the reader.It requires

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#--An Edinburgh Eleven -- Barrie.

an artist to do this well,and Barrie has succeeded in a remarkable manner.

It is difficult to place Barrie,among modern literary men.As a novelist he is of course of the nineteenth century,and one of the most delightful,though not one of the most important writers of the period.As a dramatist he is essentially of the twentieth century;he is perhaps, ths most original and charming of the modern British dramatists,with a fine power of characterization,and with a profound philosophy and a deep seriousness which should make his work last.It is said that we are reading him less every year;doubtless there will be a revival of interest in him later on.The same thing has happened with numberless noted writers.And if a man's name depends largely on his power of creating character,Barrie should not be forgotten while there walk in memory Peter Pan,Maggie Shand,Sentimental Tommy,and the Admirable Crichton,to name a few of the famous children of Barrie's fancy.And then we of his own time cannot judge him;as he said of Thomas Sandys,in "Tommy and Grizel":"Whether his name will march down the ages is not for us,his contemporaries,to determine".And certainly not for those of his contemporaries who refuse to treat him fairly.For with all his faults of near-sentimentality,free fancy,and lack of firmness,Barrie is a worthy craftsman,and an important creative artist.

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We cannot claim greatness for Barrie;the future will prove whether or not he deserves

that. We may, however, place him side by side with the little poet of Rome--Horace, whose poems are still read and whose memory is still kept green. They are both, if not supreme, at least pleasing and graceful artists, with a unique charm, and a sane outlook on life. Finally we have humanity, humour, and pathos, for in these qualities is Barrie found; and the greatest of the three is his humanity, which <u>may</u> raise him to the level of our literary gods.

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for

JAMES BARRIE, CREATIVE ARTIST.

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An Edinburgh Eleven

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