THE ACHIEVEMENTS OF MODERN DRAMATURGY

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I

DRAMATIC CYCLES

Drama moves in great spiral cycles. Without reduplication of form there is a recurrence of aim; with a constant change of viewpoint there is a repetition of type.

English drama is religious and allegorical in its beginnings, romantic in the Elizabethan period, satiric in the eighteenth century, naturalistic in the nineteenth, and now, in the twentieth the curve has turned back to symbolism and mysticism.

Present day mysticism and symbolism is the immediate successor of the most exact naturalism, and bears many of the traces of that naturalism, about it, contradictory as such a statement may seem. Yeats presents Irish manners realistically in his patriotically symbolic "Cathleen Ni Houlihan", O'Neill presents the Negro in mentality and speech most accurately in his ethically suggestive "The Emperor Jones", and Percy Mac Kaye is entirely true to the spirit of historic New England in his delicate fantasia, "The Scarecrow".

Drama has become symbolic and suggestive, and at the same time searchingly psychological. It has become interpretative of the complexities of the human spirit, it has laid bare planes of consciousness in the dim intricacies of the mind, it has sought to interpret the most tangible sensations of the heart. To express this a new dramaturgy must be created.

Needless to say the development of a new dramaturgy must be slow, and to a certain extent unconscious, though more than one dramatic creed[1] has been written during the period. Old conventions are gradually sloughed off, new means of expression are gradually created, until the drama becomes an instrument of expression capable of conveying the most delicate nuances across the footlights.

The stages of such dramaturgic develop ment may be barely suggested by the brief consideration of a few outstanding plays covering the period from 1880 to 1921.

Beginning on the night of October 29, 1881 and running three hundred and fifty nights, "Esmeralda" by Frances

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(1) The dramatic creed of one of England's leading contemporary playwrights is found in the essay "Some Platitudes Concerning Drama" in "The Inn of Tranquility" by John Galsworthy.

Hodgson Burnett and William H.Gillette represents the type of the sentimental romantic play popular in the early eighties. The Characters are type characters, a vixenish mother, a faithful lover, a gentle old father and an innocent young daughter. It has the rural atmosphere common in American melodrama of that period, but no actual loc al color. Dialect is introduced in the speeches of the old father, but , though it gives an added pathos, there is none of the cadenced beauty since developed in dialect speech. There is a slight subplot, amusing in itself, full of bright dialogue, but marred by a forced sprightliness. This sub-plot serves as a means to bring about the denoument. The story is told in four acts, covers a period of several months, deals with a simple complication, and is full of striking climaxes. It is not concerned with a deep study of motives or mental states, but is decidedly objective and superficial.

In 1882, before he was touched by the influence of Ibsen, Henry Arthur Jones, in Collaboration with Henry Herman, produced "The Silver King".

"The Silver King" is an out and out melodrama, having all the conventional situations, dealing with murder, criminal gangs, a reformed drunkard, concealed identity, excessive poverty, the cruel landlord, the parent a stranger to his children, and money from a mysterious source. It has a sudden happy readjustment at the end, afte after long and apparently hopeless sorrows. It is handled with a great deal of stressing of violent emotions, but has little in the way of character study. The story extends over a period of four years as is frequent in that period, ofnovel-like dramas. It deals

with twenty-eight sharacters, in seventeen scenes distributed among five acts. The plot depends upon the supposed murder of Geoffrey Ware by Wilfred Denver, but actually committed by Herbert Skinner. Denver, having been drunk at the time, supposes himself guilty. The mystery is cleared and the plot unraveled by means of Denver, in disguise, and pretending to be deaf, hearing one of Skinner's gang remind him of the murder. There are several episodes, loosely connected with the plot, but aiding its general advancement. Persons are introduced who serve very temporary needs. The scenes deal alternately with two groups of persons, only connected by the murder of Ware. There is much self-explanatory soliloquy and many asides.

Every scene ends with a strong and stagily thrilling climax, of which the end od Scene III, Act IV is the turning point in the play and the most stagily thrilling of all, for here Denver learns that he was not guilty. The denouement maintains suspense by alternate hope and fear.

David Belasco's "May Blossom" in 1885 belongs to the same era, but is less violent. The play deals with a period of six years in four acts two of which are in the same setting. There are fifteen persons and a few supernumeraries, fishermen and children, all of whom are more or less essential to the plot. The plot has but one element, but is set off by the comic relief of a bashful, middle-aged lover who has struggled for thirty years to propose to the lady of his choice. The war-time period makes posible the imprisoned hero. There is a double

case of men long absent, first the lover, then the husband. The crisis is precipitated in the second act by the return of the first. Action is delayed in the third act by the relief element, and closes with the climax of the play--the husband leaving because his wife cannot forgive his perfidy in letting him marry her when he knew that her first love was not dead. The fourth act maintains an artificial pathos through the child element, and diluted by the comic relief. It closes with a sharp turn which restores happy relations between husband and wife just as he is about to depart forever without even being seen by her.

A play of the heroic type, full of valiance and romantic sentiment is "Paul Kauvar" by Steele Mac Kaye, first produced in 1888. It is a five act melodrama, clearly unified in plot. The entanglement depends upon a paper, a warrant for execution signed by the hero and filled in by the villain, and proceeds by means of disguises and misunderstandings up to the very end. The speeches are short, the soliloquy and aside have been dropped, and the exits and entrances are well timed.

Every act has a much stressed climax at the end, rather violent in tone, as exampled by the end of the third act, in which Kauvar's supposed death has been announced to Diane, upon which she announces her secret marriage.

> Diane: Traitors do not die to save their victims! His life was noble! His death sublime! (to the Duke) You have foully wronged the man who bravely met a martyr's death for you! have scorned and spurned me--Now I disown you!
>
> La Rochejaequlein: Where are you going?

Diane: Back to the sans cullottes.

Duke: Diane! Daughter!

Diane: No! Not your daughter -- but his wife! No longer Diane de Beaumont -- but, thank God, Diane Kauvar!

After this the plot begins to untangle but the catastrophe is delayed by a battle and a mob scene in which Kauvar, disguised as La Rochejacquelin, has a narrow escape from his own troops. He has assumed the disguise to allow La Rochejacquelin to escape. The play ends with some sententious remarks:

Diane: At last, thank God, dear France is free of tyrants.

Paul: Liberty is wed to justice, and anarchy is ended.

This is about the last of the violent melodrama whose conventional sentimentality had so long characterized stage products.

In 1893 Arthur Wing Pinero produced "The Second Mrs. Tanqueray". Here the plot is without complicated intrigue, the tone of the dialogue is simple and natural. There are four acts. The climax is brought about by a coincidence which occurs at the end of the third act, that is, the appearance of one of Paula's former "protectors" as suitor for her step-daughter's hand. This savors of the stage trickery of a former time, and is among the last of a long series of timely appearances which have served to make the good happy and to punish the wicked in no end of stage households. The unravelment is a matter of spiritual recognitions in which the interest centers in Paula's state of mind. The catastrophe comes suddenly, but without any turn in action. It is a steady advance to the end.

"Mrs. Dane's Defense(1900) shows the influence of Ibsen on Henry

Arthur Jones. The action covers about three weeks and is told in four acts with twelve characters. The plot is simple, the dialogue is natural, there are elements of humor, but no comic relief. The clash comes almost immediately, but the full revelation of antecedent circumstance is not made until the climax scene which closes the third act. The last act is very quiet, and ends with a hopeful note. The act-ends are stressed, but not with violence, everything is in the conventional drawing-room tone, and there are no artificial contrivances, such as letters, disguises, overheard conversations, or lost gloves to bring about a dénouement. Suspense is maintained by one hope after another being destroyed . The audience is in the secret from the first and passes through the same mental states as the heroine. The whole interest being centered in her, the last act loses force by her absence.

The next year Granville Barker gave the dramatic world "The Marrying of Ann Leete", a play with the slightest of plots. "The Second Mrs. Tranqueray" and "Mrs. Dane's Defence" deal with the results, there has been a great deal of action in the past, such action as might have been included in the type of play which extended over a period of years. Here we are dealing with the future, with hopes vaguely suggested. "Vaguely suggested" must apply to the whole structure of the play, dialogue, exposition plot and Dénouement, yet the impression left is vital and clear. The dialogue is handled as conversation is handled in actual life, intuition is stimulated and a clear fabric is wrought. The "moments" of the play are not stressed, all moves evenly. Even the proposal of Ann to the gardener at the end of the third act which ten years back would have been

the cause of verbal fireworks, though meeting with considerable astonishment is treated with restraint.

Ann; John Abud -- you mean to marry. When you marry -- will you marry me?

(A blank silence, into which breaks Carnaby's sick voice)

Carnaby: Take me indoors. I heard you ask the gardener to marry you.

Ann: I asked him.

Carnaby: I heard you say you asked him. Take me in -- but not out of the rain

The author even loses this fine opportunity to exploit parental authori The wedding takes place, and the ending is problematical but hopeful.

The subleties of Barrie bring a new note. "The Admirable Crichton" was presented in 1903, whimsical, delicately suggestive, quietly humorous, but large in idea. The play is centered in the characterization of the hero. In the first act he is the perfect butler, in the second act he is the man of action, in the third, the king of a desert island, and in the fourth, the perfect butler again. There is no intrigue, no very tense moment. The end of third act where Chrichton gives the signal which will bring a ship to the relief of the party shows some struggle, but without stage hysterics. "Bill Chrichton has got to play the game"!" is the simple expression which indicate the difficulty of his action. This is the crisis. The fourth act deals with the readjustment of life at home, and is full of comic suspense, the danger of a revelation of conditions on the island being constant. This light, humorous subtle comedy, dealing suggestively with basic social relationships, without stage tricks, misunderstandings or farcical complications, is new.

In the mean time the poetic one-act play was developing. In 1904 "The Kings Threshold" by William Butler Yeats was produced, perhaps an extreme type, but notable in its extremity. It is verse, composed from a pictorial point of view, and dramatizes a single phase of a simple theme. A play without action, with no intrigue, dealing with things of the spirit only, it rises in intensity from one scene to another in which Seanchan, the poet, who has elected to starve on the Kings' threshold rather than accept an inferior place at the King's table, resists one temptation after another and is finally triumphant.

John Millington Synge was also writing his peasant dramas, putting the flavor of the Erse speech into English, making plays as unsophisticated as his dramatis personae, but as perfect structurally as the Parthenon. In 1907 "The Playboy of the Western World" appeared. It is a three act play, observing the unities of time, place and action. The humor is the humor of character rather than that created by extravagance of situation. There are eleven characters of whom four speak nearly all of the dialogue. The exposition procedes in natural conversation with no apparent consciousness of being expostion, fully two third through the first act, then the clash comes,-the rivalry between the Widow Quin and Pegeen for the possession of Christy. The second act works up to a lyric love scene, contrasted by the fear of Christy at the return of his supposedly dead father. The third act is a series of sharp turns; the triumph of Christy in the games followed by his humiliation on being confronted with his father, his apparent murder of the father followed by the attempt of his fellows to hang him, the return of his father, and his departure, transformed from a pitiful creature to a lad of spirit. The act ends are quiet

and the end of theplay is quiet. There is one stressed scene in every act, always near the end, the confronting of Christy with Mahon whom he is supposed to have murdered is the climax, at about the middle of the last act, but interest rather increases than diminishes from this point, because of the immediate struggle with the frightened peasants, the surprise of Mahon's second appearance and the triumph of Christy's departure.

Tragedy, though rare on the modern stage, is exemplified in John Masefield's "The Tragedy of Nan", presented under the direction of Granville Barker in 1908. Here again we have peasant people speaking a peculiar dialect, and the unities of time place and action. The action itself is very simple, centered in one person, Nan, who is fully prepared for before her entrance, and who, after her entrance is in very nearly all of the scenes. A poetic and mystic atmosphere is introduced in the talk of the aged Gaffer, which gives to the long third act in which the denouement and catastrophe are accomplished, a fugue-like tone. The episode of the money isthe timely coincidence old in drama, and this brings about the last turn, the immediate cause of the catastrophe.

"The Tragedy of Nan" is realictic in setting, speech, character presentation and historic atmosphere, but also strongly flavored with poetry.

"The Yellow Jacket" in 1911, by George G. Hazelton and Benrimdis one of the many plays of pure fantasy, rich in oriental coloring, but without any attempt at reality. Of thesame type is Edward Knoblavch's "Kismet"(1911) and Percy Mac Kaye's "A Thousand Years Ago" (1913) .

All three of these plays are elaborately plotted, have many characters, and are rich in incident, but keep the central character constantly before the eye. They are like nothing that ever was in any land at any time, yet they are natural and full of truth. The dialogue is simple and direct, now and then tinged with poetry. Percy Mac Kaye's play is written in verse.

The same influence is felt in the plays of Lord Dunsany, though his are neither so long nor so complicated. "The Laughter of the Gods" produced in 1919 is a three-act play. There are fourteen persons, many of them of minor importance. The action covers a time of three days. The first act creates the simple entanglement, that is, the plot to get the king away from Thek by a false prophecy. The act closes with a forboding word: the conscience-stricken prophet exclaims," The gods will punish us." The second act shows the king unimpressed by the prophecy, and the queen sick with terror because she has a presentment of death. The last act is most full of suspense. The king has not gone, and the conspirators know that if they are discovered they must die. The prophet walks about with the executioner at his heels-at sunset he must die if his prophecy proves false. At sunset, just as the prophet decides "The gods have lied", destruction begins. There is sudden thunder and darkness, the palace collapses, there is mocking laughter, and the dying prophet exclaims "It is the laughter of the gods that can not lie, going back to their hills." The simple story, developed with marked structural simplicity is yet full of fatefull suggestions. It transports the spectator to the border of unspeakable mysteries and vague terrors.

Parallel to this drama of fantasy developed the "Slice of Life" drama

such plays as Elizabeth Baker's "Chains" (1911), Stanley Houghton's "Hindle Wakes" (1912) and St. John Ervine's "Jane Clegg" (1913). These plays are all structurally simple, and slight in plot, depending for their effect on character delineation. They deal with middle class or lowly people, and the dialogue reproduces their uncultured speech. There is nothing sententious or epigramatic, no sparkle of repartee, but simple natural often crude speech. The apart, the aside and the solus have practically disappeared.

"Jane Clegg" is fairly representative of the type. It is a three act play in one setting, involving seven persons. Much of the action representing the resultant crises of emotion. The exposition is accomplished by a discussion between wife and mother of Henry Clegg's shortcomings, occasioned by his coming home late. The seeds of the plot are sown in the wife's refusal to lend her money to the husband, and the arrival of a check belonging to his employers but in Henry Clegg's name. The act closes with an incident which shows Clegg hard pressed for money. The second act is climactic. Henry Clegg has embezzled, and is caught in a coil of lies, but it is treated without bluster, the tone is quiet and even, but tense with emotion. Though the second act has been said to be climactic, the technical climax is in the third act, where Munce, to whom Clegg owes money, reveals Clegg's relationship with another woman to Jane Clegg, his wife. From this point the play comes quickly to a conclusion, the relentless strength of Jane's character keeping the action subdued and almost majestic in movement. It comes to an end in the same matter-of-fact manner that has characterized it throughout.

Of these two methods is born a third, naturalistic in detail, fantastic and poetic in effect. An especially fine example of this form is "The Hairy Ape" by Eugene O'Neill (1921). The author is careful in the description of his first scene to say, "The treatment of this scene, or of any other scene in the play, should by no means be naturalistic". It is to be life conventionalized and symbolized. The chorus-like echoes of the derisive stokers to Yank's remarks with the invariable stage direction,"The word has a brazen, metallic quality as if their throats were phonograph horns. It is followed by a chorus of hard barking laughter. "is an example of how the play seizes on some salient feature of life and reduces it to a pattern. The after-church parade on Fifth Avenue is an example: "A procession of gaudy marionettes, yet with something of the relentless horror of Frankensteins in their detached, mechanical unawareness. "Their manner of unseeingly avoiding Yank and his companion, and the fact that Yank's bumpings do not jar them in the least adds to the mechanical effect, and has its subtle implications.

The play is arranged in eight scenes, throwing aside entirely the old act structure. Yank, except in one scene, is constantly the center of interest. He speaks the great majority of the lines. The play has almost the effect of a saga. It is a series of detached episodes, only connected by the continuity of Yank's idea of revenge for the insult which he fancies he has received. The speech is the uncouth speech of the lower class of seamen, but Yank's harrangues often have a rough but poetic nobility. The meaning of the whole play is voiced in such a speech by Yank in the first scene:

"Hell in de stokehole? Sure! It takes a man to work in hell.Hell

sure, dat's my fav'rite climate. I eat it up! I git fat on it! It's me makes it hot ! It's me makes it roar ! It's me makes it move ! Sure, on'y for me every ting stops. It all goes dead, get me? De noise and smoke and all the engines movin' de woild, dey stop. Dere ain't nothin' no more! Dat's what I'm sayin'. Everyting else dat makes de woild move, somep'n makes it move. It can't move witout somep'n else,see? Den yuh git down to me. I' at de bottom, get me! Dere ain't nothin' foither. I'm de end! I'm de start! I start somep'n and de woild moves!"

In the first scene we become acquainted with Yank. He states his case. In the second we get the cause of all that follows in Mildred Douglas, the pampered, artificial product of a vast fortune. It is her decision to visit the stokehole that is the incentive to all the following action. The third scene is in the stokehole. Here comes the clash. Yank, fancies her presence is a deliberate insult. The moment of the clash is without words, the stage-direction reads: "He whirls defensively with a ~~snarling~~, murderous growl, crouching to a spring, his lips drawn back over his teeth, his small eyes gleaming ferociously. He sees Mildred, like a white apparition in the full light from the open furnace doors,He glares into her eyes, turned to stone, As for her, during his speech she has listened, paralized with horror, terror , her whole personality crushed , beated in, collapsed, by the terrific impact of this unknown, abysmal brutality, naked and shameless. As she looks at his gorilla face, as his eyes bore into hers, she utters a low, choking cry and shrinks away from him, putting both hands up before her eyes to shut out the sight of his

face to protect her own. This startles Yank. His mouth falls open, he grows bewildered".

From this point we proceed directly, episode by episode, to the catastrophe. There is neither entanglement nor disentanglement, there cannot be said to be any plot. All is in the soul of Yank. Each episode is greater in intensity than the last, much is in monologue. The scenes are brief, each brings a new defeat for Yank, but his spirit is never broken. He dies with a satirical word on his lips.

Conventionalized life is also presented in the one-act productions of Alfred Kremborg, combined, still, with a good deal of naturalism, and full of subtelties. "The Silent Waiter", played behind a window, so that the audience does not see the face of the waiter until the catastrophe, is less conventional than many of his, for example "Vote the New Moon" or "At the Sign of the Thumb and Nose", but is structurally characteristic of a very general movement in drama. The two persons remain seated opposite one another during the entire piece. Nothing happens. It is a drama of the mind entirely. Jim is about to be married. Hal has loved the same girl. Hal reveals to Jim her spiritual effect upon him. Her demands that he live up to her conception of him was self-annihilation to him. Jim recognizes the same thing in his experience and they decide to die, which they do by poisoning the wine. Only when they are dead and the waiter draws the shades do we see that his head is a death's head. The dialogue is made up of almost jerkily brief speeches, the thought proceeds by delicate gradations, almost in the manner of Henry James, but the point is clearly enough made and the spiritual action rises in a purely dramatic manner. The play is

static and reminiscent, the present is nothing--all is in the past. (1)

Such, briefly, are the phases of contemporary drama, undergoing constant change, and steadily increasing in power of delicate and spiritual expression. It began with the external and romantic treatment of life, proceeded throught a period of bald naturalism and has now entered a period of symbolism and suggestion. Its mechanical devices have become simpler and less artificial. It has banished many old conventions and out grown many stage traditions, has acquired new intentions, and new means of expression. It takes for its subject a multitude of things, in the words of Clyde Fitch, "every class, every kind, every emotion, every motive, every occupation, every business, every idleness". It deals with all these things with an effort to reproduce life, to create the illusion of reality, but in that treatment action has given place to thought. The plot is no longer complicated with an entanglement of incident, we are no longer hurried breathless from one adventure to another. We are rather taken deeper into the mentality of our dramatis personae. The center of interest has shifeted from deeds to ideas.

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(1) This play is the same in theme as "La Dance devant La Miroir" by Francois de Curel, but is treated even more subjectively, and in the static manner.

II

Play Structure

"When all the mysteries of humanity have been solved," says Bronson Howard, "the laws of dramatic construction can be codified and clearly explained, not until then." The drama is too near to life to be reduced to an exact and invariable formula. Formulas for play making have been made, followed and abandoned, there is a constant flux in the technique of this art as in that of any other.

Three formulas have dominated the English stage in the past, those of Shakespere, Scribe and Ibsen. The influence of these models is still felt. Stephen Philips in the early days of this century wrote somewhat in the Shakesperian manner, and the influence of Scribe and Ibsen can be seen in very recent plays.

Scribe's method was to make a brilliant presentation of characters in the first act, to create through the second and third acts a complicated intrigue of misunderstanding, the clearing-up of which would involve some "property", to lead up to a crisis in the fourth act and to bring about a cheerful denouement and conclusion in the fifth act. The climax and denouement were almost invariably dependent on some lost article, an overheard conversation, or the reading of an intercepted letter. The Scribe exposition is always brief and rapid. Antecedent circumstance is of little importance.

Oscar Wilde and Clyde Fitch are among the last whose work has been

greatly influenced by Scribe. The intrigue of Fitch is not usually so complicated as that of Scribe, nor the dependence on properties so slavish, but his climax and denouement are almost invariably in the manner of his French predecessor. The overheard conversation is quite irresistible to him, appearing in one form or another in many of his plays.

In"Beau Brummel" the fortunes of the hero turn in the scene in which Vincent makes the unfortunate mistake of thinking the concealed Prince is the Beau. In this scene there are three recesses in the room, each doing effectual work of concealment. The heroine in "Nathan Hale" is concealed behind a curtain and hears Nathan's plan to go to the enemy 's camp as a spy, just after having promised her not to expose himself unnecessarily , thus creating the crisis of the love story and a striking act-end.

The overheard conversation is a convention that dies hard. Even John Galsworthy in "The Skin Game" puts a spying maid behind a screen to find out the secret of Cloe's past, though he makes no use of the maids information in the unraveling of the plot. The letter has likewise held its place in the making of intrigue, and as a pivot on which to turn a plot H.V. Esmond , as late as 1901, in"When We Were Twenty-One" adds to the complication of his plot and brings about the crisis through the finding of a lost letter with an ambiguous signature.

Ibsen's method is to state the past and deal with results. His exposition is not confined to the first act, but extends well up to the crisis, which is near the middle or towards the end of the play. The plot is simple and the conclusion is problematic. His work is both serious and naturalistic.

The Ibsen influence was brought into English drama by Jones in the eighties, and has steadily increased, though now undergoing strong modifications and apparently giving place to newer influences. The tendency toward unity of time and place in contemporary drama is probably largely attributable to him. His simplicity, his seriousness and his analytical psychology have made an indelible mark on dramatic form.

The Ibsen method of retrospection, combined with his own delicate humor makes Barrie's "The Twelve Pound Look", produced in 1914, a characteristically modern play. It deals with the reactions of a woman who finds in the man whom she has married nothing but fatuous self-satisfaction in his worldly sucess. All is far enough in the past for the suffering to have ceased. The dialogue is in the past tense, -- two people reveal to each other their parts in an episode long past, and the result is a fine psychological analysis kept lively by the author's genious. It has none of the Ibsen gloom, but would probably never have existed but for the Ibsen prototype.

All dramas are fundamentally alike in structure. The five parts must exist. There must be exposition, entanglement, climax, disentanglement, and conclusion. On this is based the old theory of five act divisions and the pyramidal structure so carefully analyzed by Freytag,(1) with one

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(1) Freytag, Gustav; Die Technic des Dramas.

act allotted to each. This play form has in reality never been more than a theory, theaction generally rising through three of the five acts and falling abruptly from some point in the fourth. The four-act play may be the outworking of dramatic law as stated by Aristotle. He divides a play into four parts: The Protasis, the introduction of characters and action, Epitasis, the entanglement of plot, Catastasis, the counterturn, and Lusis, the solution. This is the act arrangement of a great number of four-act plays. The three-act play has its act division according to the beginning of the struggle, the climax, and the catastrophe, the climax coming well toward the end of the second act. Two-act plays are rare. In these the first act is in the nature of a prologue, the second containing the crisis and denouement. The o one-act play must contain all these parts, but, because of its extreme condensation, the bulk of the play consists in entanglement and climax.

The five-act play has lost its vogue. The only play by Jones , since his early melodramas, in five acts is "Michael and his Lost Angel", in which the last act weakens the effect of the whole. Charle s Rann Kennedy is fond of the five-act form, using it in his master-piece, "The Servant in the House" (1908), in which the construction is of the traditional pyramidal form. Percy MacKaye has used the five-act form in his "Jeanne D'Arc", but the pyramidal form is less apparent. The turn in Jeanne's fortunes may be regarded as being in the scene in Act IV in which the court machinations against her are shown by the appearance of a rival sorceress in Catherine, but her career moves moves on in triumph to the end of Act IV.

The four-act play is very frequent, and its act arrangement conforms very closely to the fourfold Aristolelian division. The examination of one representative play will show that conformity.

The first act of St. John Ervine's "Mixed Marriage"(1911) introduces and characterizes the six persons, states that a strike has been declared, shows the religious prejudices of Ireland and brings Rainey to the decision to speak in a Catholic hall in spite of his prejudice; the Protasis is accomplished. The second act brings about the engagement of Hugh and Nora, Catholic and Protestant, and Michael (Catholic) persuades Mr. Rainey to speak again, his influence being such that it may ward off a riot. The is the Epitasis or entanglement, the Catastasis or counter action follows quickly in the next act. Rainey discovers the engagement, opposes it violently and refuses to speak. The Lusis, conclusion or catastrophe follows in Act IV, a mob breaks loose storms the house, Michael is killed trying to pacify it, and Nora, rushing out, thinking to stop the shooting, is shot.

An even greater number of plays follow the three-act division. W. S. Maugham's "Penelope"(1909) will illustrate the usual structure. The exposition occupies about a third of the first act, Penelope announces Dickie's infidelity to her family and friends, the rest of the act consists in the formation of a plan of action by Penelope's father, the invention of a patient,"Mrs. Mack" by Dickie to cover his infidelities, and the beginning of Golightly's plan, i. e. thrusting Dickie upon Mrs. Ferguson, his inamorata ad nauseam. The struggle has begun, in the next act comes the climax. Dickie, though sick to death of Mrs.

Ferguson, is on the point of going to Paris with her. Penelope reveals her knowledge of the affair, pretends to be amused by it, Dickie is outraged, and at the very end of the act, determines not to go to Paris. The solution in the third act reveals that Penelope also knew that Mrs. Mack was a fiction, breaks up the affair between Dickie and Mrs. Ferguson, and starts another between Mrs. Ferguson and the venerable beau, Davenport, ending with the suggestion that Penelope now knows how to hold Dickie.

The first act of a two act play introduces the characters, presents the clash and ends with a minor climax. There is an interval between the two acts, varying in length, in "Suppressed Desires" by George Cram Cook and Susan Glaspell two weeks, in Eugene O'Neill's "Diff'rent" thirty years. The second act must contain enough narrative to span the interval, then move quickly to the major climax and conclusion.

One of the most exquisite productions of this type is Lord Dunsany's "The Tents of the Arabs". The first act shows Bel-Narb's craving for the city and the King's yearning for the desert. Bel-Narb and the King look alike, being half-brothers. The King goes into the desert and promises to return in a year. The second act introduces a new character, the gypsy whom the King has loved in the desert. The year is up, it is a terrible wrench to leave her and the desert, but since it involves his honor, he must. While they linger unwilling before the gate of the palace, Bel-Narb appears, announces himself to be King and is accepted. Eznara and the King have their heart's desire.

King : When at evening the sun is set we shall weep for no day that is gone.

Eznarza : I will raise my head of a night time against the sky, and the old unbought stars shall twinkle through my hair, and we shall not envy any of the diademmed queens of the world.

"The Tinker's Wedding" byJohn Millington Synge is a more unified form of the two-act play. Here the interval between the acts is only one night, therefore there is no need for a second exposition.

The one-act play is the logical outcome of the spiritualizing of the drama. Its emphasis is on emotion and character as opposed to intrigue. Its eaposition and conclusion are disposed with in a few lines, the main stress being on the crisis. (1)

The arraggement of a play into a series of scenes without attention to act-division is a new movement of which the conspicuous exponents are John Drinkwater and Eugene O'Neill.Drinkwater's"Abraham Lincoln" is in six scenes and his "Oliver Cromwell" is in eight. Eugene O'Neill has written both "The Haity Ape" and "The Emperor Jones" in eight scenes. All these plays are purely episodic;;the historical plays deal with long periods of time and are loosely constructed, "The Hairy Ape" deals with a series of more or less detached events extending over about two months' time, all relating to the struggle of man against the social organization, "The Emperor Jones" portrays the agonies of a night of fear.

The amount of antecedent circumstance is variable in modern

(1) Percy MacKaye in his "George Washington" has invented what he calls "the ballad Structure", in which historic episodes are woven tog gether by means of appropriate ballads.

plays. It may occupy a large share of the play, or only a few lines, depending on its nature: the more objective the play the less the exposition. The manner of the exposition has become very adroit. Early nineteenth century playwrights were prone to imitate Scribe and Dumas fils in having a house maid with an inconsequential duster discuss the family's affairs with the butler, or having the persons of the play relate to each other things wich they obviously must know. These methods are no more.

John Galsworthy is a master of exposition, which he usually confines entirely to the first act. An examination of "The Eldest Son" will show how he manages to make an exposition march with the entanglement.

The first act is divided into two scenes, before and after dinner, both in the same setting. The curtain rises with a pretty lady's maid standing at the foot of the staircase with two bouquets. As the various persons , family and house-guests, descend their dialogue characterizes them sharply. The theme of the play is introduced by the discussion between Christine and her husband of a marriage that is about to be forced by Sir William among the village folk. Bill is the last to come down and we immediately suspect that there is something between him and the pretty maid.

Bill : Freda! What's the matter?

Freda : I've something to say to you Mr. Bill, after dinner.

Bill : Mister --?

After dinner there is a general discussion pro and con of the forced

marriage and the rights and wrongs of it. Sir William has an interview with young Dunning, the culprit, and says he must leave if he refuses to marry the girl. Bill is shown to be irritable. Mabel Lanfarne is seen to be in love with him. He tells his mother of an unpleasant interview with his father concerning his debts. His father insists on his settling down and marrying Mabel Lanfarne. Bill refuses and is saved from a quarrel by his mother's tact. Freda enters, returning a ring, "I've not worn it since Cromer", she says and tells him to marry Mabel." That fortnight's all you really loved me in" she continues and assures him, " You needn't be afraid I'll say anything [illegible] when it comes." The act closes with Bill realizing his situation. The key-note has been struck as soon as the attention of the audience has become focused, and chance has been given for impersonal discussion of the problem before it is known to apply to one of the family.

"Rising action" or entanglement , extends up to the climax which is usually in the penultimate act.

The rising action of "The Famous Mrs. Fair" (1919) by James Forbes is characteristic of contemporary stage technique. Early in the first act Gillette appears seeking to engage Mrs. Fair on a lecture tour. The opposition of the family is immediately seen., by the end of the second act it has created an actual antagonism. Gillette gains an influence over the daughter, Sylvia in the second act, and a fascinationg widow has begun enmeshing Mrs. Fair. In the third act Sylvia has undergone a social deterioration while her mother has been gone on the lecture tour, and Mr. Fair is badly entangled by the widow, while Gillette has embezzled

Mrs. Fair's earnings. The climax occurs at the end of Act III, consisting in the elopement of Sylvia.

Climax is regarded as the turning point of the action, and though usually in the penultimate act, may be delayed to the last act, as in "Lady Frederick" by W.S. Maugham. Near the beginning of the third act Lady Frederick receives the young Marquess of Mereston while she is making up, and so destroys his infatuation for her, after which comes the denouement.

While the entanglement is usually termed the "rising action", the element of suspence may be so well maintained through the disentanglement or "falling action", that interest is not only held but intensified up to the closing action or denouement.

The disentanglement of "The Skin Game", a three act play by John Galsworthy, begins in the second scene of Act II, but the doubtful past of Chloe is merely hinted and her nervous excitement is so intense that suspense rises steadily. In the third act the facts of her past are revealed and the true climax is reached in her silent confession near the middle of the first scene. Events hurry upon each other to the end. Her lot becomes darker and darker until she attempts suicide. We are left with a hope that she may live, but without much hope for her happiness. There is no "fall" in the action , through the long disentanglement there is a continuous increase in the intensity of emotion and interest.

The sharply unexpected turn so frequent in the eighteenth century and in the early ninteenth century, has practically given place to a close that is felt to be inevitable. Very recent drama, though it may deal with

dreams and phantasmagoria, yet strives to keep close to life, so that the end is seldom final, but rather a suggestion and a hope than a conclusion, and quite the logical outcome of what has gone before. This catastrophe or conclusion has taken many forms.

The pantomimic ending, in which Barrie is especially happy, is one of the most recent developments. That in "What Every Woman Knows" is brillaintly successful.

Maggie: Laugh, John, laugh. Watch me; see how easy it is.

(A terrible struggle is taking place within him. He creaks. Something that may be mirth forces a passage, at first painfully, no more joy in it than from a spring that has long been dry, Soon, however he laughs loud and long. The spring water is becoming clear. Maggie claps her hands. He is saved.)

This conclusion is richly suggestive. John Shand's soul neededa spark of humor and he has won it.

The catastrophe of"Storm" by John Drinkwater is also without lines, illustrating the tragic use of pantomime..Alice has waited through the night for her husband, unwilling to listen to the possibility of his being lost in the storm. The storm clears and the stage direction reads: "There is a knock: Alice opens the door, and the Old Man stands there with his lighted lantern. She looks at him and neither speaks. She turns away to the table." After this pantomime which says nothing and tells all, she speaks, "We have waited -- all this time -- to know--" and the curtain falls on her sorrow.

The terribly agonized cry," God, O God, give us bread!" which

closes "The Man on the Kerb" by Alfred Sutro is indecisive, but a rather hopeless ending. We feelthat defeat has overtaken the characters of the play, that they must secumb to poverty and starvation.

The conclusion of Bernard Shaw's "The Man of Destiny" is simply the end ofan anecdote. Napoleon throws down the letter compromising Josephine, with the words, "Caesar's wife is above suspicion. Burn it." Then the lady very cleverly replies, "I wonder would Caesar's wife be above suspicion if she saw us together!" Napoleon replies,"I wonder." and they look into each other's eyes across the table as the curtain falls, leaving you to any conclusion you please as to whether the incident is closed or not.

The climaxes and conclusions of the various acts are as carefully planned as the climax and conclusion of the whole play. The one-scene-to-act tendency has led to powerful act-end stressing, the purpose being to carry the tension over to the next act.

Bernard Shaw in "Captain Brassbound's Conversion" manages to create a question at the close at the end of the first and second acts. In the first act the audience has devined that Captain Brassbound is Sir Howard's brother's son, and that he holds a deadly grudge against his uncle, though Sir Howard himself has no suspicion of it. Sir Howard is about to employ Brassbound to escort him and Lady Cicely on an expedition into the Moorish hills.

Brassbound : Sir Howard Hallam, I advise you not to attempt this expedition.

Sir Howard : Indeed, why?

Brassbo

Brassbound : You are safe here. I warn you, in those hills there is a justice that is not the justice of your courts in England. If you have wronged a man, you may meet that man there. If you have wronged a woman, you may meet her son there. The justice of these hills is the justice of vengeance.

Sir Howard : You are superstitious, Captain. Most sailors are, I notice. However I have complete confidence in your escort.

Brassbound : Take care. The avenger may be one of the escort.

Sir Howard : I have already met the only member of your escort who might have a grudge against me, Captain: and he was acquitted.

Brassbound : You are fated to come, then?

Sir Howard : It seems so.

Brassbound : On you head be it. (To Lady Cicely) Good night.

This leaves the audience wondering what form the vengeance of Brassbound will take, and if he will be successful in carrying it out.

After the Homeric struggle of the second act, and Lady Cicely's cool and adroit handling of the whole situation, managing in a humorous yet climactic scene, to make Brassbound give up his vengeance, the act ends with a reversal, Brassbound in Sir Howard's power.

Sir Howard : I told you you were not in a strong position, Captain Brassbound. You are laid by the heels, my friend, as I said you would be.

Lady Cicely : But I assure you ----

Brassbound : What have you to assure him of? You persuaded me to spare him. Look at his face. Will you be able to persuade

him to spare me?

The curtain goes down on the question. By this time the audience knows Lady Cicely well enough to have no doubt of what she will do, but it is eager to see how she will do it.

According to Freytag, every act and every scene must have a pyramidal construction, but such is not the usual practice of the contemporary dramatist. There are numerous methods of handling the act, but the most frequent is to open quietly and lead from climax to climax to the strongest scene at the end. There may be a climactic scene near the middle, but the last scene must be most poignant and most intriguing, giving the effect of constant rise in action.

An examination of the act-structure of John Galsworthy's "Strife" (1909) will give an idea of the method which, though not universal, is frequent.

The first act opens quietly with a business meeting and states ~~the~~ conditions clearly and rapidly. There is a strike in the Trenartha Tin Works, and John Anthony, the chairman of the board of directors, is alone against a compromise. About the middle of the act a committee if the woekers is introduced. This is the climax scene. "There can only be one master, Roberts," says Anthony to which Roberts replies, "Then, be Gad, it'll be us." After this the action sinks a little, but closes with what is most intensely emotional though quite static, Anthony ~~is~~ alone on the stage, knowing that the directors are about to throw him over, but ironclad in his decision.

There are two scenes in the second act. The first begins with an

exposition of the workers' condition. It is in the kitchen of Roberts' house. Mrs. Roberts is sick, and the triumph of Roberts is contrasted with her condition. Madge, a girl ay thr works, persuades her sweetheart to lead the opposition to Roberts among the workers. This is the turning point of the scene.

Madge : I have done for Roberts.

Mrs. Roberts : (Scornfully) Done for my man, with that ---

The second scene is the men's mass meeting. The meeting is first turned away from Roberts, and then turned back by him in a burning speech, very long for contemporary drama, but very deftly handled. Another turn comes when Madge brings word that his wife is dying and he hurries away. It closes with his defeat, having had its height of action in his impassioned speech.

The third act is strong with subdued emotion. The death of Mrs. Roberts is the incentive force of the action, introduced in the scene in which the excited Madge announces to Enid, You've killed her, for all your soft words, you and your father -- ". It is the feeling that they have killed her which takes the last remnant of fight out of the directors. The action rises steadily to the culminating scene in which the decision of the directors is read to Roberts. When he reads this and finds that the directors have outvoted their chairman, he voices the catastrophe: "The you're no longer chairman of this Company! Ah! -- ha,ha,ha,! They've thrown ye over -- thrown over their Chairman! Ah -- Ha --ha-- Ao -- they've done us both down, Mr. Anthony." After this outburst there is a quiet close. Tench says to Harness, the Lavor Union man, "Do you

know sir,--these terms, they're the very same we drew up together, you and I, and put to both sides before the fight began? All this--all this--and--and what for? Harness replies, "That's where the fun comes in."

One sees in this play much that is characteristic of the day; an intellectual theme, action which rises steadily almost to the last lines of the play, and every act marking at the close an important phase of the struggle.

In the past forty years drama has undergone a basic evolution in matter of plot. The complex intrigue inherited from Scribe has given place to a simplicity almost Greek. Theme and character are emphasised rather than adventure. The eye of the dramtist has turned from externals to the struggles in man's mind. Even in its skeleton the drama has become spiritualized. A brief consideration of two typical American plays, one of 1880, the other of 1920, Steele Mac Kaye's "Hazel Kirke" and Eugene O'Neill's "The Straw", will show the dramatic tendency in plot.

Hazel Kirke's father has rescued Arthur Carringford, Lord Travers, from drowning, and Hazel and Arthur have fallen in love, though it is arranged that Hazel is to Marry Aaron Rodney when the play begins. Rodney releases Hazel, in spite of her father's curse. They are married on the Scotch border, Arthur's valet seeking to arrange that it shall be on the wrong side of the border, and thus be illegal. When Arthur discovers this his immediate step is to go after a clergyman to secure a legal marriage. While he is gone his mother acquaints Hazel of the situation and tells her that she must give him up because his

father has appropriated the whole fortune of a young ward. If Arthur does not marry the ward his family will be disgraced and the mother will die of the shame. Hazel leaves, goes back to her home, finds her father obdurate still, though now poor and blind. Rodney offers to marry her, her father will have nothing to do with her, she falls into the dam is rescued by her husband who has found that the marriage was on the right side of the border after all, and the father relents.

In"The Straw" Eileen Carmody is found to have tuberculosis, is taken to a sanitorium by her father, a selfish drunkard,and her betrothed, a shallow egoist. There she falls in love with Stephen Murray, a journalist whom she helps in his work, but who does not return her love. He gets well and leaves, she grows worse. Stephen comes back when she is dying, finds that he loves her, and the play ends with the frail hope that his love will help her to recover.

The complications of the one play, with its multiplicity of incident and its entirely objective interset is typical of the mid-nineteenth century, as thesimplicity, the entirely subjective and spiritual interset of the other is of the early twentieth century.

A play may be constructed without any plot as is Shaw's "The Inca of Perusalem", dealing with a slight situation in a piquant manner, for the sake of presenting an idea or a point of view.

Theme plays are very numerous. The drama in becoming subjective has become ethical in intention. In constructing a play upon any given theme incidents and episodes, even subsidiary plots may be introduced, but they all beardirectly on the main idea, and are never pursued

further than needed to give emphasis to the dramatist's point.

Social injustice is the theme of Galsworthy's "The Silver"Box". To bring this out he must have two cases of theft, committed under like circumstances by persons of different social strata. The doings of young Barthwick have no other interest, the rise and fall of his fortunes are not followed. The sufferings of the unfortunate Jones and his family in their hopeless poverty are the absorbing interest.

The device of using an enveloping action , or a play within a play is a phase of the two-stranded plot which has been employed frequently in the contemporary drama. This ancient method of dramatic construction has taken a new form in that the theme remains the same throughout, the minor action being an exemplification of the major.

In Edward Sheldon's Romance" (1913) the inner play is a vision seen by Bishop Armstrong as he tells Harry, his grndson, a story of his youth for Harry's guidance, lest he make the mistake that the grandfather so narrowly escaped. The prologue states Harry's case and the epilogue marks his decision, unchanged by the warning. The past comes and goes magically in the darkness, and the sorrow in it is softened by the knowledge that the good old bishop has been very happy.

John Drinkwater's "Mary Stuart" (1921) is similarly constructed, except that it lacks an epilogue and that the vision is dissociated from the lives of the persons in the prologue, its connection with them being Boyd's interest in Mary Stuar and his fine portrait of her. The play within the play is an embodied exposition of Boyd's argument

that some women have a capacity for love which cannot be satisfied by any one individual.

Infinitely less obvious, half humorous, half suggestive of the fearsome possibilities in our fates, is Lord Dunsany's "If" (1921) in which the hero makes an excursion into his own past, and all is changed by his having caught a train which in reality he missed. The vision here, also passes before our eyes, and the hero is brought back to a comfortably commonplace present after a fantastically adventurous past.

The comic-relief sub-plot, frequent down through the eighteenth century, has almost disappeared. In "The Case of Rebellious Susan" (1894) by Henry Arthur Jones is one of the last examples of it. Here Ferguson Pybus and Elaine Shrimpton, whose domestic troubles, treated in the spirit of comedy, balance the more serious plot of Lady Susan and James Harabin supply the minor action. The theme is not precisely the same, but in each case the woman's actions are touched by the feminist movement, new in the nineties, and regarded as both comic and dangerous.

The episode is used not infrequently to emphasize some point of character, or to strengthen a situation. Bernard Shaw employs it in "Major Barbara" (1906) where the ruffian, Bill Walker, strikes an innoffensive little Salvation Army miss, and suffers for it in his conscience because no vindictiveness is felt and monetary reparation is not accepted. Major Barbara, talking to him like an equal, and striving to save his soul is surely and strongly delineated and the incident serves to further present the problematical side of the play— the question of money and conscience.

A notable difference in the printed play of today and the printed

play of day before yesterday , is the amount of "stage bussiness" provided by the author. What was formerly left tothe actor or the manager is now carefully worked out by the author in his study, and stated in clear and concise language, that his lines may be interpreted and read according to his conception. Stage directions indicate action and manner of reading, and give an understanding of character and mood. In "The Return of PeterG Grim" by David Belasco (1911), the stage directions are characteristic of the modern method. When Catherine is on the eve of her unwelcome marriage:

> Frederick : Tomorrowws the day, dear.
>
> Catherine : (very subdued) Yes ---
>
> Frederick : A June wedding -- just as Uncle Peter wished .
>
> Catherine : (as before) Yes. -- Just as he wished. Everything is just as he -- (with a change of manner -- earnestly looking at Frederick) Frederick. I don't want to go away, I don't wnt to go to Europe. If only I could stay quietly herein --(Tears in her voice as she looks around the room) -- in my dear home.

Bernard Shaw's stage directions are apt to evolve into essays, but they always have the interpretative quality. The actor who studies them sincerly will present the character as imagined in the brain of the author. The death of Louis Dubedat in "The Doctor's Dilemma" gives an ideaaof his less pretentious directions, and what they accomplish.

> (Walpole raises his hand warningly to silence him. Sir Ralph sits down quietly on the sofa and frankly buriesshis face in his handkerchief)
>
> Mrs. Dubedat

Mrs. Dubedat : (with great relief) Oh that's right, dear; don't spare me; lean all your weight on me. Now you are really resting. (Sir Patrick quickly comes forward and feels Louis's pulse; then takes him by the shoulders)

Sir Patrick : Let me put him back on the pillow mam, he will be better so.

Mrs. Dubedat : (piteously) Oh no, please,doctor. He is not tiring me; and he will be so hurt when he wakes if he finds I have put him away.

Sir Patrick : He will never wake again, (He takes the body from her and replaces it in the chair. Ridgeon, unmoved, lets down the back and makes a bier of it)

Mrs. Dubedat : (who has unexpectedly sprung to her feet, and stands dry-eyed and stately) Was that death?

This careful attention to manner is most significant of the spirit of contemporary drama, it is a mark of the concentration of interest on personality.

The structural simplicity, the lack of complications and trickery, the quietly logical development of the modern play, are all the results of a certain spiritualizing of the drama, a turning of the attention from the outward and objective to the inward and subjective interests.

The skeleton of a drama in one generation can not differ from that of another in its main articulations, but evolution may dispense with superfluous parts or develop needed ones. In structure the play of today has

attained an antique simplicity, and at the same time a freedom from the trammels of convention. The playwright constructs for the sake of his effect. He may make a play all exposition, all rise or all fall, if he pleases. He may atrophy the others of the five essestial parts to mere hints or suggestions. His object is not to make his play well, but to establish a spiritual impression.

III.

THE UNITIES.

John Dryden in the seventeenth century said of the English drama what is equally true in the twentieth, "The genius of the English cannot bear too regular a play."(1) At no period has the English Drama adhered strictly to the "Unities". Never have English critics demanded any set form for the stage, or formulated any set of laws for the drama, as did the more exacting French of the classical period. In consequence of this unrestricted liberty the dramatic form has become more and more diverse until a modern critic(2) of the drama utters the dictum, "The only valid definition of the dramatic is: "Any representation of imaginary personages which is capable of interesting an average audience, assembled in a theater."

In this great diversity, there is still a marked tendency toward the development of a Unity, less rigid and austere than the classical, but having something of its severe dignity. This Unity is by no means an end in itself, but is resultant upon a growing intensity of concentration. The more recent the drama, the greater the concentration—sometimes on a state of mind, sometimes on a social problem, sometimes on a psychological study. Be the drama merely a wisp of whimsical farce, such as Alfred Kremborg's free verse pantomimic, "Lima Beans", or an elemental tragedy like Masefield's "Tragedy of Man", there is still

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(1) Introduction to "Don Sebastian".

(2) William Archer, "Play Making" P. 48

the clear focusing on one theme, one idea.

The Play, under the influence of this concentration becomes mechanically simpler. The plot drops its subsidiary threads and ceases to be episodic, the time is shortened, the number of scenes is reduced, with a decided tendency toward one scene, and the number of characters is reduced to the fewest possible. There is no waste or dissipation of emotional force, whatever diverts from the main theme is eliminated. "Relief" scenes disappear along with whatever else is extraneous to the main idea.

This is not to be accepted as of universal application. William Archer has well said, "There are no rules for writing a play".(1) Plays are still written in which the plot has more than one thread, though this is often, as in Langdon Mitchell's "The New York Idea" (1906) only to bring a more decided emphasis on the theme. Even the ultra-modern Shaw writes his "Caesar and Cleopatra" for nine changes of scene, and Bennett and Knoblauch allow a time of fifty-two years for their "Milestones". Examples of this kind could easily be multiplied, but they are rather exceptional to the main lines of development.

The first effect of simplification in the drama is a reduction of the number of persons in the play. Since 1900 this reduction is very marked. The only recent dramas in which there is a very large cast are those of the pageant or masque type. Percy Mac Kaye in his "Canterbury

(1) "Play Making" P. 3

Pilgrims" or his "Jeanne d'Arc." has fifty or more persons, and Lawrence Housman, in the "The Chinese Lantern" or "Prunella" (written in collaboration with Granville Barker) fills the stage with gay figures, but, in the main both the thoughtful, and the lighter dramas have about ten characters, often fewer. Such highly concentrated bits of psychological or social study as Stanley Houghton's "Hindle Wakes" (1912), or Githa Sowerby's "Rutherford and Son" (1912) seem especially adapted to the small cast. "Hindle Wakes" has nine persons, of whom one speaks only a few lines, being a merely perfunctory servant. "Rutherford and Son" has eight characters, one of whom, Mrs. Henderson, exists mainly for the sake of local color, though her brief dialog throws considerable light on the character of old John Rutherford. Attention is concentrated on four characters throughout, old John Rutherford, his son John, Janet, his daughter, and Mary, John's wife. St. John Ervine's "Jane Clegg"[1] another social study, has seven characters. "The Easiest Way"[2] by Eugene Walter has six.

Comedy, likewise, experiences this reduction. Hubert Henry Davies produced "Cousin Kate" in 1903 with seven characters, and "The Mollusc" in 1907 with four. Percy Mac Kaye's "Mater" has five characters, and Barrie's laugh provoking "Alice-Sit-by-the Fire" has seven. Bernard Shaw's "Philanderer" has eight characters, one of whom is a rather in-

(1) 1913
(2) 1908

consequential page.

As playwrights advance in the mastery of technique they diminish the number of characters. Jones in "The Silver King", produced in 1882 has twenty eight characters, in "The Middleman" produced in 1889, he has eighteen, in "Michael and his Lost Angel" (1896) ten characters, plus a few supernumeraries, in "The Case of Rebellious Susan" (1909) thirteen and in "Mary Goes First" (1913), twelve characters, of whom two have such slight roles as to be negligible. Pinero varies from the twenty-nine characters of "The Princess and the Butterfly" (1897) to the nine characters of "A Wife Without a Smile" (1905). He moves less directly toward the goal than Jones, having seventeen characters in "Lady Bountiful" (1891) only eleven in his masterpiece, "The Second Mrs. Tanqueray" (1893), thirteen in "The Notorious Mrs. Ebbsmith" (1895) and twenty-three in "Trelawney of the Wells" (1898).

Alfred Sutro has tended, also, to a reduction, having twenty characters in "The Walls of Jerico", produced first on October 31, 1904, fourteen in "The Price of Money" (1905), seventeen in "The Fascinating Mr. Vanderveldt" (1906) and eleven in "John Glade's Honor" (1907).

William Somerset Maugham is more constant, having usually thirteen or fourteen characters in any play, and coming down to ten in "Penelope" (1909).

The reduction of characters is often the result of economy of plot, which lops off the merely episodic and incidental, and prunes away any dialog that does not bear immediately upon the matter in hand. Char-

acters formerly introduced for "relief" scenes are disappearing, less often than formerly are there any characters who have no essential function to perform. The old time raisoneur and comfidante are very seldom seen on the modern stage.

An interesting phase of this condensation in the number of characters is seen in the treatment of mass scenes. Crowds are rare, but the impression of numbers is created by what the persons on the stage speak of as within their sight and hearing.

Clyde Fitch became very clever at the manipulation of such effects His skill in this respect developed as he became master of his technique. In "Barbara Frietchie" produced in 1899, in addition to the nineteen roles definitely named in the play-bill, the action requires a very large crowd of supernumeraries in the street scene in which the tragedy is consumated. There must be many persons, moving, shouting, speaking or the effect is lost. In his trans-Atlantic drama "Her Great Match" (1905) he manages to produce the effect of crowded social affairs with only eleven characters. The lawn fete and the dancing are off-stage -- the music is heard, the crowd plays its part indirectly but effectively. The Countess Casavetti is a purely decorative character, a gay butterfly from the great social function going on out of sight. She is of very little use dramatically, but she brings the brilliant, unseen social function on the stage in her person. In this ply as in "Her Own Way" a ball is suggested as being in

progress though none of the dancers are seen. The device, however, of a secluded conservatory and strains of distant dance-music, is by no means the exclusive property of Clyde Fitch.

William Vaughn Moody, in "The Faith Healer", also gives the effect of huge crowds, though we only know that there are several hundred persons outside from Littlefield's sarcastic speech,[1] and the enormous amount of food the anxious Martha Beeler is preparing. Their singing and the confused murmur of their voices proclaim their presence, but we see only a few who press angrily into the room there their tragic representative (a character most essential to the plot) has told them that Michaelis has let her baby die.

The conspicuous American melodramas have steadily deminished the number of their persons. Bronson Howerd's "Shenandoah" (1888) had twenty-two speaking parts and great crowds of supernumeraries, Gillette's "Secret Service" (1895) has twenty-nine in addition to the squad which arrests Captain Thorn. Augustus Thomas in "Alabama" (1890) has only ten characters and no supernumeraries, in "Arizona" (1899) fifteen characters with the suggestion of a whole troop of cavalry off-stage, and in "The Witching Hour" fourteen characters.

The melodrama has dispensed with characters by simplification of plot, by limiting the geographical scope of its action, shortening the time and eliminating spectacular scenes such as battles or any large group scenes.

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(1) Act II.

The effect of lessening the number of characters is that of intensification. It gives a more minute analysis of character, allows of a more complete psychological development, and creates an intimacy between character and audience which gives the audience a fuller sympathetic understanding of mental states and mental growth. The vivid personalities of the recent drama have been made vivid by isolation.

The concentration of the drama on some psychological state, or some personal or social crisis rather than on the development of an intricate story has its effect in time-unity.

There is certainly no feeling among play-wrights and producers that a unity of time is at all essential, but there is a wide-spread tendency to write plays in which the time is continuous and extending over only a few hours, or possibly a day or two, because only by this means can the most vivid effect of emotional intensity be produced.

A crisis of nerves such as that in Masefield's "The Tragedy of Nan" could hardly extend beyond a few hours and remain convincing. Nan is lashed into a fury by the nagging of her aunt, Mrs. Pargetter. Her nerves are strung up to the point where she seizes a knife and is ready for murder. She has a brief interval of happiness when she is sure of Dick Gurvil's love, suddenly dashed by the underhand plotting of Mrs. Pargetter and the treacheray of Jenny, together with her consciousness of Dick's weakness and worthlessness. These torturing

hours are the culmination of the months of unhappy brooding, she is caught by a nervous frenzy, she seizes a knife again, she cries out that she will spare all the women whom Dick would betray "Spare them the hell. The hell of the heart-broken." Then, as the noise of the inrushing tide rises, she cries, "Look for a strange fish in the nets tomorrow," and goes.

Such unity is not the result of any convention of composition, but of necessity. It is to be a study of a psychic phase, an explanation of a sudden and dreadful act, and an extention of the time into days or weeks would utterly destroy the impression.

Analogous to this soul-crisis is the social crisis of John Galsworthy's "Strife". Here the action takes place between the hours of noon and six, and deals with the settlement of a great strike. It is easy to imagine the time extended over several weeks, showing the condition of the strikers the various stages of the strike, with its growing suffering and animosity, but it is also easy to see that this would be considerably less forcible than taking the situation up at the point where it has become intolerable both to employers and workers and dealing swiftly with the outcome. Old Anthony, strong and stubborn, though his life is almost spent, and Roberts, fierce in his resentment of social wrongs and determined even in the face of his beloved wife's approaching death, meet in a brief, furious grapple of wills. The ef-

fectiveness of the struggle is due to the brisk and continous action.

The intellectual crisis of Charles Rann Kennedy's "The Idol Breaker" is made effective and emphatic by the time-unity. Great decisions have long continued causes, but they are made in a few hours. Thus the time of this play is two and one half hours, marked by the striking of the clock, and almost identical with the time of production.

Another play in which the dramatic time is about identical with the time of production is Bernard Shaw's "Getting Married". Here the accumulation and massing of marital crises at one time, in one spot, dealt with quickly and consecutively, is most effective. It has the effect of emphasis and does not allow time for the passing of the mood.

Barrie, in his joyous comedy, "Alice-Sit-By-The-Fire" confines the action from tea-time to midnight, because it would be impossible for the delightful heroine to keep the same point of view much longer than that. A few days of sunshine would be sure to dissipate her young fancies, aroused by five theaters in one week.

Jack London's "Theft" (1910) covers a period of twenty hours. It deals with a crisis too sharp to be prolonged. A man and a woman must choose between social effectiveness and love. The very rapid action centers around a packet of letters, stolen in succession from the heroine's father, from her lover, who is to use them for the sake of a re-

form movement, by an agent of the father, and again from the father by the heroine, and returned to the lover, whom she at the same time renounces. Life moves through the play like an avalanche, the hours are packed close with a quick succession of events, and the resultant effect is both brilliant and vivid. The keen emotions, the strain of decision could not have been prolonged. The nature of the play demanded a time unit.

No modern playwright confines himself to a time unity. Many do not observe it at all. Each is constrained by the particular effect which he is seeking, but in general the tendency is toward effects that can be gained, in part, by this means.

The earlier plays of Henry Arthur Jones were somewhat biographical and lacking in sharp outlines, so we find his "Saints and Sinners" (1884) extending over a period of four years. "The "Middleman," five years later, covered a period of three years. Such plays are really novels in dialog, they deal with characters in process of development, not with a great and isolated crisis. The much more rapid action of "Mrs. Dane's Defense" in 1900 covers a period of about three weeks, and deals with a much more sharply defined crisis, Mrs. Dane fighting the shadow of her past in a hopeless struggle for love and happiness. "Mary Goes First", likewise extends over a period of about one month, allowing time for the winning of Whichello's title.

One sees, then, that while Jones reduces his time element, he does not reach a time unity, but that with the reduction of time he gains in dramatic intensity.

Sir Arthur Wing Pinero has not usually made his plays extend over a great period of time, though the earlier ones were likely to cover several months. "The Second Mrs. Tanqueray" (1893) begins in November and ends during the early part of the following year, thus providing time for Ellean to meet Captain Hugh Ardale, and showing the development of Paula's character. "The Notorious Mrs. Ebbsmith" (1895) plays out its passionate action in one week, and is consequently more a study of moods than "The Second Mrs. Tanqueray", while "The Gay Lord Quex" (1899) goes through its many and rapid changes in a space of two days, and "A Wife Without A Smile" in one day and a half. The difference between these earlier and later plays is mainly that the earlier allow for the changes made by time while the later ones deal with an emotion uncooled by reflection.

The lawless Shaw has done, it would seem, everything that can be done to a play. If he has given us "Getting Married," where the time is what is actually required to speak the lines, he has also given us "Back to Methuselah", where the time is about forty thousand years. His plays, as often as not, however, are within the compass of a few

hours. A lapse of six months is necessary to the plot of "Pygmalion", since the whole theme is the development of the unspeakable Eliza Doolittle, but the "Philanderer" plays in less than twenty-four hours, for here he deals with a crisis of jealousy. "The Doctor's Dilemma" requires several days, to give "B. B.'s" serum time to kill Dubedat, but "You Never Can Tell" requires only a few hours to accomplish the melting of Crampton's frozen affections when surrounded by the vigorous warmth of his dashing young family. Shaw's time seldom extends over more than a few days, for his tendency is to deal with crisis rather than prolonged struggle, and he seeks always a rather sharp effect.

Barrie's plays ordinarily cover rather a long period of time; "Quality Street" (1915) allows a lapse of ten years between the first and second act, and allows about a week for the events of the last three. "The Admirable Crichton", "What Every Woman Knows", and "A Kiss for Cinderella" extend over several months, for in the first two the important thing is the effect of circumstances on character, and in the last much of the pathetic beauty of the play depends on the time which has elapsed in the illness of little "Miss Thing".

It is because Barrie is more interested in character than in crisis that he so seldom regards the unity of time.

Charles Rann Kennedy quite invariably observes the unity of time. "The Servant in the House" begins in the early morning with Manson laying the cloth for breakfast, it is nearly eight and the Bishop of

Benares is expected at twelve thirty. The last act begins at twenty minutes past twelve and runs ten minutes, just about the actual time of production. In this play, as in "The Idol Breaker" and "The Winter Feast", there is no interval between the acts. The time of "The Winter Feast" is three hours, that of "The Idol Breaker" two hours and a half. These plays are especially significant as specimens of dramatization of an emotional crisis which has been noted to be a tendency of the day, and a tendency that necessitates unity of time.

Clyde Fitch never observes the twenty-four hour limit, nor has he ever a play of continuous action. "Barbara Frietchie" (1899) extends over four days with an interval of two days between the second and third acts. "The Climbers" (1900) has an interval of fourteen months between the first and second acts after which the action is continuous. "Captain Jinks of the Horse Marines" (1901) has an interval of two weeks between the first and second act, after which the action is continuous, there are short intervals between each act of "The Stubbornness of Geraldine" (1902), "Her Great Match" (1905) has almost continuous action, with an interval of only one day between the first and second act, and "The Truth"(1906) covers a period of five days with brief intervals between the acts.

American playwrights have not adopted the unity of time as generally as those of England and Ireland, though many examples could be found. The ever popular "Secret Service" accomplishes its complicated action in three hours. Langdon Mitchell's "The New York Idea" works out a two

threaded plot, to two separate conclusions in thirty six hours, and Jack London's "Scorn of Women" covers thirteen hours.

The intense emotional effect obtained by the unity of time in well illustrated by Susan Glaspell's "Bernice", first presented by the Provincetown Players, March 21, 1919. Here the author is able to dramatise a very intangible bit of spiritual development, the effect of a dead wife's message on a man of impressionable temperament. The time is from late afternoon of one day to early afternoon of the next. It is just time enough to accomplish the change indicated by the constant brooding and introspection shown in the action.

Modern Unity of Time is seen to be a result, not a cause; it is not the unity of the classical drama, in its stately fulfillment of Fate, nor the unity of the French drama in its brisk development of intrigue. It is a unity growing out of the emphasis placed on psychological and spiritual analysis. The drama is dealing more with the subjective than the objective world, looking deeper into the mind. Doing this, thoughts, rather than acts, receive the emphasis, and the time is shortened to accommodate the duration of a mental state.

Such a play as "Lady Windermere's Fan" observes the unity of time because the influence of Scribe was not yet passed in 1892, while such a play as "Hindle Wakes" observes the unity of time because by 1912 the drama was concerned with the analysis of the springs of action ra-

ther than with the action itself.

Comedy shares the tendency to short time and to the analysis of mental states. "Cousin Kate" by H. H. Davies (1903) has its action condensed to five hours, dealing with the decisions of several persons in the complications of a love plot, and "Wake-Up-Jonathan" by Hughes and Rice has even a shorter time, dealing with the decision of the children of a household in favor of a fairy lore and dreams rather than money.

The fantastic drama is almost invariably given to time unity. A very excellent example is Lady Gregory's "The Dragon", the time of which is from breakfast to dinner. It is all on the day of the Princess Nuala's doom, when the Dragon is to come over the sea and devour her. The action begins with the King's surreptitious breakfast. During the second act Manus, the King of Sorcha in disguise, prepares the King's dinner by magic, and the third act follows immediately after, while the dessert is still on the table, thus giving the Dragon, with his new vegetarian instincts, after his combat with the King of Sorcha, a chance to comfort himself with nuts for the loss of the Princess.

Edward Knoblauch's "Kismet", a tale close packed with adventure, is all in the classic limit of twenty-four hours.

The Unity of Place is not so frequent as the Unity of Time in the

modern play, unless confinement to one locality be regarded as Unity of place, in which case it is very frequent indeed.

The one-scene-to-act tendency is very general, however, and many plays have their entire action in one scene.

From 1882 to 1913 Jones reduced his scenes from the sixteen of "The Silver King", to the one of "Mary Goes First". Pinero, likewise, from 1897 to 1905 reduces from the five sets of "The Princess and the Butterfly" to the one of "A Wife Without a Smile".

Like the reduction in the number of characters, or in the dramatic time of a play, this reduction of the number of scenes is the result of a simplification both in structure and theme. The time of complicated intrigue and many threaded plots being past, and time of concentration on character, mood or theme having come, it is a natural consequence that the action illustrating this character, mood or theme, be played out in very few places, and often in one.

The one-scene tendency gives a force to a play not obtainable where many scenes are used. St. John Ervine's "John Ferguson", for instance, plays entirely around the hearth of John Ferguson, having its tragic scenes of action off-stage, and only learned by the audience through narration. This transfers the emphasis from the physical tragedy to the spiritual tragedy, lends a dignity and a pathos to it, and creates an atmosphere that both explains the characters and deepens their effectiveness dramatically. While it is a somewhat static drama, it creates an

impression of simple folk whose emotions strike deep roots into their hearts.

"Rutherford and Son" gains much of its impression of austerity from being played in the living room of the austere old man, John Rutherford, where he had been so many years the domestic tyrant. Had the scene shifted to the open for a love scene between Janet and Martin, or had it shifted to the works and shown the young John absorbed in his invention, the spell would have been broken, the audience would have lost the feeling of the hopelessness of struggling against this hard - headed, hard-hearted old man.

Another tragedy of the spirit, J. O. Francis' "Change", a Welsh play written in 1913, gets much of its effect from the one scene. The labor agitations of Lewis Price and the death of Gwylym occurs off stage, but the tragedy in the hearts of the old father and mother, and the bitterness in the young hearts of the sons shown in the simple living room where the sons have grown up, gains in poignancy by its very homliness and quietude.

The one scene of Charles Kenyon's "Kindling" deepens the pathos of the play. One never escapes for a moment from the atmosphere which has taught Maggie that birth is a misfortune, that the children of the slums have no chance to live healthy lives, and therefore no right to be born. A change of scene would have been a relief which would have weakened greatly the effectiveness of the play.

Susan Glaspell's "Bernice" keeps continually before the audience the personality of the dead Bernice. The play is acted in her sitting room where the persons of the play find constant reminders of her. "Every-

thing is Bernice", says her father and he changes the position of a cushion and removes her tea table, in the hope of making her husband's entrance less painful. The staging of the play in this room enforces the point that the personality of Bernice goes on living, that it is to be the determining factor in the life of her husband through all the years to come.

Since 1905 an increasing number of plays are written for one setting. The setting is very often an interior, though many very attractive ones have exterior scenes, as "Pomander Walk". In nearly every case the unity of scene is the result of a deeper unity, not merely a structural unity, but a unity of thought which has forced a structural unity. The unity of scene, perhaps more than the other unities, has resulted in what Poe has called a "Totality of effect" which has come to be one of the chief aims of the modern playwright.

The real unity of the modern play being a unity of thought, the emphasis falling sometimes on theme, sometimes on character, the result is a uniform plot. Plays may be didactic or analytical, they may strive to effect a social reform, or to create sympathy for some pathological state, or merely to amuse by a humorous or satirical treatment of some social or personal foible, but they strive to do only one thing at a time. In consequence the plot is generally a plot of one thread, or of threads so closely woven that it would be impossible to disentangle them.

No modern play is built up of such unrelated plots as, for instance "The Relapse" by Vanbrugh (1696) where the story of Sir Novelty Fashion and his disastrous courtship of Mistress Hoyden is only connected by one

scene with that of Loveless and Amanda. Two plots in the same play do occur, but in such a manner as to make one dependent upon the other. Langdon Mitchell's "The New York Idea" illustrates the point. Here the theme is divorce, and the chief persons two divorced couples. Each story is wrought out to an independent close, but in the development they are so interdependent as to be inseparable. Cynthia Karslake, the divorced wife of John Karslakeiis,on the eve of her marriage to Philip Phillimore, confronted with her former husband and Vida, the former wife of Philip. Vida is the man-devouring type of woman, and arrouses Cynthia's jealousy by her attentions to John. When Vida is not busy with John she practices her graces on Sir Wilfrid Cates-Darby, who is in love with her when Cynthis is not in closer proximity. Cynthis goes with Sir Wilfrid to the races on her wedding day and keeps Philip and his family waiting eight hours for the ceremony, arriving only to hasten away to prevent John's marrying Vida, which she very effectually does by marrying him herself, while Vida consoles Sir Wilfrid.

Another theme play of several strands is Rachel Crothers' "He and She" (1912). Here the theme is the problem of woman's work. Three women are presented, illustrating three views of the problem. Tom Hereford, a talented sculptor, takes pride in the work of his wife, who is also a sculptor; Tom's assistant, Keith McKenzie , is in love with Ruth Creel, Ann's friend, Ruth is a successful journalist and is unwilling to give up her work, while, to Keith's conventional mind, it seems unthinkable that his wife should work. Daisy Hereford, Tom's sister, is a woman of strong domestic instincts, but, at the beginning of the play, when she has no matrimonial prospects, and looks forward to supporting herself, she assumes a pose of the independent business

woman. Tom is competing for a commission to decorate a public building, but is unsatisfied with his model. Ann has made drawings for a design also, and offers him her idea. He finds her frieze charming. but hardly strong enough; therefore she determines to make her models and send them in herself. After a time of anxious waiting, during which the charms of Daisy are becoming more and more apparent to Keith, the $100,000 prize for the frieze is awarded to Ann. This is a severe blow to Tom's masculine pride and he refuses to have any share in the money, much as he needs it. A serious break between husband and wife is only prevented by the necessity of Ann taking Millicent, their daughter, away to break up a clandestine love affair, and Tom concents to make the frieze. In the meanwhile Ruth has decided she cannot give up her work for Keith, and we see that Daisy will soon console him.

Even that most invertebrate of modern plays, Granville Barker's "The Madras House," may be said to be unified as to plot, in so far as it has any plot. The whole action centers around the personality of Constantine Madras. He does not appear until the third act, but the whole atmosphere of the first act is made electrical by the friction of his ideas and point of view with that of the excellent Huxtable family. The unrest and the sorrow of the second act are consequences of his deeds. In the third act he appears, to startle the poetic Mr. State with his unusual views, and in the last act he reveals himself and his views toward women and life, and one feels what a devastation his vitality leaves in its wake. Says Philip to him, "As the son of a quarrelsome marriage, I have grown up inclined to dislike men and

despise women. You're so full of this purpose of getting the next generation born. Suppose you thought a little more of its upbringing". When he has left the stage that atmosphere of his presence remains and Philip and Jessica struggle against it, they "hate that farmyard world of sex"--they wonder, "Has'nt Humanity come of age at last?", but they find no solution.

In Eugene Walters "The Easiest Way" we have an example of the play highly centralized in its heroine. Laura Murdock is on the stage when the curtain rises for the first act and remains except for the last brief scene which is played between Will Brocton and John Madison. She opens the second act with a pantomime and is on the stage throughout, ending it alone on the stage burning the crucial letter. The curtain for the third act rises discovering Laura and Will at breakfast, she remains on the stage throughout, closing the act with a brief solus. She is on the stage at the rise of the fourth act curtain and remains throughout. The play is a series of duologues, with a third person present sometimes during three or four speeches, so that Laura speaks at least half the lines. Every thought in the play is concentrated upon her.

A concentration almost equally intense is shown in Pinero's "Iris", though Iris is more frequently absent from the stage, and there are several group scenes, both when she is on, and when she is off the stage. Whatever is said, however, is said about her, there is no subsidiary thread to the plot.

Not a personality so muchas a state of mind is the central and

unifying element of "Hindle Wakes". Fanny, the extrodinary heroine who defies convention and shocks even Alan's sense of the fitness of things when she declines to marry him to save her reputation, keeps the attention even when she is silent, or not on the stage. There cannot be said to be a minor plot in the play, though there is the minor interest in Beatrice Farrar and her reaction to Alan's infidelity, but the constant focus of attention is on what Fanny's purposes are, and the mental sources of her actions. Sir Timothy describes her as "a sulky looking wench", Alan "thought she looked gay", we find her person of considerable spirit who thanks Jeffcote to talk to her without swearing, since she is "not one of the family yet", She masters the whole situation, the play is Fanny from first to last.

Glancing at the work of a few conspicuous playwrights it is evident that they have grown toward a unity of plot, throwing off, perhaps, some influence of the Comedy of Manners with growing skill in technique.

Not until 1896 in "Michael and his Lost Angel" did Jones attain plot unity of the modern type. Before that date, while the threads of his plots were closely interrelated, their interrelation was somewhat that of the novel. Not centering about some clearly defined central idea. The two dramatic strugglesof "Saints and Sinners" are those between the pastor and his hypocritical parishioners, and between Letty and Fanshawe. They are interdependent but do not deal with precisely the same theme. The three actions of "Whitewashing Julia", on the

other hand, are all phases of the same thing, man's fascination by women of doubtful antecedents. "Mrs. Dane's Defence" is even more unified, the whole attention being centered on the forceful personality of Mrs. Dane and that of her brilliant antagonist, Sir Daniel Carteret. "Mary Goes First" plays around one theme, the thirst for title, with a struggle between two women for precedence. A number of rather helpless men are in the background. Its unity of action is quite complete.

Pinero has never been given to subsidiary plots. Whenever he has a minor action he makes it entirely dependent on the main action. Ellean's unhappy love for Ardale ("The Second Mrs. Tanqueray") is not only essentially a minor action, but is necessary to bring about the catastrophe of the main action. The two actions of "The Princess and the Butterfly" are closely connected analogously, since the man's love for the young girl is the obverse of the woman's love for the young man. In "Iris" there is no subordinate action. Iris is the constant center of interest, only her personality and her story are of any consequence, the unity of action in this case, being the outcome of concentration on character. It is the same with "Mid-Channel". Here Zoe is the constant center of interest. Ethel Pierpont and her happiness or desolation are of the most secondary or minor importance. Not only is the emphasis so thrown that this is true of the audience, but all the persons of the play find her of supreme interest to them. In this play the unity of action and the concentration on one character and one

theme combine to give a crystaline clearness of impression.

Alfred Sutro maintains always a unity of theme and nearly always a unity of action. In "The Walls of Jerico" the double situation of Two men of wealth, one married to a frivolous wife and the other in love with that wife's sister, is so closely knit as to constitute a real unit. The two phases of the same thing give emphasis. "The Price of Money" has likewise two actions to elucidate one theme. Lilian has paid the price of money, but Joe finds the price too high, and foregoes the money. One action is entirely dependent on the other There is in this way complete unity. "John Glade's Honor" has only one action. The only interest is in what John Glade's wife will do when he appears just as her love for another man has ripened, and in what John Glade will do when the situation becomes clear to him.

Until nineteen hundred the American drama had a strong tendency to a double or triple action, sometimes rather loosely connected, sometimes on the same general theme, and very often not. Since then The tendency toward unification of plot and theme is marked.

Bronson Howard's "Shenandoah", produced in 1888, has a quintuple plot. Each plot is a love story in which the lovers are divided by the Civil War, but there is no predominant theme. General Haverhill is alienated from his wife through a mistaken jealousy, Kerchival West and Gertrude Ellingham are much in love but Gertrude is so strongly partisan that she will not confess her love for a northern suitor, Madeline West and Rob ert Ellingham are separated

cruelly enough by the war, but without party animosity; and the dashing Jenny Buckthorn finally brings the bashful Heartsease to the point of confessing his love for her after he escapes from a southern prison. The saddest phase of the story is that of Col. Haverhill's son Frank whose clandestine marriage and pathetic death bring about both the entanglement and the solution of the Colonel's part of the plot. The Complicated and novel-like story is far from a unit, but is much unified by the close entanglement of the various phases of the story. In his "Kate, A Comedy" (1906), there is a very predominant theme, which both actions are built to illustrate, that marriage is sacred through love, and only through love.

Clyde Fitch keeps pretty consistently to one action throughout. The minor action of "Barbara Freitchie", the love story between Barbara's brother Arthur and the pretty little neighbor, Sue Royce, merely serves as an aid to the main action, and to emphasise the tragedy and pathos of Civil War. "Her Great Match" has no real minor action, the machinations of Mrs. Sheldon being necessary to the main action. In "The Truth" there is a very amusing minor plot of Mrs. Crespigny and Roland, which serves to explain Becky's inherited tendencies and to supply a motive to Mrs. Crespigny for the revelations of Becky's deception which she makes to Warder. It is so wrought into the main plot as not to break the unity.

The plays of Augustus Thomas have, as a general rule two fairly distinct plots, interacting upon each other. He keeps an effect of unity by centering all the actich about one dominant character, and by

producing a strong flavor of "atmosphere". "Alabama", for instance, is redolent of the south, and all the various love complications grow out of the deep southern prejudices of the old planter, Col. Preston. There is, otherwise a loose connection between the two main stories, the love of Carey Preston for Mr. Armstrong, and that of her father for Mrs. Page.

"Arizona" is so western that one can almost smell the dust and the sage brush. The plot has several phases, the main interest being the readjustment of Estelle and her husband to each other, but the love story of her young sister and the fortunes of the unhappy Lena are so involved with her story through the double dealing of her would-be lover, Capt. Hodgman, and her staunch friend, Lieut. Denton, that while it is a triple plot, it yet has undoubted unity. "The Witching Hour", likewise, has three threads to the plot but they all center in the main theme, mental telepathy, and are all dominated by the mastering personality of Jack Brookfield. In "As A Man Thinks" the two main stories, that of Elinor Clayton's wrecked marriage and of Vedah Seelig's love, are united by their connection with De Lota, and both are brooded over by the fostering spirit of the good Dr. Seelig. This can certainly be considered the unity of action, when all parts of the plot are interrelated and interdependent.

Plays of a didactic nature attain unity through their theme. Very often to define sharply his concept the dramatist centers his action about some pathetic or tragic figure, the more striking the figure stands out the more forcibly is the lesson brought to the audience. This makes a simple unitied action desirable.

"The Nigger" by Edward Sheldon is a play whose theme gives it unity. Here we have the race problem. Every moment of the play brings to bear on the question of what has been and what is the white man's responsibility. The antecedent circumstance goes back three generations to the quadroon grandmother of the hero. The first crisis of the play concerns the lynching of a Negro. The rioting of Negroes brings the hero, the governor of some southern state, to the decision that he must let a Prohibition Bill pass. This causes his cousin, who is in the liquor business and knows the secret of the governor's birth, to reveal it to him and to threaten to make it public. The conclusion is that the governor dedicates his life to the betterment of the Negro.

A delicately suggestive play, with a distinct moral significance, though scarcely a didactic play, is Percy Mac Kaye's "The Scarecrow". The fantastic, illusory, symbolic hero centers all the interest upon himself. Goody Rickby is making his ribs when the curtain rises, from that time on he is constantly in the minds of all the persons of the play until, at the end, he has grown beyond his origin of husks and "bewitched pumpkin", and dies, ennobled by love, a man.

There is rarely any lack of unity in any modern play, though the conventional unities are by no means regarded as necessary. It very often happens that a play which violates one of the classic unities observes the others, and is a perfect unit in organization. "Milestones" with its very long time, extending over the lives of three generation, is still a unit. The action is all played in the same room, the characters are all in the same family, and in each generation they all

struggle with the same problem.

Many comedies observe the unities of place and action, but extend over several days of time. "Fanny and the Servant Problem" by Jerome K. Jerome, (1908) gains its unity through the predominating personality of Fanny and her struggle with her pious uncle, the butler. There are no other threads to the plot, no minor complications, and the duration of several days does not make it seem less a unit.

The sparkling comedy "Her Husband's Wife" by A. E. Thomas (1910), with its six persons and one setting is not less a unit because of the days necessary for the completion of the simple intrigue. The follies of a hypochondriac are the whole theme, and the play presents itself as a perfect unit to the mind.

"Billeted" by F. Tennyson Jesse and H. M. Harwood (1917) has slightly less unity because of the minor interest in Penelope's love story, but this is so closely woven with that of the heroine as to be indespensible. It has the unity of place, and a constant centering of interest on one personality, and has an added touch of artistry in the way in which the sentimental clergyman who is used as an expository character returns to add zest to the finale which unifies it further.

The degree of unity attained in "Anna Christie" by Eugene O'Neill is somewhat typical. The play is written in four acts, the last three of which are in the same setting. It extends over a period of nineteen days and introduces thirteen persons. Of the persons introduced there is no vital interest in any but Anna, her father and Mat Burke, and of

these three Anna is supremely important. Only these three persons appear in the last three acts except for a very brief scene in which Johnson, the deck-hand, and Chris bring in the ship-wecked sailors. Anna leavestthe stage once after her entrance. The action is intensely unified. The change of setting breaks the unity of place only in a technical sense, the marine atmosphere is kept. The true unity lies in the study of Anna's problem and her emotional reactions.

The almost universal simplification of plot is attended by a quieter action. There is something approaching the static in the recent drama. The concentration, already noted, on theme or character requires that the dominant personality be kept before us, hence we are likely to have scenes less broken by entrances and exits. The fewer characters also consequent on this tendency prevent the breaking of scenes. The simplicity of the intrigue lessens the rapidly changing personnel of the stage. The old comedy of rushing action is gone, justaas the old tragedy of violence is gone .

Many plays of today are deeply emotional, full of the pathos of life: few are entirely tragic, and those which could be considered tragedies are ordinarily subjective in nature. The emotional appeal is, no doubt, deeper than in the objective drama, but the action is quieter.

"The Tragedy of Nan" is not a tragedy because Nan, in a fury of nerves drives a Knife into the heart of Dick Gurvil. The tragedy is the loss of her last girlish dream. The darkness of it comes upon her in a scene of gaiety , when Dick' engagement to Jenny is announce by Mrs. Pargetter. "Iwish — I wish the grass was over my 'ed", is all she says It is a simple speech, but more touching than any long and declam-

atory expression of grief could be.

When a play deals almost entirely with thoughts and emotions the action is necessarily quiet. The theme of a play is very often a man's or a womans mood or state of mind, and the interest in externals is only such as to bring out his or her impressions. Such is the case in Elizabeth Baker's "Chains". Charley Wilson's yearning to break the invisible chains that bind him to his hated desk is the whole theme. The play never rises to any great emotional pitch, the nearest to that being that in the Masseys' sitting room when Lily is a bit hysterical over Charley's wanting to go away. There are no striking events, no great moments, no thrills; it simply follows the even, uneventful life of a few simple, middle class people through a crisis which is entirely mental and without any fruition.

Githa Sowerby's "Rutherford and Son" is full of tragic atmosphere. It is the tragedy of blighted youth, of unfulfilled possibilities. Throughout there is a quietness of action due to repressed emotion. The opening scene shows that the sullen Janet is sore-hearted, and that Mary does not feel herself welcome or at home. In their quiet answers to the faultfinding Ann they reveal what they are experiencing. Mary says, "If I am a stranger, it's you that makes me so", and Janet, "I can't sit and sew all day". From these words we feel the hopelessness of their lot. When John enters he, too, is seen to be upset, "My nerves are all on edge, he says. After his disheartening interview with Rutherford the whole force of the situation is spoken. "Do you suppose I'm going to sit down under his bullying?" he says, and she replies, "You've done it all your life".

Rutherford, in his scene with Martin, shows how his life is bound up in the works, and how the danger of failure hurts him. Janet with her starved yearnings to be "Down in the village"--in amongst it--in a cottage--happy mebbee", has her moment of hope, but when she sees that Martin's love of his master is greater than his love of her, she goes speechless out on the moors, and Mary and John, absorbed in their own problem, let her go. Finally the old man is left. Mary tells him, "John's gone--and Richard--and Janet. They won't come back. You're all alone now, and getting old"--So the play closes in quiet pathos. Every life is in wreckage, but it was all inward agony. There is no violence of any kind, only an occasional outburst of bitterness, or expression of pain or regret.

The suffering of Herdisa in "The Winter Feast" is an example of the restrained action of the modern play. From the moment that she bears the thud of Olaf's fall in the adjacent room, and realizes that he has killed himself to escape the fulfillment of his oath to her, hopelessness begins to close in upon her. "Woe, woe, woe, for hate and bitterness, and the cruel hunger for men's red blood", she cries in remorse. When she discovers that Valbrand lives, and that she has been the cause of Olaf's death without reason, she is stunned. The stage direction is , "From this point to the end she speaks with deadly quietness--no emotion-- and with gradual diminuendo". She learns that Olaf was Bjorn's son, she takes Bjorn's ring in listless hands, and when she hears the cry of Sevanhild

from the bower where lies Olaf's dead body she says "It is enough." She speaks no more, but sinks into the chair, "a picture of deep woe". When Thorkel speaks to her at the end of the play he finds that she has died. The curtain falls as he speaks her name, "Herdisa". The scenes of violence are all off-stage, the duel between Valbrand and Bjorn, the slaughter of the sons of Ufeig and the suicide of Olaf. Only this quiet death is on the stage.

The prevalent tendency toward concentration in the drama finds its fullest expression in the one act play. The career of "Wurzel-Flummery" by A. A. Milne is typical of what is befalling the drama. This was written as a three-act play, but only accepted for the stage after it was reduced to two acts. Shortly after its production in 1917 it was rewritten in one act, condensed to its prime essentials. What this little play has undergone, drama seems to be undergoing.

With a few rather unusual exceptions the one act play is an absolute unit in every respect--time, place, action and theme.

Very often the time of the one act play is coincident with the time of production, though sometimes the dramatic time is considerably longer. A striking example of the swift passing of time is seen in Jeannette Marks "Welsh Honeymoon", where the supposed time is two hours, very carefully noted on the clock by the persons in the play, the whole action taking about one half hour to produce.

All true one act plays are naturally in one setting but some plays usually designated as one-act plays require a change of scene. John Galsworthy's "The Little Man" is a notable example. Here there are three

distinct localities, a station restaurant, a compartment on a railway train, and the platform of another station. It is really a very brief three act play. Another of the same sort is John Masefields' "The Campden Wonder". Here there are three scenes in two settings, and several days elapse during the action.

There are ordinarily very few characters in the one-act play. One of the first modern one-act plays is a melodrama, "Sweet Will" by Henry Arthur Jones, produced in 1887. It unconsciously established a standard with its five characters. Many plays have fewer, some more but the majority have four or five.

Since the one-act play deals with a small unit of time it must deal with a single crisis. The crisis may be of any sort, comic, tragic, social, political or psychic. Many of the more recent ones deal with a purely spiritual crisis, and are often strongly symbolic in flavor.

The one-act play becomes an implement of satire in the hands of Bernard Shaw, who dramatizes the merest incidents, not for the sake of the incident, but for the sake of the keen shaft he can neatly place in the heart of some popular fancy. In "Augustus Does his Bit" he has his fling at the untrained, inept war worker, and in "Anajanska, the Bolshevik Empress" he holds revolutions up to ridicule. Both are perfect units in concentration of attention on one central personality.

His "Overrulled" with its four characters and brisk action is an excellent example of unity. The four persons are two married pairs who try

to break the marital monontony by falling temporarily in love with each other's partners. It falls into three divisions, first the scene between Mrs. Juno and Gregory Lunn, then the scene between Mr. Juno and Mrs. Lunn, and finally all four working out an adjustment. Time, place, action and theme are all units.

Lady Gregory's comedies are all very brief. They have few characters, and deal with a very sharply defined episode. "Spreading the News" deals only with the incident of Bartly Fallon's following Jack Smith off the stage with his forgotten pitchfork, and what is said about it. "The Rising of the Moon" has for subject only a policeman's connivance at the escape of a criminal, "Hyacinth Halvey" only a youth's ineffectual efforts to get rid of his good name.

In her "Coats" there are only three persons, and one of those, a blundering waiter, exists merely create the situation. The action concerns a trifling incident of exchanged coats with no complications from outside. In "Damers Gold" (two-acts) the gold of the miser is the incentive force, and every line of the play in some way pertains to it.

Alfred Sutro's one-act plays are very brief and vivid they have often only two or three characters, though "The Bracelet" has eight. Antecedent circumstance is so cleverly introduced that, in "The Man in the Stalls" for instance there is all the substance of a three act play. This play is, in fact, just the crucial scene of a long play, but it is perfectly clear and satisfying.

The one-act plays of Percy Mac Kaye are brief bits of symbolism,

full of deeply poetic suggestiveness. "Sam Average" deals with a crisis of decision in which Andrew decides not to desert the American Army. "Gettysburg" dramatiges a moment of patriotic fevor which inspires a semi-invalid Civil War veteran to get up and march with "the boys" at a reunion.

The one-act tragedy must also deal with a point in time.

The greatest of one-act tragedies, John Millington Synge's "Riders to the Sea", is built on the drowning of Bartley, old Maurya's last son. Nothing is introduced into the dialogue that does not deal with drowning and the power of the sea, the relentlessness of which is steadily enforced on the mind. The action is restrained and quiet, the death takes place off-stage. The effect of ever-deepening sorrow is maintained to the end.

The growing popularity of the one-act play, along with the constantly increasing unity of the longer drama, seems to indicate something like a return to the severe regularity of the ancient drama.

The unity of the modern drama is the effect of the aims of the dramatist, not the outcome of any formulated technique. The dramatist has desired to present some great crisis of life in its fullest intensity, and the time unity has been the natural result. He has desired to concentrate interest on personality, and a simple plot with the unity of place has grown out of this desire. His aim has been to present a study of spiritual states, and his action has become unified, simple, majestically quiet.

So long as the unities serve as a vehicle for the dramatist's expression they will endure, but a sense of freedom has come into dramatic composition which makes it impossible to state any technical law. The tendency seems to be increasingly in favor of highly unified composition, especially in respect to plot and theme. The spiral curve appears to be bringing us back to the Greek form, but the spirit of the modern drama is not the austere spirit of the ancient art. It has a warmth and sympathy lacking in the drama of two thousand years ago. This new spirit is what makes form uncertain, it is the spirit of living, growing things, with which crystalized form is impossible.

IV.

The Setting.

The Coasts of Bohemia are effectively blockaded. No modern dramatist may dare to approach them. Whatever dealings he would have with Bohemia must be by a land route, and he must make no errors in the history, manners, customs or fashions of that state!

Stage settings must be true to conditions, even if symbolically or fantastically treated. They must create an illusion of reality and be geographically and historically correct.

When the stage-setting was left to the imagination, and might be changed every ten minutes if the author so willed, on a comparatively bare stage and with a uniform light, audiences needed some description to aid them in visualization. They must then be told that it was "the witching hour of night" or that there was "fog and misty air". The modern stage manager will create the fog and the lines of the play need not mention it.

The setting has become an important part of the playwright's conception. It must be a fitting background of the theme, it must become an adjunct to the presentation of character. It may be used to create atmosphere, or to establish a mood; it may be made to suggest much in the past of the persons, their tastes, education, social inheritance and their limitations or aspirations.

At the rise of the curtain, even if the stage be empty of persons,

the exposition begins. We can discern the period of the play, the social status of the characters, their wealth or poverty, their occupations, amusements, and, if there be anything disordered, or especially arranged, their immediate condition.

There are fewer scenes than in the past, but each is worked out with such attention to detail that a great part of the story is told pictorially. The eye interprets as well as the ear.

The quaint sitting room of Miss Susan and Miss Phoebe Throssel with its old time furniture and the little chintz ruffles on the legs of the sofa establishes the period of "Quality Street" at the first glance and tells us of the dainty maidenhood that dwells there, with what ideas of order and gentility.

The ultra-modernity of Pearl's drawing room, in W. S. Maugham's "Our Betters", with its decorations influenced by Baskt and the Russian ballet, is no less a point of historical accuracy. The real value of course, of presenting this outré room, is to make the proper background for the heroine, a product of a very outré phase of social development.

As the theme of plays from the Elizabethan days down to the early part of the nineteenth century usually was concerned with the lives of the aristocratic, the scenes were supposed to be in sumptuous homes, and there being little attempt at realism, there was little variety in their plan. Since the drama of today concerns itself with every possible social status, in every possible corner of the world, and since the critical spirit of the age has imposed upon it fidelity to fact, we

have an infinite variety.

Social status is always adequately expressed by the setting. Some times the author takes very little responsibility in this matter, leaving all the details to the taste and judgment of his manager, but very often he writes out careful and detailed descriptions of the setting and so fits the action to these descriptions that they become inevitable.

Barrie is always quite specific as to the exact type of his interiors, and he makes them expressive of his persons not only as to their social status, but as to their slightest idiosyncracy. The drawing-room of Lord Loam in which is played the first and last act of "The Admirable Crichton" is a delightful example. "There are so many cushions in it that you wonder why, if you are an outsider, and don't know that it needs six cushions to make one fair head comfy. The ~~cushions~~ couches themselves are cushions as large as beds, and there is an art of sinking into them, and of waiting to be helped out of them. There are several famous paintings on the walls, of which you may say "jolly thing that", without losing caste as knowing too much; and in cases there are glorious minatures, but the daughters of the house cannot tell you ofwhom;---There are a thousand or so of roses in basins, several library novels, and a row of weekly illustrated newspapes lying against each other like fallen soldiers." This is the perfect setting for these aristocratic, elegant, indolent people. No less perfect is the sitting-room of the Wylie family in "What Every Woman Knows". "There is one fine chair, but, heavens, not for sitting on; just to give the room a social standing in an emer-

gency.-----There is a large and shiny chair which can be turned into a bed if you look the other way for a moment.-----The other chairs are horsehair, than which nothing is more comfortable if there be a good slit down the seat. The seats are heavily dented, because all the Wylie family sit down with a dump.-----There is a book-case of pitch-pine, which contains six hundred books, with glass doors to prevent your getting at them". This is precisely the home for the owners of the local granite quarry.

The simple home of the Welsh collier is described in the stage directions of J. O. Francis's "Change". The paper is bold in design, but faded, on the mantel piece are candle sticks, flat-irons and tea-canester, at the back an old dresser hung with jugs and set with plates, on the lowest shelf are well-worn books. There are five ordinary kitchen chairs a high-backed wooden arm chair and an old-fashioned round table, covered with a red cloth. This gives the effect of a room long lived in by simple people.

Such rooms as the sitting room of the Wylie family express a collective personality, the product of several personalities but the dramatists give us also expressions of individual characteristics. Such settings exist in plays that center in studies of individuals.

Amy's sitting room in Barrie's "Alice-Sit-by-the Fire" was created by seventeen year old Amy, and must look like her. The flower pot has a skirt, the lamp shades have ribbons on them, the table cover and window curtains are pink, the book shelves an white, and a little insecure, the walls are adorned with Amy's own sketches. If the play were to be

acted in a different sort of setting it would lose half its piquancy, for the room tells us much about the innocent, unformed, romantic little idealist who made it.

Augustus Thomas, who is a practical stage manager as well as author, expresses the personality of Jack Brookfield in the set used for the first and third acts of "The Witching Hour." Every thing in the room is handsome and luxurious. There are a number of fine paintings on the walls, and fine bronzes on the book shelves, the furniture "is simple, massive, and Colonial in type". It is the abode of a man of means and taste, with only the small card table to indicate the gambling proclivities of the owner.

In the same play the setting for the library, living room of Justice Prentice is equally appropriate. The book-cases reach to the ceiling and are filled with volumes in sheepskin binding. There is a buffet fitted with glasses and decanters and above the buffet is a beautiful canvas, by Russeau. The art-lover, the lawyer, the bon vivant, Justice Prentice has his proper background.

A very unusual, but thoroughly modern setting is that of Alfred Kremborg's "Monday", described in the authors words: "One of those box-like landings of a New York Tenement. There are three apartment doors-one in the left wall, two in the rear-and a dumb waiter-door in the right.---A banister connects the stairway to and from the floor above." This setting, like the market-place of Moliere, gives opportunity for the meeting of many people whose lives touch only at the circumference.

Palace and hovel, desert and ice-field, wherever man has lived, or in whatever realm of dream man has imagined himself to be, the dramatist has represented him. Not only does modern drama treat of diverse localities, but each individual dramatist has a wide range of backgrounds.

Lord Dunsany sets his "The Laughter of the Gods" in a gorgeous oriental palace, his "A Night at an Inn" at a lonely and shabby inn. The scene of "The Glittering Gate" is in the dim land of the imagination. The author describes it: "The Lonely Place is strewn with large black rocks and uncorked beer-bottles, the latter in great profusion. At back is a wall of granite built of great slabs, and in it is the Gate of Heaven. The door is of gold.

"Below the Lonely Place is an abyss hung with stars."

The unearthly scene is also attempted by Alice Gersteuberg in her dramatic monologue, "Beyond". She describes it thus: "The Scene suggests limitless space and mist, and is played behind a curtain of gauze. The floor rises from right to left as if misty clouds had made irregular stepping stones to heights off left."

Eugene O'Neill takes his audience to sea in two of his one-act plays, "Ile", and "In the Zone". The setting "Ile" is a small square compartment about eight feet high, with a skylight in the center looking out on the poop deck. On the left (the stern of the ship) a long bench with rough cushions is built in against the wall. In front of the bench a table. Over the bench, several curtained port-holes. "In the rear left,

a door leading to the captain's sleeping quarters. To the right of the door a small organ, looking as if it were brand new, is placed against the wall. "On the right, to the rear, a marble topped side-board. On the side-board, a woman's sewing basket-----In the center of the room, a stove. From the middle of the ceiling a hanging lamp is suspended. The walls of the cabin are painted white".

The curtain rises on an empty stage, in a moment the steward comes in, there is a brief pantomine. During this time the audience can discover, even without the aid of the play bill that this is the cabin of a prosperous skipper who has brought his wife to sea.

The set of "In the Zone" is the seaman's forecastle, "an irregular shaped compartment, the sides of which almost meet at the far end to form a triangle. Sleeping bunks about six feet long, ranged three deep, with a space of two feet separating the upper from the lower, are built against the sides. On the right, above the bunks, rough wooden benches. Over the bunks on the left, a lamp in a bracket. In the left foreground, a doorway. On the floor near it, a pail with a tin dipper."

When the curtain rises the men are sleeping, but the mind is prepared by the setting for some rough and vigorous action when they awake.

Synge does not write a detailed discription of his settings, but they are all very poor and simple, the sort of interior frequent among the Irish peasantry. The Setting for "The Playboy of the Western World" is sketched in rather completely, "Country public-house or shebeen, very rough and untidy. There is a sort of counter on the right with shelves, holding many bottles and jugs, just seen above it. Empty barrels stand

near the counter. At back, a little to the left of the counter, there is a door into the open air, then, more to the left, there is a settle with shelves above it, with more jugs, and a table beneath a window. At the left there is a large open fire-place, with a turf fire, and a small door into an inner room".

Bernard Shaw has scenes almost every where, including Hell(1) and the Garden of Eden,(2), but one of his most original is in a dilapidated Moorish castle near the Atlas Mountains.(3)

Galsworthy in "Justice", has three scenes in a prison. Each is quite clearly indicated by the author in his stage directions. The first is the warden's office. "A plainly furnished room, with two large barred windows-----distempered walls, abook case with numerous official-looking books, a cupboard between the windows, a plan of the prison on the wall, a writing table covered with documents". The next is the corridor of the prison. The walls are colored with greenish distemper up to a stripe of deeper green about the height of a man's shoulder, and above this line are whitewashed. The floor is of blackened stones. Daylight is filtering through a heavily barred window at the end. The doors of four cells are visible. Each cell door has a little round peep-hole at the level of a man's eye, covered by a little round disc, which raised

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(1) Act III of "Man and Superman", not acted on account of the great length of the play.

(2) Back to Methuselah--Scene I.

(3) Captain Brassbound's Conversion.

upwards, affords a view of the cell. On the wall, close to each cell door, hangs a little square board with the prisoner's name, number and recor. The third scene is the interior of one of these cells; "a white-washed space thirteen feet broad by seven deep, and nine feet high, with a rounded ceiling. The floor is of shiny blackened bricks. The barred window of opaque glass, with a ventilator, is high up in the middle of the end wall. In the middle of the opposite end wall is the narrow door. In a corner are the mattres and bedding rolled up-----Above them is a quarter-circular wooden shelf, on which is a Bible and several little devotional books, piled in a symmetrical pyramid-----In another corner is the wooden frame of a bed, standing on end. There is dark ventilator over the door. and another under the window."

These minutiae of detail create the prison atmosphere, and aid much in giving the audience the impression that Falder is securely and hopelessly locked away from life.

The settings used by Pinero, and other men of his generation are apt to be of the conventional, drawing-room type, but as early as 1899, in "The Gay Lord Quex" we have a scene in a manicurist establishment minutely worked out. Since 1900 the drawing-room is less and less in evidence.

The fact that every sort of person in every sort of place is now proper dramatic material explains this wide variety. But the setting does not alone aid in telling the audience what sort of person, in what sort of place. It has a function for more subtle, in which author and stage manager combine to produce on the audience a mental state comparable to that in which the actors are supposed to be.

The golden dream scene of "A Kiss for Cinderella" has been made even more like a wonderful dream by a vague blue background, not provided for by Sir James in his stage discription. Producers of "A Night at an Inn" add to its creepy horror by the semi-darkness of approaching storm and rumbles of thunder with flashes of lightening, not even suggested by the text of Lord Dunsany. "The Well Remembered Voice" is produced in the melancholy semi-darkness of a dying fire.

A slight change in the appearance of a set from one scene to the next is often made to denote the mental state of the characters. Regan's unrest after his defeat by the Archbishop in Sheldon's "The Boss" is shown by the condition of his library. "The room is in slight disorder, the desk is covered with newspapers and clippings. Newspapers with glaring headlines are tumbled about on the floor. Chairs have been moved from their regular positions". These small details add tremendously to the feeling of nervous strain produced by this entire act. Things are felt to be in abnormal condition from the first glimpse of the stage, and there is a steady tightening of the strain to the end of the act.

The atmosphere of the piece is generally established by the initial set. W. S. Maugham does this very well in "Jack Straw". The scene is: "The lounge of the winter garden of the Grand Babylon Hotel. There are palms and flowers in profusion, and numbers of little tables, surrounded each by two or three chairs." It is his purpose to create a farcial situation by mingling an aristocratic group with a group of the newly rich, no better back ground could be invented

than that of a luxurious hotel where such people find a common meeting place. The luxurious tone of the Grand Babylon, moreover, establishes the tone of the play, a piece in which luxury is the dominant factor in the lives of the persons.

The atmosphere of misery and poverty is established by the setting of George Calderon's one-act play, "The Little Stone House". Its scene is the sitting-room of a wretched boarding house in a Russian village. "It is night; the light of an oil lamp in the street dimly shows snow-covered houses and falling snow. The room is plainly furnished; a bed, a curtain on a cord, some books, eikons on a shelf in a corner with a wick in a red glass bowl burning before them, paper flowers, and Easter eggs on strings. A photograph of a man of twenty hangs by the eikons." The snow, the poverty, the apparent piety suggested by the eikons and the light burning before them create an atmosphere without which the play would lose its strong effect.

The effect of utter misery in Frances Pemberton Spencer's "Dregs" is more than half accomplished by the setting. It is a room "combining the kitchen, dining-room, parlor and bed-room all in one. Up stage to the right, an unvarnished wooden table with an oilcloth covering. Above this some shelve hold some battered-looking dishes, one tin and one china cup. --- Up stage to the left a dilapidated folding bed, down stage left an old-fashioned stove built into the wall with shelf above. A kitchen chair is facing it. A depressing remnant of upholstery and satin , falsely posing as an 'easy chair' , holds the center of the stage. To the right of this a musty looking pillow and an untidy scattering of women's clothes." This is worth ten pages of ordinary exposition. One glance at the stage tells a number of things. The

setting suggest lives of misery and a process of gradual degradation, it shows that it is not merely a dwelling place of poverty, but of a poverty that lacks in imitiative, industry and self-respect.

Because interiors are more suggestive of personality, and the social history of the characters, a preponderating number of the sets of modern drama are interiors. A further reason, no doubt, is that since the greater part of our lives is lived within walls, a greater verisimilitude to life is attained.

Wherever the setting is an exterior there is an excellent technical reason for it. A play in which there is a large element of pageantry requires an exterior setting. Percy Mac Kaye's "Jeanne D'Arc", in which great crouds of persons figure, representing diverse classes, is played almost entirely in exterior scenes. The first act is at "The Ladies' Tree" near Domremy. The young people are at their holiday sports, and the author is thus able to establish a concept of the village life and the village people. The scene of Act III is a meadow before the walls of Orleans, the only possible scene where the action is entirely that of men-at-arms besieging a city. Scene I of Act IV is near the tent of Jeanne before the walls of Troyes, which allows a freer action and the presentation of more characters than would be reasonable within the tent. The presence of the tent also permits the scene between Jeanne and Catherine to be played near at hand, yet off stage, which D'Alencon and La Hire speak a dialog which explains the situation. The second scene of the same Act is a street in Rheims, and thus introduces a triumphant procession showing the enthusiasm of the people over the victor-

ious Jeanne.

The second act of William Vaughn Moody's "The Great Divide" is an exterior which serves two purposes. It adds greatly to the western atmosphere and at the same time gives a plausible meeting place for Ruth and her former friends.

One-act plays of a fantastic or masque-like character are often set in exterior scenes. Ernest Dowson's "Pierrot of the Minute" needs its moonlit-garden, for no where else could it possibly exist. Mary Carolyn Davies gives her allegory "The Slave With Two Faces" an exterior. It is a wood through which runs a path bordered with wild rose bushes, which affords a beautiful background for lovely girlish figures, and is also a reasonable meeting place for the various figures. The formal garden back ground, with its fountain, urns and low shrubbery, of "The Wonder Hat", that fantastic harlequinade by Ben Hecht and Kenneth Sawyer Goodman, is likewise necessary to give a common meeting-place of unrelated groups, but equally important is its beauty as a background for the historic figures of Harlequin, Pierrot, Punchinello, Columbine and Margot.

In planning an interior setting the playwright becomes an architect, and lays out the plan of the whole house along with the garden, the stree or whatever exterior environment it may have. He must do this in order to account satisfactorily for his entrances and exits, and the whereabouts of persons when not on the stage.

The careful architectural arrangement is well illustrated by Henry Arthur Jones' "Mrs. Dane's Defence". "At back are doors opening into a conservatory which is lighted up. On the right side are French windows opening upon a lawn. On the left side up stage is a door opening off

into the large drawing room". During the act all the entrances, except one near the end, are made from the drawing-room door, from which the sound of music and conversation indicates a social function in progress. The coming and going is made to seem very natural on this account. Mrs. Dane and Lionel make one exit into the conservatory, which gives Mrs. Dane opportunity to overhear that a malicious report is being circulated about her, just as she is about to make her reëntrance from the conservatory. In the second act the same set is used. The guests enter, when coming on the stage for the first time, from the drawing room side. Lady Eastney makes her entrance through the window on the lawn, and when the guests make exits in order to clear the stage for important duologues, they go out by the window onto the lawn, and return that way. The final exits are made on the drawing room side. This gives a free and natural effect to the comings and goings on the stage.

The stage is sometimes divided into two parts, showing action in two interiors at the same time, or in an interior and an exterior. Such is the scene of "The Queen's Enemies" by Lord Dunsany, a stair case on one side of the stage descending to a door, on the other side the underground temple into which the door opens. All the persons descend the stairs and enter the door, and the Queen leaves by the little door and stands praying to the Nile on the stair case while the green waves submerge her enemies. The seventh scene of "The Hairy Ape" shows the interior of a room on the ground floor and a narrow moonlit street without. We see Yank come down the street, gain his admittance, and be finally forcibly ejected into the street where he speaks a bitter soliloquy,

and is finally made to "move along" by a policeman.

This arrangement gives a very realistic effect and has the appearance of linking the action to life without. It also accounts for entrances an exits in a satisfactory way, but lacks in unity.

A room opening into another is used effectively in Bernard Shaw's "Great Catherine". The scene is a triangular recess communicating by a heavily curtained arch with the huge ballroom of the palace". This arrangement serves many purposes. It gives the effect of a mass scene and a brilliant social affair without the necessity of arranging a mass scene, it accounts easily for all exits and entrances, being a place where all the persons concerned would be apt to be, and it affords a plausible place for a private interview with the Empress.

The interior set arranged to give contact with the outside world, or to suggest life beyond the narrow confines of the home is not uncommon. The last act of "You Never Can Tell" is set in the drawing room of a hotel, opening on a terrace, where a masked ball is taking place. The scene is a gay one, with strings of Chinese lanterns in the trees and dance music by the band.

An interior is often linked to the outside world by a street visible from a window, the action in the street in some way affecting the action within. The stage direction in the discription of the set for Act I of Galsworthy's "The Pigeon" describes the external part thus: "Through a huge uncurtained window close to the street door the snowy lamplit street can be seen, and beyond it the river and a night of stars". It

is necessary for the audience to actually see this street for the full force of what follows to strike him. When Wellwyn is alone there comes an insistant though faint knocking at the street door, when he opens it he sees "a young girl in dark clothes, huddled into a shawl to which the snow is clinging. She has on her arm a basket covered with a bit of sacking". The street background adds much to the pathos of her figure and makes the audience more sympathetic with Wellwyn's charity. The next time Wellwyn opens the door a figure moves from the lamp-post to the door way; shortly after there is a tapping on glass and a face is pressed against the window pane, so the life without continues to come into Wellwyn's studio.

The little taylor shop of "The Baby Carriage" by Bosworth Crocker is two steps down from the side walk, and throughout the baby carriage which is the motif of all the comedy and pathos of the piece is visible through the window.

In "The Necessary Evil" by Charles Rann Kennedy the street is visible through the window, and a dialog between the lamp lighter and "The Woman", and the song of the lamp-lighter as he passes down the street are heard. Because the woman is both seen and heard in the street before she makes her appearance her personality seems to have a growing effect upon the persons concerned.

A setting that harks back to the days of Moliere, the street scene with action going on both inside and outside the houses, is still popular. "Pomander Walk" by Louis Napoleon Parker takes place entirely in a small park in front of a quaint row of old houses. The first and last

acts of "Barbara Frietchie" are laid in such a scene. People speak from windows and balconies, sit on porches and steps, and walk and dance in the streets. "The Piper" by Josephine Preston Peabody Marks has a very elaborate setting of this kind. "The Market-place of Hamlein. Right, the Minister, with an open shrine(right center) containing a large sculptured figure of Christ. Right, further front, the house of Kurt, and other narrow house fronts. Left, the Rathans, and (down) the home of Jacobus. Front, to left and right are corner-houses with projecting stories and casement windows. At center rear, a narrow street leads away between houses whose gables all but meet overhead." Every detail of this setting is quite essential to the action. Persons enter and leave the houses and the church, pray at the shrine and walk down the street. In no other setting could all the men, women and children of Hamlein be involved.

Much of the decorative splendor of present-day stage scenes is due to the artistry of stage managers, but very often the playwright plans his color effects with a definite dramatic purpose. In most cases where the color and decorative effects are planned by the author it is to express symbolically or by suggestion some underlying thought in the play.

Three acts of John Galsworthy's "The Mob" are played in a room "apparelled in wall paper, carpet, and curtains of deep vivid blue". This is explained when Katherine says to More, "Do you remember that day on our honeymoon, going up Ben Lawyrs? You were lying on your

face in the heather; you said it was like kissing a loved woman. There was a lark singing--you said that was the voice of one's worship. The hills were very blue; that's why we had blue here, because it was the best dress of our country. You do love her." The man has expressed a poetic, patriotic sentiment even in the decoration of his home, the vivid blue is a constant reminder of his fervor.

In "The Gazing Globe" Eugene Pilot has used color most effectively. One looks through a room that is a study in cream color and dull blue, into a garden where there is much purple pink bloom and a gazing-globe that glows like gold. The costumes of the two women, dull purple, grey and green, blend into this, and the whole makes a back-ground which makes the flame-colored figure of Nijo with his flashing jewels strike with double force upon the eye and the imagination. Nijo is a symbolic figure, he is the glory of Fame, and to the simple people of his island home he is as dazzling as his apparell. The delusion of splendor is made more poignant by the strongly accentuated visual concept.

Yeats plans his color effects very carefully. For "The Countess Cathleen" he has the following description: "A room with a lighted fire, and a door into the open air, through which one sees, perhaps, the trees of a wood, and these trees should be painted in flat color upon a gold or diapered sky. The walls are of one color. The scene should have the effect of a missal painting." The missal painting background is precisely the right one for these poetic figures, it is colorful, unreal and suggestive. Another scene in the same play is "A wood with perhaps distant view of turreted house at one side, but all in flat color, with-

out light and shade, and against a diapered or gold background." The beauty of such a background recommends it strongly, but its fitness for legendary and unreal situation is its strongest recommendation.

Percy Mac Kaye has planned some very beautiful stage effects, especially in "Sinbad, the Sailor",. The masque-like and fantastic nature of this piece lends itself to a poetic and symbolic setting. It opens with a forest scene in the midst of a furious snow storm, presently some dancing forms surround a thorn bush then--"The snow has become rainbow colored, then disappears wholly, revealing the forest transformed into a radiant, oriental garden, blossoming with flowers, stately with terraces and carved pillars of arcades at the back. On the left, a main path leeds to the gigantic closed door of a castle. In the centre of this door glares a huge Knocker, grotesquely designed, in brass and precious stones, like a human face." The frozen, snow-laden trees remain a sort of frame at the sides of the scene. The song of the dancing figures explains the meaning of this change:

"All that takes breath
In the lap of change reposes,
Deep in the heart of death
Are Roses-roses."

At the end of the play the snow again falls, forming a filmy curtain that cuts off the view.

This marvelous spectacle is made possible by the clever manipulation of electric lights, as are several other illusions in the same play. In the second act when Beauty goes to sleep the light in the rose window

fades and the portrait of Florimond becomes illuminated. Florimond himself steps out of the frame and it becomes instantly dark. As Florimond approaches her couch the room becomes dark except for a light which glows on the frozen rose, when she awakes the stained glass window again glows with light. In the last act the portrait glows and grows dark as the hopes of Beast rise or sink, finally when Beauty declares that she loves Beast, there is a sudden blackness in the hall--"out of the blackness--a burst of shining butterflies light up the hall, revealing the Enchanted Court transformed." Through the play the many illusions of light, the coming and going of the sickle moon, the glowing and darking of the portrait, the window or the stately lady's sphere, add a magic and a meaning quite beyond any suggestion in the lines. The play becomes full of beautiful significance by what is suggested to the spiritual nature through the eye.

Light has become not only the means of the illusion of magic, but of the illusion of reality. David Belasco has become the leader in this branch of stage craft. Montrose J. Moses says of him in his introduction to "The Return of Peter Grimm": "Belasco paints (1) with an electric switch board, until the emotion of his play is unmistakably impressed upon the eye---He spent whole nights alone in the theatre auditorium with his electrician "feeling" for the "siesta" somnolence which carried his audience

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(1) Belasco's own words describe his method:
"I have often sat in an orchestra seat at rehearsal and painted a moonlight scene from my recollections of an actual one. I have directed the distribution of light and color on the canvas as a painter manipulates his colors, shading here, brightening there, till the effect was complete."

instantly into the Spanish heat of old California in "The Rose of the Rancho".

Time is most convincingly impressed upon the audience by changes of light. In the first act of "The Easiest Way", "It is late afternoon, and, as the scene progresses, the quick twilight of a canon, beautiful in its tints of purple and amber, becomes later pitch black, and the curtain goes down on an absolutely black stage." A scene like this is poetry in itself, therefore the descriptive splendors found in the lines of older plays are absent in the plays of today. The emotional effect of the scene becomes a background to the terse and concentrated dialogue, its influence is intangible, but deep.

The emotional effect of light is very effectively used in the fourth act of Bernard Shaw's "Caesar and Cleopatra." When the image of the god of the Nile is brought to Cleopatra there is an instant change in the light, it becomes "the magenta purple of the Egyptian sunset", this is startling to the persons of the play, and to the audience, and seems premonitory of the death-cry that is heard in a few minutes. This death-cry ~~that~~ is the cue for a deepening purple in the sky. When the angry shouting of those incensed by the death of Photinus rises, the feeling of terror is increased by another change in the sky. It "has become the most vivid purple, and soon begins to change to a glowing pale orange shewing (?) darklier and darklier". The scene ends in magnificent moonlight, and the last picture is of Ftatateeta lying dead in the semi-darkness on the

steps of the altar of Ra. Many of the lines in the play are trivial, and the tone of the dialogue is not always that of tragic dignity, but it is nevertheless in this scene full of mystery and horror and dignified with the grim majesty of tragedy, made effective by the appeal to the emotions through the eye made by the well timed changes in the gorgeous light effects.

When the Countess Cathleen (1) has sold her soul for her starving peasantry the twilight gradually darkens and the rumble of thunder is heard. During the death scene the wind roars and there are flashes of lightning, Aleel says, when Cathleen is seen to be dead and the thunder is crashing, "Angels and devils clash in the middle air." There is complete darkness, followed by a "visionary light," in which the armed hosts of heaven appear, having conquered the devil and taken the soul of Cathleen. The vision passes, and the peasants are seen kneeling in the very dim light. Here is the effect of pity and terror deepened by the dim light and the storm, and also the heavenly vision made effective by the contrast of light.

Light has become as important a part of the stage setting as the furniture or the painted backgrounds. The clear, heavenly blue of the sky is as important to the cheerful, irresponsible tone of St. John Hankins' "The Constant Lover," as is the semi-darkness to the tone of secrecy and conspiracy in Percy Mac Kaye's "Sam Average." The soft light of a spring day and the glowing tints of sunset are needed in Jeannette Marks' "Merry, Merry Cuckoo" to give truth to the scene, and

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(1) William Butler Yeats, "The Countess Cathleen," Act IV.

they have the additional value of being in tune with the tender sentiment of the play. The mysterious beauty of a moonlit night does much both for the poetic dream of Ernest Dowson's "The Pierrot of the Minute", and for haunting pathos and tragedy of Sada Cowans' "Sintram of Skagerrak".

The use of night and storm fits well with eyrie and magical effects. The night-supersition is so deeply imbedded in the mind that monsters and horror appear to belong to it. Happiness and mirth, on the other hand are invariably associated with sunshine. Whatever is sinister is staged in a night scene, whatever is joyous is staged in the bright light of full day. Where tragedy and suffering are presented in interior scenes, as they generally are, it is still in night scenes or in the dim light of the end of day.

There are two widely divergent methods of stage setting, one exact in realistic details, the other vague and suggestive, of the impressionistic school.

The method exploited by Reinhardt and advocated by Gordon Craig is characterized by elaborate simplicity. It suggests through fantastic perspectives and color schemes more symbolic than natural. It makes its appeal to the mind through tenebrous channels of imagination. The School of Belasco, on the other hand, appeals to the senses through a mass of realistic detail. He calls his method the "poetic adaptation of nature". Leon Bakst and his followers have attempted to combine both methods, and have created bizarre, gorgeous and startling re-

(1)
sults.

In general the playwright or manager is realistic or symbolic in his setting in accordance with the nature of the play, and the effect which he desires to produce. (2) As David Belasco said of his mounting of Eugene Walter's "The Easiest Way", "A Boarding-house room on the top floor cannot be treated in any other way than as a boarding house-room.----I do not say there is no suggestion in realism; it is unwise to clutter the stage with needless detail. But we cannot idealize a little sordid ice-box where a working girl keeps her miserable supper; we cannot symbolize a broken jug standing in a wash-basin of loud de-

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(1) The possibilities of the art of suggestion in stage-craft are far from exhausted, every avenue of aesthetic perception is made a means of appeal.

Elaborate experiments have been made by Sadakichi Hartman to add to the color and form of the setting such odors as would suggest to the mind emotions and experiences more acutely than any words. In the Forum for August 1913, after describing his experiments, he speaks of the possibilities of this art: "---And if in a play like "Madame Du Barry", at the moment when the unhappy mistress of Louis XV on the way to the guillotine, meets the lover of her youth and utters words to the effect that everything might have been different if she had kept her appointment on a certain morning years ago to gather violets in the woods with him, suddenly the odor of violet like a vague reminiscence, became perceptible in the audience, it would undoubtedly produce to the fullest extent that sensuous and emotional thrill---pleasing to the highest and lowest intelligences alike--which we know as an aesthetic pleasure."

(2) Montrose J. Moses, Representative Plays by American Authors 1856-1911 Page 84.

sign. These are the necessary evils of a boarding house,and I must be true to them." A play dealing with modern life and modern problems in a realistic way must keep the illusion of reality,(1) a play dealing with unreal, poetic or legendary figures may have a dim and suggestive setting, appropriate to the figures of its dream-like structure.

The setting of some very recent plays is realistic and symbolic at the same time. Bernard Shaw's "Heart-Break House" is an allegory. He says of it, "It is cultured, liesured Europe before the war." That is perhaps a little Shavian inaccuracy, in view of the air-raid in the last act. He seems to be symbolising the English ship of state drifting no where, and the first two acts are set in a room as much like the after part of a ship as possible, "the windows are ship-built, with heavy timbering, and run right across the room as continuously as the stability of the wall allows. A row of lockers under the windows provides an unupholstered window seat" et. Captain Shotover keeps up the sea atmosphere by his constant use of sea terms, but it is not until the last five minutes of the play that the dialog brings out the allegorical idea:

> Hector: And this ship that we are all in? This soul's prison we call England?
>
> Capt. Shotover: The captain is in his bunk, drinking bottled ditchwater; and the crew is gambling in the forecastle.

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(1) In the introduction to the works of Clyde Fitch edited by Montrose J. Moses the great care of Fitch in matter of the detail of his settings is described: "Even in such a simple comedy as "Lover's Lane", during rehearsals, he spent hours fastening apples and pinning blossoms in the orchard scene." In all of his descriptions of stage settings the same infinite attention to detail is seen, a characteristic of this type of dramatist.

she will strike, and sink and split."

The same sort of thing is seen in John Galsworthy's "The Foundations", first presented June, 1917. The first act is set in the wine cellar of Lord William Dromondy's town house. The motif word , "foundations" is used very early in the dialog, and very significantly. Little Anne is with James, the butler, while he selects the wine for dinner.

L. Anne: Oh!----James, are these really the foundations?

James: You might 'arf say so. There's a lot under a wop-pin' big house like this; you can't hardly get to the bottom of it.

L. Anne: Everything's built on something, isn't it? And what's that built on?

In the second act the Press puts into words the meaning of the play when he jots in his note-book concerning Mrs. Lemmy, the sweat-shop sempstress, "A momental figure, on whose labor is built the mighty edifice of our industrialism." This sticks in her son's mind, and at the close of the play he says, "Oah! An' jist one fing! Next time yer build an' ouse, don't forget--it's the foundytions as bears the wyte."

Both of these plays have, externally, a strong flavor of realism and actuality, but the subtle undercurrent of meaning gains much strength from the visual embodiment of the figurative expression of the main idea.

An interesting contrast to either the realistic or impressionistic stage setting is "The Yellow Jacket" by George G. Hazelton and Harry

Benrimo. This play makes no pretense at either. Its scenery is such as a child might construct to play out his fancies, and has much the same effect on an audience as thechild's rude constructions have on him. They seem at the time real, they seem full of poetry and charm, yet there is all the time an amused semi-conciousness that it is only make-believe.

The unchanged background for all the action is a room with two doors, an oval opening at the back where the musicians sit, and above it a square balcony. At the left are property boxes with some chairs, stools and tables stacked together. When the soul of Chee Moo ascends into Heaven the Property Man adjusts a ladder for her to climb into the gallery. When Woo Hoo Git must climb a mountain the Property Man and his as istants pile up tables and stools into a peak. When Git Hok Gar perishes in the snow the Property Man spreads a white sheet over him. A bamboo pole represents a willow tree, a table with a chair on it is a strong castle, the actors pretend to step over a perfectly imaginary threshold. The mere reading of the stage directions would give the opinion that it was simply an elaborate piece of foolery, but the dignity and beauty of the lines, the universality of the truth in its idea combine with the eternally childlike in the audience to make it both a forcible and impressive production Its success seems a negation of all the elaborate stage craft which the last forty years have produced, but it owes much to the illusion created by oriental costuming, and the exotic orange, green and gold of the room in which it is worked out. It seems foreign and fantastic

which helps in the acceptance of unreality as symbols of the real.

The impressionistic scene as smited to the symbolic or allegoric drama is well represented in Eugene Pilot's "Hunger", a one-act morality play in which the various characters hunger for various things, and the one who has been satisfied warns them away from the locked door of the banquet hall because only the hungry can be happy. The set for this piece is: "A great gray tower, so tall that you cannot see its top, is beside a gray road. A purple door, outlined with a latticed band of gold is in the center of the tower, and there are huge light-green rocks on either side. In the distance are several poplar trees and a rolling country." It is a beautiful, harmonious, unnatural picture in which the emphasis of color on the all-important door centers the eye naturally where the lines center the thoughts.

In Galsworthy's "The Little Dream" the scenes of the dream are vague and full of illusion, as the scenes of a dream should be. The changes of the dream are brought about by shifting lights and periods of darkness. "As the mountains brighten they are seen to have great faces. The face of The Wine Horn is the profile of a beardless youth. The face of The Cow Horn is that of a mountain shepherd, solemn and brown, with fierce black eyes, and a black beard. Between them. The Great Horn, whose hair is of snow, has a high, beardless visage, as of carved bronze, like a male sphinx, serene, without cruelty." When this first phase of the dream dissolves, a youth with the face of The Wine Horn is standing in the portico of an inn, thrumming a guitar, again the scene changes and "on a green alp, with all around, nothing but blue sky", there is "a brown faced Goat-herd blowing

on a pipe". The next change, "a faint glow stealing up, lights the snowy head of The Great Horn, and streams forth on Seelchen. On either side of that path of light, like shadows, The Cow Horn and the Wine Horn stand with cloaked Heads." The Cow Horn speaks,

"Thou traveller to the tideless sea
Where light and dark, and change and peace
Are one--Come, little soul, to Mystery."

These beautiful, vague stage effects are dreamlike and elusive, but they seem to impress the conciousness with even more than the lines imply.

Much of the burden has been lifted from the dialogue by the art and mechanics of modern stage-craft. The condensation and concision which is particularly characteristic is partly due to the self-explanatory nature of the setting, and to the emotional suggestiveness of what is constantly before the eye, and does not, therefore, require such verbal emphasis.

The subjectiveness of Contemporary drama is partly due to the objectiveness of the setting. There need be no lines describing the external world, the thought may turn entirely inward, it may concentrate on personality and allow time, place and season to establish themselves unobtrusively through the eye.

V.

Dramatis Personae.

"Slice of Life" is a vivid term, and aptly applied to much modern drama. The playwright of today cuts down into the living substance of society, lays bare its vibrating nerves, takes humanity undisguised and elemental, shorn of artificialities and sophistications, and presents it with all its problems.

Realistic figures from every possible social status, representing every phase of professional and industrial life and every interest and point of view tread the boards. Peasant, laborer, criminal, saint, each has in him the essentials of a modern dramatic hero.

A verisimilitude to life is created which was altogether lacking in the hard glitter of the brilliant and conventional Comedy of Manners. Simple people, with the problems and emotions of every day have taken the place of the super-men and women who endured such extraordinary adventures in the past.

Nomenclature is an index of modern realism. If we go back to Congreve, or only to Sheridan or Goldsmith we find the character

pigeon-holed by his name. A cowardly boaster is called "Captain Bluffe"[1], an uxorious old fellow "Fondlewife"[2], a reigning belle is "Mrs.Millamant"[3], a silly coquette is "Lady Froth"[4], "Tony Lumpkin's[5], intelligence is evident enough from his name, and her vocabulary explains "Mrs. Malaprop.[6] Lady Sneerwell and Miss Ver-Juice[7] live up to their names.

The nineteenth century had not altogether outgrown this method of nomenclature. Oscar Wilde named the clergyman in "The Importance of Being Ernest" "Rev. Cannon Chasuble", and an especially stupid society man in"Lady Windermere's Fan" "Mr. Dumby".[8] In the twentieth century Barrie's "Lord Loam" is suggestive of the land-owning aristocracy, and John Galsworthy's "Builder" in "A Family Man" is appropriate to the enterprizing self-made hero. The is something more remotely and delicately suggestive of personality in these last, however -- they do not seem to belong to the type classification.

Earlier than Oscar Wilde we find Dion Boucicault closer to the old convention in naming the cast of "London Assurance"[9] with such patronymics as "Courtly", "Dazzle", "Spanker", and Coal". The fifty years between Boucicault and Wilde mark , if not the passing, at least the modification into into something more subtle, of the con-

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(1) Congreve: The Old Bachelor
(2) Ibid.
(3) Congreve: The Way of the World
(4) Congreve: The Double Dealer
(5) Goldsmith: She Stoops to Conquer
(6) Sheridan: The Ribals
(7) Sheridan: The School for Scandal
(8) The Admirable Crichton
(9) 1841

vention. A new basis for naming begins very early in the nineteenth century.

Since 1880 type names are very few. Captain Heartsease is the only one in "Shenandoah", a typical midcentury melodrama. One finds a faint suggestion of such nomenclature in Jones's "The Crusaders(1891) when he calls the pretentious philosopher Burge-Jawle, and his absurd little satellite, Figg. Mrs. Morshitt and Mrs Barter of Alfred Sutros' "The Price of Money"(1905) have the true Comedy of Manners nomenclature, and "Tremblett", the name of the leading character is at least suggestive of the somewhat meek and poverty-ridden hero-"Professor Belliarti" of "Captain Jinks of the Horse Marines"(Clyde Fitch,1901) reminds one of Congreve's Master Gavotte or Scribe's Professor Crescendo. The convention is undoubtedly outgrown, though these sporadic survivals exist.

Symbolic figures in the drama have names reminiscent of the Morality Play. The Christ-like figure of "The Servant in the House" is Manson, The name of the three mortals of Galsworthy's "The Little Dreams" are pure type names, after the manner of the morality play, but being in a foreign tongue, do not strike so baldly on the ear. Seelchen or The Little Soul is tempted away from her mountain home by Lamond, The World, but is loved and held to the soil by Felsman, The Mountaineer, or Man of the Craggs.

Sam Average represents American manhood in Percy Mac Kaye's one-act play of that title. John Galsworthy's Wellwyn in "The Pigeon" also savours of the Morality.

Present day nomenclature is generally suggestive both of social status and character. In Jones's "Mrs. Dane's Defence", for instance, Lionel Carteret is a name which suggests both elegance and aristocracy, while Mr. Bulsom-Porter would be expected to be a pretentious and rather vulgar parvenu. In "Whitewashing Julia", Mr. William Stillingfleet would certainly be a gentleman of undoubted social position and some personal charm, whereas Rosie Benbow suggests the blowsy prettiness of a country bar maid.

As Sir Walter Scott says (1) "Some authors produce names, either real or approaching to reality which nevertheless possess that resemblance to the character which has all the effect of wit, and by its happy coincidence with the narrative, greatly enhances the pleasure of the reader." Many contemporary playwrights have this happy faculty. (2)

Mrs. Dudgeon in Bernard Shaw's "The Devil's Disciple" has a name that sounds like a real New England name, but at the same time characterizes her irascible temperament exactly. The "Blundell of Pinero's "Mid-Channel" is highly suggestive of Blunder, and as such is well fitted to people who create needless disaster for themselves.

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(1) Review of Southey's "Life of Bunyan".

(2) The great thought put into the selection of names to make them expressive of personality is shown in a letter by Clyde Fitch in which he speaks of the selection of a name for the heroine of "The Girl With the Green Eyes". "You see, I want a diminutive name that shall express affection from the speaker, and yet be a little strong. Jinny has a certain strength that Molly and Dolly or anything that I can think of haven't got."

The names of the persons in Granville Barker's dramas of the English middle classes are as commonplace and unsuggestive of romance, as prosaic as that social group could possibly be. The Huxtable family[1] of Denmark Hill are all that their name implies, a dreary product of financial success. The Voysey family of "The Voysey Inheritance" are perhaps named with a little of the type-naming tendency of the Comedy of Manners, for they are persons who make themselves emphatically heard in the world.

Names suited to particular localities as well as to types of persons are common. Eliza Doolittle[2] belongs to east-end London, as surely as Alick Wylie[3] belongs to Scotland. All the flavor of Irish peasant life and Celtic lore is in the names in the plays of Yeats, Lady Gregory or Synge. Bartley Fallon, Mrs. Delane, Michael Cooney and Mike Mc Inerney are examples from Lady Gregory's "Seven Short Plays", typical names of the land of Erin, and The Princess Nualg or Fintan the Actrologer in her "The Dragon" are as suggestive of the legendary lore. Synge's Martin Doul and Mary Byrne in "The Well of the Saints" are as typically peasant, though more euphonius and poetic, and Deirdre and Naisi of "Deirdre of the Sorrows" again hark back to the days of legend.

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(1) The Madrass House(1910)
(2) Bernard Shaw "Pygmalion"(1912)
(3) J. M. Barrie, What Every Woman Knows(1918)

American Dramatists, as well, get a touch of local color into their nomenclature. In "Alabama" Augustus Thomas uses typical southern names, Squire Tucker, Lathrop Page, Carey Preston, while in "Arizona" he shows the racial mixture of the West by such names as Bonita Canby, Tony Mostano and Lena Kellar. In "The Great Divide" Moody gives his New England heroine and his western hero names delicately suggestive of locality, Ruth Jordon has a flavor of New England Puritanism, and Stephen Ghent is suggestive of the big roughness of the West.

A great number of persons come and go upon the boards with only first names, or without any names at all. In some plays it is only characters of very slight importance who suffer such neglect, but there are many examples of an essential character unnamed. In Charles Rann Kennedy's "The Necessary Evil" the protagonist is simply "a woman" in his "The Terrible Meek" the persons of the play are "A Peasant Woman", and "An Army Captain" and "A Soldier".

The one-act play, especially if it be avowedly symbolic, often does away with names. The cast of Stuart Walker's "Six Who Pass While the Lentils Boil" is typical. The seven persons of the play are: Boy, Queen, Mime, Milkmaid, Blindman, Ballad-Singer, Headsman. That was all they knew about each other, and all the audience needs to know.

Percy Mac Kaye is prone to give his simple Yankee country folk first names only. We have Abel, Elijah and Letty in "Chuck", and Andrew, Joel and Ellen in "Sam Average". The audience is brought into closer relationship with them by knowing only these simple, intimate

names.

Fondlewife, Bluffe, and the rest of them were descendents of a long dramatic line, extending back to the comedy of the ancient world. Geta, the wily, indiuating slave was reincarnated in the intriguing servant of Moliere, and the confidential valet of Congreve or Wycherley. He is the confident of the same wild young man in all generations, who strives to outwit the same severe and suspicious father, makes love to the same unfaithful wife who decieves the same gullible husband, born and reborn throughout the generations. The wily courtezan, the boastful soldier and the sweet maiden of high degree and spotless virture were as inevitable.

English drama found these indispensible up to the middle of the nineteenth century, when conventionalities of many sorts began to drop away.

The Confidante and Raissoneur, invariable in Scribe and Dumas fils as well as in the English Comedy of Manners, have kept their footing longer than most of the stock characters, though they have become rare in the last forty years.

The confidante survives in Laura Frazer, who in "The Truth"(1) appears only in the first act and serves by her sympathetic listening to make a clear exposition of the conditions between Mrs Linton and her husband, and of Becky's habitual inaccuracy. After she leaves the stage we are reminded of her again when Becky, in the second act, calls her up on the telephone to request that she come at once to give advice in

(1) Clyde Fitch (1906)

her trouble, and then calls her again in a few minutes to prevaricate about her sudden departure for Baltimore. Laura Frazer has no function except an expository one, and not surviving throughout the play, is unlike the typical old fashioned confidante.

Pinero clings to this conventional type. Cayley Drummle in "The Second Mrs. Tanqueray"(1893) and Peter Mottram in "Mid-Channel"(1909) are completely the raissoneur. Both make it their chief object to restore amicable relations between husband and wife who have come to an apparently hopeless impasse. We are never interested in either one for his own sake. Frayne, in "The Gay Lord Quex", and John Pullinger in "The Wife Without a Smile" are the raissoneur in a comic phase.

Frayne is always ready with his advice and experience, but they are such bad advice and experience that the audience is glad to see Quex escape them. John Pullinger in "The Wife Without a Smile", a raissoneur whose advice on every subject under the sun, from buying lead pencils to mending matrimonial breaks is both copious and comic, has the originality to give the hero advice which, taken, leads to quite unforseen and undesirable results.

The Deceived Husband was an essential to eighteenth century comedy. He was invariably ridiculous and gullible, usually old and fatuous, and never worthy of sympathy from the audience. The French play of the nineteenth century with its eternal situation a trois gave a new turn to the convention and produced a type more worthy of esteem. The type as a pure conventionality has about disappeared from English drama.

Bernard Shaw, in one of his moods of irrepressible hilarity satirizes the Deceived Husband in "How He Lied to her Husband". Here the wife's conquests are a matter of pride to the husband, and he is offended with all men who do not go down before her charms. He says to the lover whom he has surprised: "The only member of the present Cabinet", that you might call a handsome man has neglected the business of the country to dance with her, though he don't belong to our set as a regular thing. One of the first professional poets in Bedford Park wrote a sonnet to her, worth all your amateur trash. At Ascot last season the eldest son of a duke excused himself from calling on me on the ground that his feelings for Mrs. Bompas were not consistent with his duty to me as a host; and it did him honor, and me too. But she isn't good enough for you it seems. You regard her with coldness, with indifference, and you have the cool cheek to tell me so to my face. For two pins I'd flatten your nose to teach you manners." In "Overruled" he does the situation a trois one better in a situation a quatre. Mrs. Juno's flirtation with Mr. Lunn being nicely balanced by Mr. Juno's flirtation with Mrs. Lunn. The absurdity of the dialogue in the final adjustment scene should be a death-blow to the time honored conventional role.

Alfred Sutro alone among authors of recent plays presents the deceived husband on much the old conventional basis. In "The Man in the Stalls" produced first Oct. 6, 1911, the lover has tired of the wife and has to cope with her terrible wrath at being cast aside. This gives an original turn to the situation, when she announces the

liason to her husband. He goes through the usual French-conventional raving and orders her out of the house, but she saves the situation by a fit of merriment, after which she tells him it was a jest, and the curtain goes down on as docilely deceived a husband as any of Wycherley's or Congreve's. John Glade (1) is a very different person. His real and passionate devotion to his wife , his dignity and his quite untheatrical strength bring him closer to actual life in spite of the conventional situation.

Drama in any period must naturally deal with much the same situations, but the conventional nature of the characters disappears as the study of mood and motive deepens. Blundell and Zoe in "Mid-Channel" are guilty of marital infidelity, but they are not conventional types because their emotional experiences touch truly human and natural problems. Modern plays represent all of the old stock characters, warmed into reality and life.

The Intriguing Servant, dear to Wycherley and Congreve, has no modern successor. Instead of such servants as Jeremy in Congreve's "Love for Love", who manages his master's affairs, both amorous and financial, we have such old servants as Emmy in Shaw's "The Doctor's Dilemma", who takes a motherly interest in her employer, calls him "Sonny", and is careful that he have on a clean vest when the occasion demands it -- tyrannizing over him in a manner entirely affectionate. The numerous and pious Bennett family in Jerome K.

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(1) Alfred Sutro : John Glade's Honor

Jerome's "Fanny and the Servant Problem" have more to do with the plot, but have none of unscrupulous cleverness of the eighteenth century servant; instead they are a burden to the family on account of their two great goodness, even pretending to form the mind of his lordship's new lady.

The American treatment of the servant is humorous, but gives the servant a less intimate relationship with the household. The climax of an American piece may turn upon the act of a servant, as in Susan Glaspel's "Tickless Time" where an ideal is abandoned to keep the cook from leaving, but the servant has no direct part in the entanglement.

The dramatic personnel of tragedy until very recent years was confined to the royal or noble, to demi-gods and heroes. Comedy must deal at least with very aristocratic society. Today there is no phase of life unrepresented on the boards.

Society plays, of course, still exist, but in England they are tending to become middle class. A census of the dramatis personae during the last forty years would show a marked decrease in the number of titled personages.

Jones gives us both the aristocrat and the middle class in his comedies, but he always manages to keep distinctly to the upper layer of the middle class, even in "Mary Goes First" his persons are those eligible to title.

Pinero delineates people outside aristocratic society with great-

er sympathy and accuracy, though most of his very simple people are clownish, and lack both in true comedy and pathos.

In "The Hobby Horse" the young lady whose imagination is responsible for the entanglement of the plot is a poor governess. Some of the brightest lines of the play are due to the sparkle of her vivacious temperament. The true hero of the piece is the poverty-stricken clergyman, who falls in love with Mrs. Jermyn, supposing her to be Miss Moxon, the governess. He is represented to be a very fine and noble fellow.

In "The Second Mrs. Tanqueray" the social tone is more elevated, but the heroine is from the demi-monde. That, of course, is not new, being almost a convention of the French drama. We never find her vulgar, but we glimpse the world from which she came in Lady Orreyed, a woman of the same antecedents, but of less native refinement. Lady Orreyed feels that she must smother herself in diamonds to maintain her rank, and whenever she speaks reveals a sordid and common-place mind. All her little vulgarities are insufferable to Paula, who tells Drummle, "I've outgrown these people. This woman--I used to thing her 'jolly'--sickens me."

We have a glimpse of the artist world in "Tqlawney of the Wells", as well as of the stupidity and stoginess of a certain type of the English middle class. The heroine is a warm-hearted, charming little actress and the most interesting man, an actor, Tom Wrench, who has written a cupboard full of plays which the managers refuse to consider. His idea

is "To fashion heroes out of actual, dull, every-day men--the sort of men you see smoking cheroots in the club windows in St. James's Street; and heroines from simple maidens in muslin frocks." Of course that is Pinero's own idea, and that of the men of his period, an idea which has become universal, and has been carried further to include not only the men in St. James's Street, but the men in the humblest villages, in the most obscure farm kitchens.

Pinero, like Tom Wrench, convinced the managers that not only the old conventional stage types were dramatic, but all men and women, and younger playwrights have followed him, and surpassed him in studies of the English life.

Granville Barker paints his portraits in family groups. The domineering Mrs. Huxtable, the pudgy Mr. Huxtable, their six maiden daughters, and the querulous Mrs. Madras, Mr. Huxtable's sister are drawn to the life in the first act of "The Madras House", with more interest in the picture than in the dramatic purpose. The Voysey family are as complete a picture, and "The Voysey Inheritance" is more of a dramatic unit. Major Booth Voysey prefaces his loud voiced sentiments with "If I were a conceited man." Honor Voysey, the eldest daughter is the slave of the family. In three short speeches her place in the household is shown:

Honor: Booth is so trying.

Alice: Honor, why do you put up with it?

Honor: Someone has to.

Mrs. Voysey is interested in the social status of Oliver Cromwell,

Mr. Voysey is a suavely plausible man, his son Edward, the partner in the business is a sensitive idealist.

Shaw, who has no particular respect for any kind of convention, mixes people of every possible social degree in his plays. His most attractive middle class heroine is probably Candida, whose life is so socially unpretentious that she invited her young admirer into the kitchen to peel the onions. The most interesting character in "Getting Married" is Mrs. George, the wife of a coal merchant, whose charms have been an allurement to young men of all classes for more years than it would be courteous to guess. He presents her not as the usual vulgar representative of her class, but as the elemental Feminine. She borders upon the symbolic, and we feel the vastness of what she represents when she says, "When you loved me I gave you the whole sun and stars to play with. I gave you eternity in a single moment, strength of the mountains in one clasp of your arms, and the volume of the seas in one impulse of your soul." She is among the first of the dramatic characters of her kind, simple, commonplace, even vulgar at times, but deeply signigicant.

John Galsworthy goes deeply into the psychology of his persons, and has no trace of the traditional or conventional in his types. Falder, the excessively nervous, sympathetic man who is guilty of forgery and is broken spiritually by his prison experience is new on the stage, as is Roberts, the strong-willed, socialistic labor-leader. In Clare Desmond he has presented the "married woman on strike" in an entirely new way. Rebellious Susan " struck", but conventions were to strong for

her, Francillon[1] pretended to strike, but Clare went to the logical end.

In American plays the tendency is constantly away from society drama. The rich local color of the many phases of American life is finding its way into stage-land.

Clyde Fitch presents us to Mrs. Crespigny, the ignorant and pretentious keeper of lodgings, Augustus Thomas makes the hero of his most powerful drama[2] a professional gambler, Moody creates a hero who is a religious visionary from the sheep-walks of the west.[3]

We have the Alaska "sour-dough", and the Indian dog-puncher in Jack London's "Scorn of Women", We have Tony Mostano, the Mexican vaquero in Augustus Thomas's "Arizona". Stuart Walker in "The Medicine Show" presents the back-woodsman on the banks of the Ohio River. Edward Sheldon delineates the political boss of Irish extraction in Michael Regan of "The Boss". He shows us Regan, the unscrupulous politician, ignorant, a born scrapper, but finely loyal, and with possibilities of deep tenderness.Moody delineates the western gold seeker in "The Great Divide". Stephen Ghent is the half-ruffian, half-gentleman of the old wild days.

Most significant of all the types in the drama today are the

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(1) Dumas fils--"Francillon" (1887).
(2) The Witching Hour
(3) The Faith Healer

lowly and simple, the people remote from the centers of culture and the sophisticatious of civilization. By presenting such people the dramatist succeeds in suggesting deeper and more poetic meanings in life; he reduces life to the elemental, and makes his simple figures symbolic of great and eternal truths.

Comedies and tragedies alike are played in the farm kitchen, the poor shop, the humble garden or some other haunt of the lowly.

The only great tragedies of contemporary production, Masefield's "The Tragedy of Nan" and Synge's "Riders to the Sea", are dramas of peasant life. Not the Irish school alone, but English writers as well are rich in peasant comedies.

Mrs. Havelock Ellis in "The Subjection of Kezia" introduces simple Cornish villagers--Masefield presents the west country folk in "The Campden Wonder" and "Mrs. Harrison", and Gilbert Cannan in "Mary's Wedding" portrays the people of Westmorland.

The Irish group confine themselves almost entirely to the peasantry when they write on modern themes; their legendary heroes, like the ancestry of the Irish, are all kings.

Mike Mc Inerney and Michael Miskell of Lady Gregory's "The Workhouse Ward", though confined to their beds, are lively exponents of Irish personality, they can not live together without quarreling. In "The Gaol Gate" she depicts two simple figures, majestic in sorrow. The final speech of Mary Cahel is a poetic glorification of the deed of Denis Cahel, going to his death rather than give information, "Tell

it out in the streets for the people to hear. Denis Cahel from Slieve Echtge is dead. It was Denis Cahel from Daire-caol that died in the place of his neighbor!----I to stoop on a stick through half a hundred years, I will never be tired with praising! Come hither Mary Cushin, till we'll shout it through the roads, Denis Cahel died for his neighbor!"

Synge in the person of a simple country lad dramatizes the eternal spirit of make-believe, in the "Play-boy of the Western World", but in "The Riders to the Sea" his peasant folk give truest expression to the emotional depths, and to the eternal, tragic struggle of humanity with the natural forces. The simple old peasant woman, Maurya, has lost her husband and all her sons in the sea. When the sea has taken the last one she laments, "They're all toghether this time, and the end is come. May the Almighty God have mercy on Barthy's soul and on Michael's soul, and on the souls of Sheamus and Patch, and Stephen and Shawn; and may he have mercy on my soul, Nora, and on the soul of every one is left living in the world." Not Antigone, not Desdemona, nor any other has surpassed this old peasant woman in tragic dignity.

The English and American treatment of humble folk is seldom entirely comic, there is usually a note of pathos even in the most amusing situations, and, more often than not, some social problem is presented, some evil which the author believes may be corrected if he can catch the public sympathy.

It is not only the humble people of rural life, but the humble of

the great cities that figure in these plays. Barrie's heroine in "A Kiss for Cinderella" is a waif of the streets of London, as is Eliza Doolittle in Shaw's "Pygmalion". The chief persons of Charles Kenyon's "Kindling" are slum dwellers, and the hero of Bosworth Crocker's one-act tragedy, "The Last Straw" is the German-American janitor of an apartment house.

In "In the Zone" and "Ile" Eugene O'Neil introduces the sea-faring man at sea. They are men of various origins, as shown by the nomenclature, "Smitty", "Davis", "Olson", "Scotty", "Ivan" and "Yank". In "Beyond the Horizon" he presents typical New England farm people, with one sea-captain, also typically New England. They are people who have been for several generations on the soil, and have a pride in it and love of it, with one son to whom has come vague aspirations for something beautiful beyond. In this lies the drama and the pathos, as well as the truth of the picture.

James Forbes dramatizes the stage people themselves. In "The Show Shop" all the people of the stage are presented in action, from the manager to the stage carpenter. In "The Chorus Lady" the two most important women are chorus girls, who are shown both in their humble home surroundings, and behind scenes with other chorus girls, in a highly realistic atmosphere of make-up, stage slang, stage jealousies and stage temptations.

David Belasco makes the heroine of his artistic tragedy, "Madame Butterfly", a Japanese Geisha Girl.

The variety of humble types is inexhaustable, and the dramatist has found that there was but one step from poverty to crime, so we have a number of plays where criminals play not subordinate, but leading roles.

As far back as 1882, Criminal roles appear in "The Silver King", but it is only in more recent plays that the criminal personality is given a sympathetic and subjective treatment. The three ruffians of "A Night at an Inn"(1) make such an appeal that the audience really wants them to get away with the stolen ruby, and so experiences all the truer Catharsis when their just fate overtakes them. Nance, the heroine of Frances Pemberton Spencer's "Dregs", whom the hero says he plucked off the prison steps, declares of herself to him "I've stole fer ye, lied, done any crooked thing ye told me to", but is yet so full of feminine loyalty and pity for childhood, and dares so much to save a child, that she is as true a heroine as any.

Bernard Shaw shows Feemy, the shameless woman of a frontier mining town in "The Shewing-Up of Blanco Posnet" to be "a failure as a bad woman" because the thought of how Blanco gave up a stolen horse to the mother of a sick child when "he felt the little child's hands on his neck" prevents her from giving evidence that he was a horse-thief.

In these criminal characters, as in the peasant characters there is a touch of the symbolic, from them it is only one step to the entirely symbolic character.

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(1) Lord Dunsany.

Naomi, the gypsy, and Jake, the wastrel of Kennedy's "The Idol Breaker" are realistic in appearance and in speech, but their dialog suggests all the mysteries of life and religion. They speak of the great thinkers and teachers of the past, Naomi calls them her children:

> Naomi: My first born! He was like the twilight! There was the promise of peace in his eyes. He went among the wild things, taming them.
>
> Jake: He met a wildness bigger than he knowed. It tore him in the forest.
>
> Naomi: His brother come like noonday--a child of joy. He lept among the hills. He sang.
>
> Jake: An adder lurking in the river reeds mistook him for a trush, and he sang no more.
>
> Naomi: My third--that child of sorrow----I can see him now, his arms outstretched, a little broken sacrifice--He was God's daybreak! His love touched every -body. He filled the world with it!
>
> Jake: I dragged him down alongside me, a thing of shattered dreams, and trampled him!

Manson, in "The Servant in the House" is a bold piece of symbolism. He may represent Christianity, or perhaps Christ himself; at any rate he is more than human. In answer to the vicar's question "In God's name, who are you?" he replies, "In God's name, your brother", and the curtain falls, letting the audience make what conclusion it can.

There is a delicate and intangible symbolism in the plays of William Butler Yeats. King Guaire and Seanchan[1] are Worldly Wealth and Poetry, no doubt, and the Countess Cathleen[2] is Self-Sacrifice, but, as in all legendary literature, the types are neither pure symbolism, nor pure realism.

The Symbolic figure is rarely the purely allegorical figure, and even when frankly allegorical has distinctly human personal traits. Sam Average may be Patriotism, or the Spirit of '76, or The American Citizen, or just Uncle Sam, but he is merely a New England Yankee, with the Yankee drawl and the Yankee humor. The persons of Eugene Pilot's "Hunger" represent each a class or type of humanity, but each is an individual. "The Maker of Dreams"[3] represents an abstraction, but he is a loveable and fatherly old gentleman.

The most fantastic of symbolic figures is Lord Ravensbane, the hero of Percy Mac Kaye's "The Scarecrow". Goody Rickby creates him of broom stick and flails, a pumpkin, a beat, gourds and corn stuffed into an iron frame, and he is given life by Dickon, her familar spirit, the Devil. He is introduced into society as Lord Ravensbane, of the Rookeries, Somersetshire, and makes as great an impression in society as any sham dandy ever did, but by the influence of love, becomes capable of self-sacrifice--- and so grows to be truly a man. The audience exclaims with Rachel at the

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(1) The King's Threshold.
(2) Play by the same name.
(3) Oliphant Down--one act.

last fall of the curtain, "Was it a Chimera, or a hero?"

The Devil was often enough on the stage in the middle ages, but on the modern stage he is a rare visitant. Dickon appears first pulled out of the forge by Goody Rickby's tongs, and assures us at once of his idenity by exclaiming "I haven't been nabbed like that since St. Dunstan tweaked my nose." He changes his guise during the play, first to represent Ebeneezer, Goody's errand boy, and then to personate the tutor of Lord Ravensbane. He is not a vindictive spirit, but humorous and mischievous. He appears the means of Nemesis to the audience, but to the persons in the play he is unrecognized until at the end he tells Rachel that she has outwitted the devil. Mistress Merton exclaims "Satan!" and he vanishes.

Other unearthly visitants are seen upon the modern stage, fairies, angels, saints, even Christ. These supernatural visitors have long been absent from the stage, and in their revival enjoy a treatment quite new and individual.

The homely treatment of Satan by Percy Mac Kaye is counterbalanced by an equally homely treatment of Christ by Lady Gregory in "The Traveling Man". He enters in "A ragged white flannel shirt, and mud-stained trousers. He is bareheaded and barefooted." Only a child is in the hut, with whom he plays, making a garden of cups and plates on the floor, and taking him for a ride on a form, singing gayly. The woman of the house comes back and berates him soundly for his untidiness and drives him out. "I will go", he says, "I will go back to the high road that is walked by the bare feet

of the poor, by the innocent bare feet of children. I will go back to the rocks and wind, to the cries of the trees in the storm." Only when the child tells her "He was as if walking on the water. There was a light before his feet", and shows her the branch he carried with fruit and blossoms on it, does she know that "He is the King of the World!" The treatment is poetic, simple and human.

The saints of Percy Mac Kaye's "Jeanne D'Arc" are more conventional and stately, as is in keeping with the royal pageantry of the piece. His fairies, "The Ladies of Lorraine", only sing, but appear by their proximity to inspire Jeanne in her patriotic fervor.

The fairy child of Yeats' "Land of Hearts' Desire" is accepted as child-like by the other persons of the play, but seems most unearthly to the audience. As the play progresses it becomes less and less child-like, more and more unearthly.

"The Servant Maid" of Doris F. Halman's "Will O' The Wisp"[1], metamorphosed into the orange-haired, alluring, dangerous spirit, never speaks throughout the play, but is still the dominant spirit of it. She is vividly human, though supernatural, the jealous woman deeply in love and triumphantly vindictive.

Percival Wilde creates a character in his one-act "The Finger of God", which is at once human, realistic, supernatural and unexplained. A little, poverty stricken, shivering office girl comes to the apartment of a man who is about to run away with his company's funds, and by

(1) One act--First presented Dec. 8, 1916.

her faith in his honesty determines him to be honest. She goes to the window while he answers the telephone, and when he turns she has vanished. Was she a saint, a fairy, a ghost, or a figment of the imagination?

The ghost of Wiowani appears from the portals of a swelling in his own great picture in Lawrence Housman's "The Chinese Lantern". He is a friendly and philosophic spirit, interested in both the art life and the love life of the hero, and himself as real as flesh when he emerges twice from the hospitable door of his house.

The supernatural on the stage today has lost its grim and Gothic characteristics. The spirits are kindly and loveable, sometimes the ghosts of those well beloved by the living characters.

The influence of the wave of spiritualism following the World War is seen in such plays as Barrie's "The Well-Remembered Voice" and Rita Wellman's "For All Time". In the first the unseen spirit of the dead son moves about the room and speaks in cheerful, hearty tones to the gentle old father. In the second the dead son, Maurice, is neither seen nor heard, but his spirit seems to hover about a certain chair, sitting in which various persons receive influences from him.

The continued presence of the dead is shown without any ghostly hints in Susan Glaspell's "Bernice". Bernice died a day or two before the rise of the curtain, but she is as much a person of the play as any of the visible characters. Not through ghostly interference, but by the continued power of a great personality, she gives to her husband, the sensitive artist type, a new power, which we are made to feel will last.

Unseen characters, living and dead play a part continually in recent drama, giving a larger effect to the little world of the stage. The fate of the second Mrs. Tanqueray might have been different but for the character of the first Mrs. Tanqueray! Whether or not Ellean's messages from her dead mother were the result of her imagination, the influence of that coldly good woman was responsible for the attitude of Ellean which made life so difficult to Paula. The sick child in "Funiculi-Funicula"(1) is making these restless, discontented artist people face life as a matter of responsibility.

Sir Anthony Mellish in "Sir Anthony" by C. Haddon Chambers, never appears, yet he is an important figure in the action and well delineated, both by Clarence Chope's account of him in the first act and by the letter dictated to Chubb, his secretary and received with great chagrin by Chope. The whole action centers about his supposed friendship with Chope, and very few lines are without some reference to him. But for him Clarence Chope's life would have been as drab and uninteresting as that of any city clerk, nor would he have passed through the experience that made a snob into a sensible man.

In "Rutherford and Son", Susan, the cook, has a young man, and is neglecting her work. We do not see Susan, much less the young man, but this frank love affair in the kitchen is seen to have its effect on Janet, who has been excluded from the life of the village by her ruthless old father.

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(1) One act--Rita Wellman, 1918.

Mc Quinn, in George Middleton's "A Good Woman"(1) is spoken to over the telephone by Cora Warren. We have heard of him before, we know that he is an unscrupulous politician, that he is about to upset all the good work of Hal Merrill. All we know of his style of speech is that she says, as she hangs up the receiver, "Yes, I know I'm 'a hell of a fine woman'", but we have him, and all the world he represents in our mind, even though there be but two characters in the little play.

The picture of life, the effect of actuality is aided in many instances by characters whose technical necessity is slight, who might, by a little manipulation, be dispensed with entirely. Such is Giuseppe in Bernard Shaw's "The Man of Destiny", or Antonio and Nella, the Italian servants in Pinero's "The Notorious Mrs. Ebbsmith". These give a flavor of Italy, and an effect of atmosphere which is as much a part of the setting as the scenery.

The sense of locality is one of the new features of drama. Characters are drawn true, not only to their station, but to their province. They think and speak as only persons of that locality could think and speak. In America our heterogeneous population contributes greatly to this. Ireland, Wales and the northern countries of England are likewise becoming locally dramatized. As the persons of British drama cease to be aristocratic, they move from London and the great country

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(1) One act--1916.

houses to mining towns, fisher villages and mill-towns and farms in regions remote from Metropolitan influence.

The one-act play in America, possibly because of the Little Theater movement, is marked in its local color. Susan Glaspell's "Trifles", and "Close the Book", both produced by the Provincetown Players, present two phases of New England life. The first is a glimpse of lonely farm life, the unseen protagonist is a woman who has been maddened by the silence into committing a crime. The other pictures the New England aristocracy of intellect in a university town. Mary Aldis gives a picture of the Irish American in "Mrs. Pat and the Law". In Oscar M. Wolff's "Where But in America" we have the Scandinavian servant girl--at her best--and in Elva De Pue's, "Hattie", the persons are German-American, very poor and humble.

Welsh life is drawn in "Change" by J. O. Francis, and by Jeanette Marks in "The Merry, Merry Cuckoo", and "A Welsh Honeymoon". We have the north of England in "Hindle Wakes" and "Rutherford and Son"--a Welsh mining town in "Strife" and the country along the Severn in "The Tragedy of Nan".

We have seen that the unity of the drama is generally dependent upon the emphasis given to the central character. This central character is, more often than not, a woman, though we have such conspicuous examples as "Michael and His Lost Angel", "The Witching Hour", or John Drinkwater's "Abraham Lincoln", where the central character is a man.

The extent to which a central character dominates is strikingly like the method of the ancient Greeks.

As in the Greek drama, he or she is usually on the stage practically all of the time, speaking more than half of the lines. The plot centers entirely in one personality, the other figures scarcely serving as more than a back ground.

Though far from the Greek in spirit O'Neill's monologue plays, "The Emperor Jones" and "The Hairy Ape" have this characteristic.

Laura Murdock in Eugene Walter's "The Easiest Way", and Iris in Pinero's play of that name dominate the action of the piece entirely. All other characters shrink into insignificance beside them. These plays are merely an analysis of a certain type of woman, laying bare the workings of her mind, showing her good intentions, her weaknesses, and her final moral collapse.

"The Tragedy of Nan" and "Hindle Wakes" show an almost equally great concentration on a feminine character, but in these we have studies in strength rather than in weakness. Nan's is a character full of a ferocity most terrible when aroused, but capable of a deep and beautiful tenderness; Fanny (in Hindle Wakes) has a more inscrutable strength. There is a flame in her, suggestive of humor, and a great stubborness. She sits quietly while arrangements for her marriage with Alan are discussed, and then announces, "It doesn't suit me to let you settle my affairs without so much as consulting me." The spice of her wit is shown in the dialog with Mrs. Hawthorn in which she makes emphatic her refusal.

> Mrs. Hawthorn: It's because you choose to be a girl who's lost her reputation, instead of letting Alan make you into

an honest woman.

Fanny: How can that be?

Mrs. Hawthorn: By wedding you, of course.

Fanny: You called him a blackguard this morning.

Mrs. Hawthorn: So he is a blackguard.

Fanny: I don't see how marrying a black guard is going to make me into an honest woman.

Mrs. Hawthorn: If he marries you he won't be a blackguard any longer.

Fanny: Then it looks as if I'm asked to wed him to turn him into an honest man?

These four do not exhaust the types of heroine; there is "Mrs. Dot", W. S. Maugham's dashing and charming young widow, Mrs. Dane, with her questionable past, "Mater" the humorous mother, and "Prunella" the dainty heroine of Laurence Houseman and Granville Barker's Dutch garden, fairy-like love story of that name. They are women of every possible sort, but always very vividly human.

Even Prunella is vividly human, and she is one of a large group of persons in fantastic plays where there is a strong element of unreality. She is innocent of the world, a fairy princess in a garden. When Pierrot begs for a kiss she says "But that's nothing. I kiss people regularly." The kiss of Pierrot wakes the fairy princess, she overcomes her hesitations and flees with him. After her sorrows we find her tenderly forgiving to Pierrot. When Pierrot exclaims that her heart beats, she says

"For thee, only for thee. Quick to thy nest.
Thou Wandering bird, and there take rest!"

Such poetic and fantastic plays as "Prunella" or Synge's "Deirdre of the Sorrows" or Dunsany's "Gods of the Mountain" introduce an unreal world, but the characters have sufficient of human weakness and folly to keep the illusion of actuality. Even so delicate a fancy as Ernest Dowson's "The Pierrot of the Minute", silvered over with moonbeams as it is, has all the tender wistfulness and idealism of the love of sensitive young hearts.

There is apparently no limit to what may be dramatized and made to speak upon the stage. Galsworthy, in "The Little Dream" gives personality to the mountains. They speak to Seelchen, offering her the various gifts of life. Lady Gregory gives us a Dragon out of fairy lore and lets him speak, expressing his sentiments about food and "the flesh-eaters of Adam's race". Bernard Shaw presents a very loveable lion in "Androcles and the Lion", who, while he speaks no lines, does some very effective pantomime. Stuart Walker makes a butterfly the guiding spirit of "Six Who Pass While the Lentils Boil".

One striking feature of modern drama is the role played by the Mob. Since the drama has come to deal with present day life and its social and political problems it cannot neglect a feature of modern life so powerful and prevalent. The mob scenes are almost invariable off-stage scenes, but their reality is made evident by the sounds of shouting and trampling, or the hurling of missiles through windows.

When the curtain rises for the second act of Edward Sheldon's "The

Nigger", the stage is empty, the stage direction is, "from far away outside, can be heard the dim, threatening murmur of an angry mob. Occasionally an indistinguishable roar or command rises above this, and there are two or three distant gun-shots, followed by a renewed commotion. Then, gradually growing nearer, the sound of a small party of drunken rioters is heard in the street below. They pass, talking, laughing, singing, occasionally firing off a revolver." Then a dialog is heard outside:

A Man's Voice: Wheah'll them niggers gone?

Another: Reckon we've finished 'em up good.

This, and what follows makes clear that there is a race riot in progress. During the act there is now and then the noise of distant firing, and near the close, after Cliff's revelations concerning Phil's ancestry, another group of drunken rioters pass. This riot becomes thus the determining factor of Phil's life, leading him to decisions that would not otherwise have come to him.

When Donald Griswold is hurt by one of Mike Regan's henchmen in "The Boss" the mob attack's Regan's house. Near the close of the third act "The low murmur of an approaching crowd is heard in the distance", after a brief interval "the sound outside has become an angry roar." Regan looks at them, and when Davis suggests that they must be drunk, exclaims, "Aw, g'wan! They're about as drunk as a bunch of tigers!(the roar increases.) Hear that? They're mad--mad clean through!" Davis identifies some of the men as he looks out the window, "And the fellow

climbing the fence—isn't that Grayson?——See those Italians by the gate? Why they're all mixed up, gentlemen and toughs, scoopers and big business men." Presently voices from the crowd are heard articulately: "That's right! Fire another! Gimme that brick! Come out o'there! He don't dare! The damn coward! Smash his windows!" This continues, Regan faces them at the window with a pistol. There are cries of "Lynch him! Get a rope, boys, and Lynch him!" just as the gong of the police patrol is heard, and the voices of policemen begin, "Stand back there! Stand back!" This brings the play to a crisis, Regan's arrest and imprisonment follow, and the shock of the whole situation causes a readjustment in the relationship with his wife and a happy ending.

The presure of the crowd is felt in "The Faith Healer". Their songs are heard and the shouts of religious excitement such as "Hallelujah! Emanuel! or "Praise de Lamb", all of which increases the pathos of Michaelis's apparent failure and to the triumph of his final success.

The mob scene of "Change" is supposed to be at a considerable distance from the quiet sitting room from which Gwen and Lizzie Ann watch it. The stage direction is: "a sound of voices going down the hill is heard, and in the distance a confused hubbub.——From time to time during the dialogue between Gwen and Lizzie Ann the noise is heard again, not loudly however, for both door and windows are closed." After a few moments, "The murmur outside rises. There is a great shout." After this the women look out and what takes place is described in their dialogue.

Galsworthy in "The Mob", makes a forecast of the end in the first scene when Mendip says, "There was never a time when the word 'patriotism' stirred mob sentiment as it does now. 'Ware 'Mob' Stephen—— 'ware 'Mob'!" At the end of the act, after More has made his unpopular speech against war, and his best friends turn against him, he remembers the warning, and exclaims "'Ware mob!." In the second act the skirling of bag-pipes and the march of a regiment under the windows changes the sentiments of More's constituents, just convinced by his eloquence. In the first scene of Act III we make first-hand acquaintance with the crowd, who surround More in the street, jeering and angry, but do him no actual injury beyond a cut on the forehead caused by some missile. The dialog at the opening of Act IV tells that the windows of the house have been broken twice by mobs. Mendip warns More that he had best leave because news of a victory will mean streets full of revellers and a fresh outbreak. Presently the shouting is heard, voices are distinguished, "There 'e is! That's 'im! More! Traitor! More!" First nut shells, then stones are hurled at the window, then the room is invaded, and in the excitement More is stabbed by a wild-eyed girl. The struggle here is patriot against Mob, and the Mob is as sure and certain in winning as the Greek Fate.

Augustus Thomas brings the mob on the stage in "In Mizzoura"(1893). In Act IV Jim Radburn is warned of its approach, whereupon he takes off his collar, adjusts his guns, takes a chew of tobacco, and waits. The mob is kept outside the fence, only the leaders being visible, and the parley ends, rather melodramatically, in their great enthusiasm for the

man whom they came to take to jail. This kind of mob is more easily handled on the stage than the destructive type presented by Galsworthy.

Two effects are seen to be the result of present day selection of characters in drama. The first and most obvious is that every phase of modern life is seen on the stage, and that the greatest effort is made to produce an exact facsimile of life. The characters are true representatives of their stations and their location in name, appearance, speech, and ideas. We have an accurate representation of life as it is. Less patent, but more insistent is the undercurrent of symbolic and suggested meaning. The simple peasant, the humble prisoner, the woman of the streets is each made to represent some mysterious but eternal truth, is made the exponent of some beautiful dream or aspiration.

If the drama is didactic in intention, as it very often is, there is kept a poetic haze of suggested, rather than pointed meanings, much may be read into them.

VI.

The Dialogue.

Even in the seventeenth century the convention of versified dialogue had its opponents who believed prose to be the proper medium of stage dialogue. In his "A Defense of an Essay of Dramatic Poesie", Dryden replies to a critic whose inference is "that, since verse is granted to be more remote than prose from ordinary conversation, therefore no serious plays ought to be writ in verse", and who urges "that a play will still be supposed to be a composition of several persons speaking extempore; and that good verses are the hardest things which can be imagined to be so spoken." Though Dryden engaged in a strenuous opposition to this view his young contemporary Congreve followed the lead of Moliere and slipped into prose.

From Congreve to Oscar Wilde stage prose was highly polished, rhetorically correct and often dazzlingly witty. Since 1890 there has been a growing tendency to make the language of the stage exactly the language of life. Elegance of dialogue is recognized to

be no less a convention than smooth flowing numbers, and the speech of the stagehas become ragged, elliptical and colloquial in its search for reality.

In place of well-rounded sentences and polished periods we have often the unfinished sentence (1) so frequent in conversation where thought flashes quickly from mind to mind, or where emotions are too great for smooth expression.

As the drama has broadened its field beyond the palace and the drawing-room the speech of its dramatis personae has become most diverse. Authors of the drama have become as exact in their local color as authors of the short story. As the drama has gone into the provinces for its subjects it has adopted the speech of the provinces. The origin and social training of each character is accounted for in the pronunciation of his words and the construction of his sentences no less than in

---

The melodramatic play is especially given to that form. When the voice ceases on the rising or sustained inflection the feeling of excitement is stimulated and maintained. In Charles Klein's "The Lion and the Mouse"(1905) this device is used throughout. There is a sprinkling of such speeches on every page, as:

Shirley: I said nothing except it was shockingly sudden—and——

Jefferson: But you didn't say no——and you accepted that ring.

Shirley: Only as a souvenir—but I——

This is a means of arousing the sympathy of the audience through its naturalness and its suggestion of a struggle against repressed emotion.

the lines which he speaks, and the lines which other characters speak about him.

In the evolution of the dialogue Wilde is the link between the drama of yesterday and that of today. The clear brilliance of his startlingly paradoxical and wittily epigrammatical lines is the last flare of the torch lighted by Congreve. Lord Darlington in "Lady Windermere's Fan" "can resist anything but temptation", and replies, when she says, "Believe me, you are better than most men and I sometimes think you pretend to be worse", "We all have our little vanities, Lady Windermere". The sparkle of his wit is not greater than that of John Worthing and Algernon Moncrieff in "The Importance of Being Ernest", when the fiancee of each has found out that he is not Ernest.

> Algernon: I don't think there is much likelihood, Jack, of you and Miss Fairfax being united.
>
> Jack: Well, that is no business of yours.
>
> Algernon: If it was my business I wouldn't talk about it. It is very vulgar to talk about one's business. Only people like stock brokers do that, and then merely at dinner parties.
>
> Jack: How you can sit there, calmly eating muffins when we are in this horrible trouble, I can't make out. You seem to me to be perfectly heartless.
>
> Algernon: Well, I can't eat muffins in an agitated manner. The butter would probably get on my cuffs. One should always eat muffins quite calmly. It is

the only way to eat them.

Jack: I say it is perfectly heartless your eating muffins at all, under the circumstances.

Algernon: When I am in trouble, eating is the only thing that consoles me. Indeed, when I am in really great trouble, as anyone who knows me intimately will tell you, I refuse everything except food and drink. At the present moment I am eating muffins because I am unhappy. Besides, I am particularly fond of muffins."

Gwendolyn's remark, later in the play, "In matters of grave importance, style, not sincerity is the vital thing" seems indicative of Wilde's own attitude. There can be no feeling of sincerity in such a constant rattle of repartee.

The dialogue of Henry Arthur Jones is often quite as funny, but it derives its fun from peculiarities of character and from the amusing situation rather than from the swift exchange of bright remarks; it does not, moreover, hold up the action for the sake of the lines as is often true in Wilde's plays. Every speech bears directly upon the working out of the plot.

The merriment in the lines of "Mary Goes First"(1913) is due mainly to the piquancy in the lively Mary herself. When on the verge of being sued for saying that Lady Bodsworth looked "like an impropriety", she is being advised by her lawyer:

Felix: I wouldn't say anything about it while there

is a lawsuit pending.

Mary: Not say anything about it? O, yes I shall! Every day I think of something fresh!

Felix: I hope you are careful to say nothing that isn't strictly accurate.

Mary: Accurate? You don't expect me to be accurate after the awful things she is saying about me?

Felix: You must remember it will all be taken back to her.

Mary: Yes! That's exactly what I want. I thought of two perfectly fiendish additions yesterday.

This brings a heartier laugh than the flashing wit of Wilde because the comedy is more deeply human.

The crisp, rapid, broken dialogue of ordinary speech is achieved by Pinero very early. He uses it effectually in serious and comic scenes alike.

"A Wife Without a Smile" is rapid fire from start to finish. When Rippingills matrimonial entanglement is at its knottiest we have the following:

Christabel: Mr. Rippingill, I have received instructions from my dear friend, Miss Meiklejohn, to restore you this.

Rippingill: Meiklejohn! Avis's maiden name!

Christabel: With Miss Meiklejohn's regards and best wishes for your future.

Rippingill: Her--her wedding ring---(his cup shakes so violently in his saucer that it is in danger of falling. She takes both cup and saucer from him and places them on the tray.)

Christabel: Permit me.

(Mrs. Lovette enters hastily.)

Mrs. Lovette: Seymour---

Rippingill: Dora?

Mrs. Lovette: What sort of a night have you passed? I am almost afraid to inquire.

Rippingill: Horrible.

Mrs. Lovette: Oh, you are in no state to receive a fresh shock.

Rippingill: Fresh---!

Christabel: Something has happened!

Rippingill: Avis---?

Mrs. Lovette: She wishes to see you, Seymour; She has an important announcement to make!

Rippingill: Announcement?

The Webbmarshes: Announcement?

Mrs. Lovette: She--She is engaged to be married to Mr. Trood.

Christabel: Hayes!

Webbmarsh: My darling, this romance grows hourly.

This is very naturalistic and lifelike, but has passed beyond the polished periods of Oscar Wilde.

The dialogue of Granville Barker cuts deeper. It is more like real talk in that cross-currents of thought are seen while the main issue is constantly followed. His speeches are usually very short, but not often broken. There is always an intensity of life expressed, a sort of ardor of enthusiasm. When Trebell is in his deepest trouble he has the following dialogue with his sister: (Act IV of "Waste",1907)

Frances: What is it you are worried about--if a mere sister may ask?

Trebell: I have been working out problems in legal and political algebra.

Frances: You want to think of yourself.

Trebell: Yes.

Frances: Have you ever, for one moment, thought in that sense of anyone else?

Trebell: Is that a complaint?

Frances: The first in ten years' housekeeping.

Trebell: No, I never have--but I've never thought selfishly either.

Frances: That's a paradox I don't quite understand.

Trebell: Until women do they'll remain where they are--and what they are.

Frances: Oh, I know you hate us.

Trebell: Yes, dear sister, I'm afraid I do. And I hate

your influence on men---compromise, tenderness, pity, lack of purpose. Women don't know the value of things, not even their own value.

Frances: I'll take up the counter-accusation to-morrow. Now I'm tired and I'm going to bed. If I may insult you by mothering you, so should you. You look tired and I've seldom seen you.

Trebell: I'm waiting for a message.

Frances: So late.

Trebell: It's a matter of life or death.

Frances: Are you joking?

Trebell: Yes. If you want to spoil me, find me a book to read.

Frances: What will you have?

Trebell: Huckleberry Finn. Its on the top shelf towards the end somewhere---or should be.

Frances: I don't think I shall sleep tonight. Poor Amy O'Connell!

Trebell: Are you afraid of death?

Frances: It will be the end of me perhaps.(She gives him the book.)

Trebell: Thank you. Mark Twain's a jolly fellow. He has courage---comic courage. That's what's wanted. Nothing stands against it. You be-little yourself by laughing--then all this world, and the last and the next grow little

too---and so you grow great again. Switch off some light, will you?

Frances: So?

Trebell: Thanks! Good night, Frankie.

This has no dramatic dash, no unexpected flashes of cleverness, it is interesting because it reveals a man's mind working.

Galsworthy has the gift of catching personality in his lines. His people always speak entirely in character. A triangular conversation from "Joy"(1912) gives a hint of this attribute.

Mrs. Hope: Now, I've told your uncle, Molly, that he is not to go in for this gold mine without making certain it's a good thing. Mind, I think you've been very rash. I'm going to give you a good talking to; and that's not all---you oughtn't to go about like this with a young man; he's not at all bad looking. I remember him perfectly well at the Fleming's dance.

Colonel: Nell!

Mrs. Hope: No Tom, I'm going to talk to Molly; she's old enough to know better.

Mrs. Gwyn: Yes, and you'll get yourself into a mess; I don't approve of it, and when I see a thing I don't approve of---

Colonel: Nell, I won't have it, I simply won't have it.

Mrs. Hope: What rate of interest are these preference

shares to pay?

Mrs. Gwyn: Ten percent.

Mrs. Hope: What did I tell you Tom? Are they safe?

Mrs. Gwyn: You'd better ask Maurice.

Mrs. Hope: There, you see, you call him Maurice! Now supposing your uncle went in for some of them---

Colonel: (in a high hot voice) I'm not going in for anything of the sort.

Mrs. Hope: Don't swing your hat by the brim! Go and look if you can see him coming! (the Colonel goes.) Your uncle's getting very bald I've only a shoulder of lamb for lunch, and a salad. It's lucky it's too hot to eat.

Shaw has not the same gift of presenting personality, being rather more interested in ideas than in people. His dialogue is often very brilliant, and full of startling and amazing twists in language and idea. Though much of his dialogue is in short speeches, in his more didactic moments the characters speak at great length, with only the break of an exclamatory remark or two from some other person.

The whimsical turn often given to his dialogue is seen in the first act of "The Philanderer".(1893)

Charteris: My dear: it is because I like you that I want to marry you. I could love anybody--any pretty woman, that is.

Grace: Do you really mean that Leonard?

Charteris: Of course. Why not?

Grace: Never mind. Now tell me, is this your first love affair?

Charteris: No, bless my soul, no; nor my second, nor my third.

Grace: But I mean your first serious one?

Charteris: Yes.(Pause. He adds with a very perceptible load on his conscience.)

It is the first in which I have been serious.

Grace: I see. The other parties were always serious.

Charteris : Not always. Heaven forbid!

Grace: How often?

Charteris: Well, once.

Grace: Julia Craven?

Charteris: Who told you that?(turns away moodily) You had much better not have asked.

Grace: I'm sorry dear.

Charteris: Do I feel harder to the touch than I did five minutes age?

Grace: What nonsense!

Charteris: I feel as if my body had turned into toughest hickory. That is what comes of reminding me of Julia Craven. I have sat alone with her just as I am sitting with

you.

Grace: Just!

Charteris: Just exactly. She has put her hands in mine, and laid her cheek against mine, and listened to me saying all sorts of silly things.(Grace rises and sits on piano stool.) Ah, you don't want to hear any more of the story. So much the better.

Grace: When did you break it off?

Charteris: Break it off?

Grace: Yes, break it off.

Charteris: Well: Let me see. When did I fall in love with you?

Grace: Did you break it off then?

Charteris: It was clear then, of course, that it must be broken off.

Grace: And did you break it off?

Charteris: Oh, yes: I broke it off.

Grace: But did she break it off?

Charteris: As a favor to me, dearest, change the subject.

In "Mrs. Warren's Profession"(1902) Mrs. Warren's statement of her case is an example of his prolonged speeches. The following is a partial quotation of this passage:

Mrs. Warren: Do you know what your grandmother was?

Vivie: No.

Mrs. Warren: No, you don't. I do. She called herself a widow and had a fried-fish shop down by the mint, and kept herself and four daughters out of it. Two of us were sisters; that was me and Liz; and we were both goodlooking and well made. I suppose our father was a well-fed man: mother pretended he was a gentleman; but I don't know: The other two were only half sisters---undersized, ugly, starved looking, hard working, honest poor creatures: Liz and I would have half murdered them if mother hadn't half-murdered us to keep our hands off them. They were the respectable ones. Well, what did they get by their respectability? I'll tell you. One of them worked in a white lead factory twelve hours a day for nine shillings a week until she died of lead poisoning. She only expected to get her hands a little paralyzed;but she died. The other was always held up as a model because she married a Government laborer in the Department victualing yard, and kept his room and three children neat on eighteen shillings a week--until he took to drink. That was worth being respectable for, wasn't it?

Vivie: Did you and your sister think so?

Mrs. Warren: Liz didn't, I can tell you: she had more spirit. We both went ot a church school--that was part of the lady like airs we gave ourselves to be superior to the children that knew nothing and went no where--and we stayed there until Liz went

> out one night and never came back. I know the school-mistress thought I'd soon follow her example; for the clergyman was always warning me that Lizzie'd end by jumping off Waterloo Bridge. Poor fool: that was all he knew about it! But I was more afraid of the whitelead factory than I was of the river; and so would you have been in my place. That clergyman got me a situation as a scullery maid in a temperance restaurant where they sent out for anything you liked. Then I was waitress; and then I went to the bar at Waterloo station--fourteen hours a day serving drinks and washing glasses for four shillings a week and my board. That was considered a great promotion for me. Well, one cold, wretched night, when I was so tired I could hardly keep myself awake, who should come up for a half of Scotch but Lizzie, in a long fur cloak, elegant and comfortable, with a lot of sovereigns in her purse.

The series of long speeches continues, but they have a lively and interesting quality that prevents their becoming fatiguing.

Masefield reproduces the broken jerkiness frequent in conversation. He achieves the effect very often by his punctuation, very often writing a group of words, a phrase usually, which has no verb as a sentence. This is the way people actually speak, of course, but such defiance of the techicalities of writing is rare on the printed page. In "The Tragedy of Pompey the Great" a few lines will serve to illustrate:

Lucceius: Not in bed, Magnus?

Pompey: I have had evil dreams.
Are you from Rounds?
Is all quiet?

Lucceius: Yes.
There is a light near Caesar's camp. They are burning their dead.
Our scouts took two lancers. They say that Caesar's men are dying. Of fever and hunger.

Pompey: Yes. He must surrender within a few days. And so they are burning their dead?

Lucceius: Yes.

Pompey: Now we have Rome to settle.
I lie awake, thinking.
What are we Lucceius?

Lucceius: Who knows? Dust with a tragic purpose. Then an end.

The same fall of voice, imitating the diffeicult speech wrested from a deep emotion, is used in Susan Glaspell's "The Outside". Allie Mayo is telling of her life's tragedy: "Married--two years. He had a chance to go north on a whaler. Times hard. He had to go. A year and a half--it was to be. A year and a half. Two years we'd been married. The day he went forth. The days after he was gone.

I heard at first. Last letter said farther north--not another chance to write till on the way home.(A wait.) Six months. Another. I did not hear.(Long wait.) Nobody ever heard."

Again, in "The People, Susan Glaspell uses the method to obtain an effect of great spaces and wide ideas. The Woman speaks: "A plain, dark trees off at the edge, against the trees a little house and a big barn. A flat piece of land fenced in. Stubble, furrows. Horses waiting to get in at the barn; cows standing around a pump. A tile yard, a water tank, one straight street of a little town. The country so still it seems dead. The trees like--hopes that have been given up."

In all these various styles of dialogue the one common characteristic is the attempt to reproduce life. In the search for reality every playwright has become a student of speech, often of phonetics. The plays of the Irish school do not reproduce the phonetic peculiarities of the Irish speech, but, with the exception of Yeats whose work is entirely poetic and has a vague, unreal quality, they reproduce the peculiarities of Irish construction. A few speedhes from John Millington Syne's "The Shadow of the Glen" illustrates the tone of this speech, which is said to be Erse put into English.(1)

Michael: I heard tell this day, Nora Burke, that it was on the path below Patch Darcy would be passing up and pass-

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(1) Maurice Bourgeois in "John Millington Synge and the Irish Theatre"(London,L913) Pages 226-227, says, "Synge's Anglo-Irish is in the main a bold recreation from Gaelic--this applies not only to the phraseology used by his characters, but to the syntax of their sentences.--All his characters, despite geographical differences talk alike. Probably the reason for this close adherence to the native Erse was that Synge felt that an Irish national theater in English is, as we have said, something of a contradiction in terms; but, as he wanted to write his plays in English to appeal to a wider audience, he wrote them in an English modeled on the Gaelis of national Ireland."

ing down, and I heard them say he'ld never pass it night or morning without speaking with yourself.

Nora: It was no lie you heard, Michael Dara.

Michael: I'm thinking it's a power of men you're after knowing if it's in a lonesome place you live itself.

The flavor of Ireland is scarcely less rich in Lady Gregory's plays, as seen in a glimpse at "Spreading the News".

Bartley: You will not get it into tramps today. The rain will be down on it by evening, and on myself too. It's seldom I ever started on a journey but the rain would come down on me before I'd find any place of shelter.

Jack Smith: If it didn't itself, Bartley, it is my belief you would carry a leaky pail on your head in place of a hat, the way you'd not be without some cause of complaining.

Padraic Colum has the same general tone, but his Irish are not so simple, and come nearer to "book" English.

The love scene of "The Fiddler's House" is only less lyric than that of "The Playboy of the Western World". A few speeches reveals its poetic filt.

Brain: And I long to have more than walls and a roof to offer you. I'd have jewls and gold for you. I'd have ships on the sea for you.

Maire: It's easy to take a girl's heart with the words of a song.

Brain: I'm building a house for you, Maire. I'm raising it day by day.

It is in the work of Bernard Shaw and St. John Ervine who write for English players, that we find a phonetic reproduction of Irish speech. In "John Bull's Other Island" both English and Irish characters speak, as well as several degrees of Irish, and each is indicated by appropriate spelling. The scene in which the destruction of the pig is related is especially delightful.

Aunt Judy: Arra hold your noise, Barney. What is there to laugh at?

Doran: It got its fut into the little hweel—

Aunt Judy: Ah, have some sense: youre like a parcel o'childer. Nora, hit him a thump on the back: he'll have a fit.

Doran: Frenz, he sez to dhem outside Doolan's: I'm takin the gintleman that pays the rint for a dhrive.

Aunt Judy: Who did he mean by that?

Doran: They call a pig that in England, that's their notion of a joke.

Aunt Judy: Musha God help them if they can joke no better than that!

Doran: Thin---

Aunt Judy: Ah now don't be tellin it all over and settin yourself off again, Barney.

Nora: You've told us three times, Mr. Doran.

St. John Ervine in "Mixed Marriage" seems to get even closer to nature. A few lines will suffice.

Rainey: It's a gran' work t' make peace. Aw, when ye come t' think o' it, it's awful the way the wurl's bin goin' on up til now. Men fightin' wi' wan another an' prosperin' out o' wan another's misfortune. War all the time.

Mrs. Rainey: Aye, an' the wurl' not a ha' penny the better fur it.

Rainey: Ye're right. Ye're right. Ye are, indeed. An' ye've on'y got til putt out yer han's til wan another, an' grip them, an' its all over.

Mrs. Rainey: An' yer enemy issen yer enemy a-tall. Aw, that's quare, t' be seein' enemies where there is no enemies.

The speech of Lancashire is suggested by Stanley Houghton in "Hindle Wakes", though he does not attempt a phonetic spelling to represent the pronunciation. One speech by Christopher is sufficient to show the

style: "That's enough, mother. WE'll leave her alone tonight. Now then, lass, no one's going to harm thee. Stop thy crying. Thou'd better get upstairs to bed. Happen thou's fagged out."

Harold Brighouse in his Lancashire plays makes no attempt to write dialect, but, like Houghton, he manages to catch the spirit of his province by reproducing local rhythms and tricks of accentuation.

The short, sharp clauses of the work people in "The Northerners" are characteristic.

> Joe: You're against violence and you're against politics. What do you favour?
>
> Mathew: I favour work and I favour my loom, and if you've said your say I'll be getting back to it.

In"Zack" the same thing occurs with now and then a turn of phrase that suggests the colloquial. When Wrigley is trying to force Zack to marry Martha we have:

> Mrs. Munning: It's nowt to do with marrying and promising, so what it is.
>
> Wrigley: He promised her not half an hour ago in Tim Bealey's shop, with witnesses and all. There was Tim Bealey there and his missus, and the errand lad and me.

Speech of this type in its simple homliness, full flavored with localism and rooted in the soil has a poetry and impressiveness not obtainable in the stateliest blank verse. Verses are cold and incapable of producing the effect of vitality or of actual life with its humor and pathos.

John Masfield uses the "West Country" speech in "The Tragedy of Nan", representing both the peculiarities of construction and phonetics. The conversation between Jenny and Nan in the first act brings out the main points.

Nan: It be kind of you to speak kind.

Jenny: And us'll go out of a Sunday. Why, us'll be girt friends. It go to my 'eart to think of thy trouble.

Nan: Will 'ee be a friend, Cousin Jenny?

Jenny: There, there. Wot pretty eyes you 'ave. Your 'airs thicker than mine. 'Ow you do a set it off. Us'll 'ave no secrets, will us?

Nan: 'Ee will be my friend, won't 'ee, Jenny? Do-ant 'ee be agen me--I couldn't bear it if you turned against me. I've sometimes been near killing myself since I came here. Your mother's been that bitter to me.

Another phase of West country language is used by John Galsworthy in "A Bit O'Love". Here the simple people speak in broad dialect and the others speak cultivated English. One gets the full flavor of native speech in the tavern scenes.

Godleigh: Well, Tibby Jarland, what've yu come for, then? Glass o' beer?(Tibby takes the shilling from her mouth and smiles stolidly.)

Godleigh: I shid zay glass o' 'arf an 'arf's about yure form. Yu'm a praaper masterpiece. Well! 'Ave sister Mercy borrowed yure tongue? Aw, she 'aven't. Well, maid?

Tibby: Father wants six clay pipes please.

Godleigh: 'E du, du'ee. Yu tell yure father 'e can't 'ave more'n one, not this 'avenin'. And 'ere 'tis. Hand up yure shillin'.

Eliza Doolittle in Shaw's "Pygmalion" is as fine a specimen of the London streets as is to be found in literature. The phonetic horrors of her speech soon became too much for Mr. Shaw and he doesn't attempt to spell her after she is well introduced. She speaks to the mother of Freddy after he has upset her violets: "Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oo py me f'them?"

Ireland modified by London appears in the speech of Mrs. Farrell in "Press ~~Clippings~~ Cuttings" by Bernard Shaw. She replies to the querry if she has ever cast a favorable eye on the person of Mitchener by saying, "I've been too busy casting an unfavorable eye on your cloze and on the litther you make with your papers", and says to her daughter over the telephone, "Glang, you young scald: if I had you here I'd teach you manners. That's enough now. Back wid you to bed; and be thankful I'm not there to put me slipper across you."

Even the speech peculiar to the trench life of the late war has found its way on the boards. The British soldier in "Maid of France" by Harold Brighouse is a sample. "An you and me will be speaking with our serjeants if we don't buck up and catch that blinking train. Come on, old son, back to the Big Stink for ~~me~~."

This is an unpoetic, though realistic enough speech, but is notable for its occurence in a play entirely poetic and mystic in spirit. Such is in conformity with the modern spirit, which finds the richest poetry, and the most tenuous spiritual ~~seances~~ nuances in the most common and gross situations.

In America the polyglot influences of our constant influx of foreign population shows itself variously in different part of the country. Our dramatists have reproduced our various dialects very accurately.

Sectional differences of speech are shown in many dramas. Edward Sheldon has done southern speech in "The Nigger". One gets a very good conception of it from a group scene in Act II:

> Georgie: How is mammy? Po' ol' thing---?
>
> Barrington: The Gove'noh's mighty good to her--tries to make up for losin' her gran'son that way. Then she's powe'ful religious, an' I reckon that helps--Heah she is now---
>
> (Jinny enters with tray.)
>
> Mammy, at the present moment I'd rathah see you, carryin' yo' coffee-tray than---
>
> Georgie: Good mawning, mammy!
>
> Jinny: Mawnin', Miss Geo'gie.
>
> Mrs. Byrd: Po' me a cup of yo' coffee, mammy. It's the only thing that'l do my head the slightest good.
>
> Barrington: Mammy considah yo'self entitled to a couple o' Ca'negie medals fo' savin' a humble though useless life.

Percy Mac Kaye in his "Yankee Fantasies" has caught the tone of rural

New England. A speech from "Chuck" illustrates:

> Abel: That's my signature, and its goin' to be yourn hencefor'ards, world without end, et cet'ry. Jest Chuck that's our new callin'-card: Abel Chuck, and Litty Chuck. The doorplate of old Dole is chucked! It's our call to arms, Litty: Damnation without remuneration--if that ain't misery, make the most on't! Chuck the home tea-party overboard: Chuck the hull shootin' match--chores, church and fam'ly! Them's our stars and stripes, and we'll hist 'em on that thar Bunker's hill.

Stuart Walker puts the local color of the middle-west back woods into "The Medecine Show". His persons are almost too lazy to talk, but they do manage to express themselves somewhat.

> Doctor: Y' got the liver pills?
>
> Giz: Uh--huh.
>
> Lut'er: Took any?
>
> Giz: Nup. I'm savin' 'em.
>
> Lut'er: What fur?
>
> Giz: Till I'm feelin' sicker'n I am now.
>
> Doctor: Where are they?
>
> Giz: In m' pocket.
>
> Doctor: Yes, Sir! It smelled like ker'sene ter me--and ker'sene 'twuz---Ker'sene'll cure heaps o' things if you use it right.

The speech of the Irish-American is not represented as so richly poetic or intensely individual as the Irish in Erin, but there is still the romance and the optimism. Mary Aldis gives us an example of it in "Mrs. Pat and the Law". Nora speaks to her little invalid son: "Och, Jimmy darlin', have a little patience! He name's not Nora O'Flaherty if Miss Carroll don't bring us a flower this day, or if there ain't enough to go 'round, shure it's the bright happy worrd or the little joke or plan she'll have in her mind for ye'ull hearten the day as well as a flower."

The foreigner speaking English is no new thing on the stage, only the very wide range of foreigners and the accuracy of the study individualizes contemporary drama. The German prince of "Her Great Match" by Clyde Fitch is very German indeed. He announces his resignation of the crown, "Nicht Prince! It shall not alles be made immediate! It shall take up one little time. Aber! But! I haf mein mind made up. I will give me up der throne. I vill be Mr. Hohenhetstein as mein Cousin at Austria who is now Mr. Hapsburg in der Switzerland!"

In Belasco's dramatization of John Luther Long's "Madame Butterfly" Japanese English is attempted. Madame Butterfly has learned her English from the slangy American lieutenant who has promised to return when the robins nest again. She is looking for those robins.

Madame Butterfly: O look! Suzuki--a robins. The first these spring! Go, see if he's stay for nes'.

Suzuki: It is a robins, O Cho-Cho-San!

Madame Butterfly: O! O,

Suzuki: But he's fly away.

Madame Butterfly: O! How they are slow this year! Sa-ay, see if you don' fin' one tha's more industrial an' do-mestics.

Just as the humble types of persons on the stage have been made symbolic and poetic, so has the speech of simple and unlettered people become a means of poetic expression in the drama. Prose rhythms and cadences have fitted themselves to the simple, sincere speech of the humble and produced a poetry, haunting and suggestive, elemental and naive.

The speech of Synge's Aran Island peasants is full of rhythmic movements and the phraseology is constantly poetic. A speech by Maurya, the old mother in "Riders to the Sea" is typical; "There was Sheamus and his father, and his own father again, were lost in a dark night, and not a stick or sign was seen of them when the sun went up. There was Patch after ~~Patch~~ was drowned out of a Curagh that turned over. I was sitting here with Bartley, and he a baby, lying on my two knees, and I seen two women, and three women, and four women coming in, and they crossing themselves, and not sying a word. I looked out there, and there were men coming after the, and they holding a thing in the half of a red sail, and water dripping out of it--it was a dry day, Nora--and leaving a track to the door."

This simple, pathetic sppech, without passion and without figurative language has a plenitude of poetic grace.

The poetic tone is maintained in the fervid oratory of the last speech

of "The Land" by Padraic Colum. "Aren't they foolish to be going away like that father, and we at the mouth of the good times? The men will be coming in soon, and you might say a few words. Indeed you might father; they'll expect it of you. "Men of Ballykillduff", you might say, "stay on the land, and you'll be saved body and soul: you'll be saved in the man and in the nation. The nation, men of Ballykillduff, do you ever think of that at all? Do you ever think of the Irish nation that is waiting all this time to be born?"

John Masefield has made poetry of another sort in the fanciful dialogue between Nan and Gaffer about the tide. Here the rhythmic fall, the repetitious, the color and the figures create a rich and musical passage.

> Nan: They 'aven't no grief, the beasts asn't.
> Cropping in the meadows when the sun do zhine.
> Gaffer: They be afraid of the tide. For first there come a-wammerin' and a-wammerin'. Miles away that wammerin' be. In the sea. The ship men do cross theirselves. And it come up. It come nearer. Wammerin'. Wammerin'! 'Ush it says. 'Ush it says. And there come a girt wash of it over the rock. White. White. Like a bird. Like a swan a-gettin' up out of the pool.
> Nan: Bright it goes. High. High up. Flashing.
> Guffer: And it wammers and it bubbles. And then it spreads It goes out like soldiers. It go out into a line. It curls

It curls. It go toppling and toppling. And on it come. And on it come.

Man: Fast. Fast. A black line. And the foam all creamin' on it.

Gaffer: It be a snake. A snake. A girt water snake with its 'ed up. Swimming. On it come.

Man: A bright crown upon it. And hungry.

Gaffer: With a rush. With a roar. And its claws clutchin' at you. Out they go at the sides, the claws do.

Man: The claws of the tide.

Gaffer: Singing. Singing. And the sea a-roaring after. O, it takes them. They stand out in the river. And it goes over them. Over them. Over them. One roarin'rush.

Man: Deep. Deep. Water in their eyes. Over their hair. And tonight it be the harvest tide.

During the last thirty years there have been few stage plays written in verse. The broken, ragged, homely speech demanded by the present stage does not fit well with verse. The rapid, sharp exchange of thought, the elliptical style, the elimination of rhetorical expression and of the descriptive passages, have all combined to make verse of any kind nearly impossible on the stage. Verse, moreover, seems unsuited to the realistic expression of modern life.

Stephen Philips is one of the few who have essayed verse and been successful with it, though his popularity seems to have passed. His is blank verse of a exquisite delicacy and grace, and he has so proportioned his speeches as to avoid either choppiness in his short ones or over length in his long ones. The historic pageantry of his plays makes verse seem almost inevitable.

Percy Mac Kaye has used blank-verse in his magnificent pageant-play "Jeanne D'Arc" and in several of his other historic or fantastic plays, as, "The Canterbury Pilgrims", and "Fenris, the Wolf".

The increasing appearance of fantasy on the stage seems likely to bring back verse of some sort. "The Piper"(1910) by Josephine Preston Peabody, and "Prunela"(1904) by Granville Barker and Laurence Houseman, along with such one-act phantasms as Dowson's "Pierrot of the Minute" or the free-verse bits by Alfred Kremborg in "Plays for Poem-Mimes" seems to indicate the development of a new genre which will find its natural expression in verse.

Irregular verse forms are frequent, none more beautiful than those of Hortense Flexner in "Voices"(one-act,1916) in which the varying line lengths fit to the rise and fall of emotion. In its cadence it is analagous to the broken prose of "The Tragedy of Pompey the Great". The spirit of Jeanne D'Arc is speaking:

"An army kings shall fear,
A silent host,
Scattered--bereft---
Mourning at broken hearthstones in all lands,

Hating one thing--a hate that makes them kin,
Stronger than blood and bone--the hate of death.
Which is their love of life.

Rime is not infrequent in plays of the gracefully fantastic type. A part of "Prunella" is in couplets, though much is in simple prose. The couplets adorn the more sentimental passages. The speeches in such passages are generally at least a line in length, a great number of the lines are run-on lines and there is no emphatic accentuation of rimes. The verse passages in this play are not all rimed in couplets, those speeches in verse by the gardeners being partly unrimed, and often not in regular meter.

"The Pierrot of the Minute" is entirely in couplets, all very daintily handled. Few of the speeches are less than two lines in length, still fewer less than one line. In the longer speeches almost none of the couplets are closed, though, of necessity they are in the shorter ones. The effect is quite melodious, and entirely suitable to the silver moonlight of the setting. Only a few lines will serve to show the charm of this dialogue:

The Lady: Why art thou sad?
Pierrot: I dare not tell.
The Lady: Come, say!
Pierrot: Is love all schooling with no time to play?
The Lady: Though all love's lessons be a holiday.
Yet I will humor thee: What would'st thou

play?

Pierrot: What are the games that small moon-maids enjoy,
Or is their time all spent in staid employ?

The Lady: Sedate they are, yet games they much enjoy;
They skip with stars, the rainbow is their toy.

Stark Young in "The Twilight Saint" varies his pentameter lines by a frequent hemistich. The result is that something closer to the irregularity of conversation is attained, which at the same time a certain stateliness of rhythm is in accord with the poetic theme.

The verse used by John Drinkwater in "The God of Quiet" and "X=O" makes no attempt to descend to the conversational. The speaches are for the most part long, the lines are melifluous and adorned with figures and graceful turn of phrase.

"They're beautiful, those tents, under the stars.
It is my night to go like a shadow among them,
And, snatching a Greek life, come like a shadow again.
It's an odd skill to have won in the rose of your youth-"

says Ilus, looking down from the walls of Troy. Such a style does not fit well with the simple spirit of sincere, heart-searching psychology usual in the modern play, and is therefore exceptional. Its beauty is too fragile and elegant for grappling with the elemental in life and passion and destiny.

The plays of William Butler Yeats are written for the most part in verse. It is a very melodious type of blank verse, having an unearthly

quality which fits it to his poetic themes of magic and legend.

The flavor of past days is often sought in historical plays by archaic turns of speech. Robert Emmons Rogers in his "The Boy Will" does it very delicately, as when Shakespere describes seeing a play in which Peele tells him he has acted, "Thou? Rarely done! I mind me yet how the hump-backed king frowned and stamped about--thus--Ha! Ha! 'Twas a brave play!" The Elizabethan tone is even more closely imitated by Josephine Preston Peabody Marks in "Fortune and Men's Eyes", where the lines are given a pseudo-Shakesperian tone to match the persons, the chief character being Shakespere himself.

Beulah Marie Dix has managed to produce something which passes for the Cavalier in her "Allisons Lad", mainly by choice of expletives, and adjectives used in an archaic manner. Such expressions as, "Throw, Tom, a wild fire burn you!"--or "The rebels have taken my horse--a plague rot them" give a certain color to the dialogue, but the effect soon strikes one as exotic or artificial.

No doubt because they felt such very apt to be the case in any period, Mary Hamlin and George Arliss in their "Hamilton" make no attempt to reproduce the speech of the eighteenth century. In their preface the authors state that they believe that "a slavish attempt to eliminate all words and phrases that were probably not in vogue at the time would result in many instances in tedious phraseology and a certain artificiality which they desire to avoid.

The spirit of the age is so well preserved in the manner of the dialogue that a faithful reproduction of its vocabulary is not missed. Ham-

ilton's reply to Jefferson when the famous compromise about the capital was made gives the flavor of all the dialogue: "Your word is your bond. In fact I would rather take your word, gentlemen, than the bond of any state in the Union."

Their method seems to be the one likely to become general.

Many of the old conventions of the dialogue have virtually perished. The solus is practically gone, and the aside or apart has been rarely used since 1890.

The old convention of reading letters aloud when alone on the stage dies hard. As late as 1902 a popular comedy, "A Country Mouse" by Arthur Law opens an act with such a letter, followed by a soliloquy comment upon it. Even this form of the solus, however, is practically gone. It is not in accord with the naturalistic treatment now felt to be necessary.

Whenever the soliloquy is used in the modern play it is so manipulated as to give an appearance of conformity to reality.

In a comparatively recent play, "The Piper"(1910) there is a very long soliloquy in which the hero expresses his attachment to the children, his scorn for their parents, his desire to keep them, his struggle against his sense of right in keeping them and his final surrender and decision to give them up. The handling which it receives adds infinitely to tis dramatic passion and impressiveness. He is made to address the entire speech as a prayer to the Christ of a wayside shrine. He seems to be struggling with the silent will of the Christ that he give the children up, pleading, stating his case, justifying himself, and finally surrendering to the un-

heard voice. The pauses give the effect that he has been answered and speaks in reply. At the end:

No, no, I cannot give them all! No, no---

Why wilt thou ask it? --- Let me keep but one.

No, no, I will not ----------

---------- Have thy way, --- I will!

It is a powerful soliloquy, all the more powerful because it is handled like a duologue.

In "The Return of Peter Grimm" by David Belasco, Producedin 1911 there is an unusual development of the soliloquy. Frederick Grimm is on the stage with the spirit of Peter Grimm, whom he can neither see nor hear. In spite of this he acts under the influence of Peter, his speeches are all brief , all guided by the unseen influence . When Peter Grimm says, There is something you have forgotten, something that always finds us out: the law of rewards and punishment. Even now it is overtaking you. Your hour has struck," Frederick murmurs, What in the world is the matter with me tonight?" When Frederick comes upon the letter from Annamarie he exclaims, "My God! Here's luck --- here's luck! From that girl Annamarie to my uncle. Oh, if he had read it!" In the course of the reading of the letter Peter speaks to him, and he becomes partially conscious of it, saying, "Who's that? Who's in this room? I could have sworn somebody was looking over my shoulder ----- or had come in at the door---- or ----" Peter speaks to him again, and again he is dimly conscious of the force of the unseen. "Who is at

the door? Curious---I thought I heard someone at---" This has an entirely natural air. Persons sometimes make these short involuntary speeches aloud and the impulsion of Peter's presense is constantly felt by the audience.

In Act IV of "The Scarecrow"(1908) Ravensbane speaks-a long soliloquy to the scarecrow image in the magic mirror, but here, also, the effect of soliloquy is broken by replies from the image in the mirror. He has spoken at some length, expressing his digust and horror to find that the reflection is himself, when he points to the glass "with an agony of derision" and cries out "Scarecrow! Scarecrow! Scarecrow!" and the image with the same gesture replies, more and more faintly, "Scarecrow! Scarecrow! Scarecrow!" Ravensbane looks out into the night, and finds in its beauty the spirit of Rachel, concluding, "Rachel, mistress, mother, beautiful spirit, out of my suffering you have brought forth my soul. I am saved!" To which the image in the glass remarks, "A very pretty sophistry." A dialogue between Ravensbane and the Image follows. This creates the impression that all has been duologue, though it still serves the purposes of self-analysis.

The plays cited have been of a fantastic type, dealing with unreal persons or unreal situations, but in Moody's "The Great Divide"(1906) we have modern people in a very real situation. When Philip and Polly have left Ruth alone in the cabin something must be done to give the illusion of time elapsing before entrance of the ruffians. Ruth moves about the room, looks at Win's photograph, and says "Dear Win! I forgot how disap-

pointed you were going to be." She continues to gaze at the picture, ~~the~~ then says, "Clear, kind heart!" looking at it a little longer she says, "Finished! Finished!" She then sings a stanza of song, addresses her mother's photograph, sings again, then says, as she passes her hand over a bunch of wild flowers on the table, "Be still, you beauties! You'll drive me to distraction with your color and your odor. I'll take a hostage for your good behavior." She puts a red flower in her hair and looks out at the door, syaing, "What a scandal the moon is making, out there in that great, crazy world! Who but me could think of sleeping on such a night?"

All of these speeches are fragmentary and meditative, and not beyong the possibility of being actually spoken aloud under like conditions.

John Masefield ends his one-act tragedy, "Mrs. Harrison" with a short soliloquy. Mrs. Harrison is a pious old lady, who has helped her aged scamp of a husband to get clear of his wrong-doing by helping him out in a lie. After this trying scene she sits and thinks of the horror of it, "I been wife to a murderer---I been wife to a murderer---I've been to bed with a man as done a murder; and I've helped un clear after. (Goes to cupboard) But never no more, William Harrison, you've had your last of me---(opens cupboard) I be the lowest of the low. O Lord, I be the lowest of the low---I feel as I'd been spat on. But never no more, William Harrison---God have mercy on a sinful woman---You've had your last of me William Harrison. You can go to your Jennies, you can---This is it. This is it,--the cure. I bought it for the rattens as ate my chicks. What'll kill rattens' ll kill folk. Where by my thimble.---Ugh! it be bitter!---

Ugh!" She then sits and reads her Bible until she dies.

It seems probable that an old woman under great stress, of emotion might speak out her thoughts in this manner.

In all these soliloquies one finds that an appearance of actuality is in someway attained, that the actor does not address the audience, nor does he declaim his thoughts and purposes in long and evenflowing lines. They are the expression of emotion and have the tendency to be broken up, by outside influence or by feeling unexpressed, they are never coldly self analytical, but full of ardor, or of pain.

The conventions of expository dialogue have been most difficult to eliminate.

The unnatural effect of persons in the play telling each other what they already know is obviated by all sorts of clever devices. Padraic Colum in "Thomas Muskerry" has an altercation between two of the persons to emphasise the length of Muskerry's service.

> Tournour:---How long is Tom Muskerry Master of Garrisowen Workhouse?
>
> Christy: Thirty years this spring.
>
> Tournour: Twenty-nine years.
>
> Christy: He's here thirty years according to the books.
>
> Tournour: Twenty-nine years.
>
> Christy: Thirty years.
>
> Tournour: Twenty-nine years. I was born in the workhouse, and I mind when the Master came in to it.

Galsworthy is able to give little touches that tell a life's history

in a sentence, as in "The Family Man", Builder says to his wife, "Shall I tell you a secret, Julia?" and she replies, "It would be pleasant for a change." Here are wife and husband revealed to us, if the actors speak their lines with intention.

The classical method of having only two persons speak on the stage during any one scene has never entirely died out of dramatic technique. Many very recent plays are only a series of duologues. When there is a group of persons on the stage it very often happens that the conversation is still only carried on by two persons, with an occasional word from some one of the others. Skill in handling the dialogue of the group is comparatively a recent thing.

"Salome", the one-act tragedy by Oscar Wilde, first acted in Paris by Sarah Bernhardt in 1894, is among the first plays to be acted entirely in the group. The play falls into three parts: first, a general discussion by the soldiers and courtiers on the terrace before the entrance of Salome, second, the conversation between Salome and Jokanaan, interrupted by the young Syrian, who finally stabs himself, and the scene, after the entrance of Herod and Herodias, in which the stubborn Salome is persuaded to dance. There are passages in which only two persons speak for a few minutes, but the whole group is always involved in the interest.

Granville Barker is a master of the group dialogue. In "The Marrying of Ann Leete"(1902) he produces a most real effect, a speech very rarely being a direct reply to the last one, but all leading to a definite end. The garden scene in the first act in which the reason for Ann's

shriek comes out is typical:

George: Are you sure you are quite comfortable there?

Lord John: Whatever I'm sitting on hasn't given way yet.

Mr. Tatton: Don't forget that you're riding to Brighton with me.

Lord John: Tomorrow?

George: To-day. Well---the hour before sunrise is no time at all.

Mr. Tatton: Sixty-five miles.

Lord John: What are we all sitting here for?

Mr. Tatton: I say people ought to be in bed and asleep.

Carnaby: But the morning air is delightful.

Mr. Tatton: Leete! Now had you the ace?

Carnaby: Of course.

Mr. Tatton: We should have lost that, too, Lady Charlie.

Sarah: Bear up, Mr. Tat.

Mr. Tatton: Come, a game of whist is a game of whist.

Carnaby: And so I strolled out after you all.

Mr. Tatton: She trod on a toad.

Carnaby: Does she say so?

Mr. Tatton: Ah!

George: Here's the sun---to show us ourselves.

Mr. Tatton: Leete, this pond is full of water!

Carnaby: Ann, if you are there---

Ann: Yes, Papa.

Carnaby: Apologize profusely; its your garden.

Ann: Oh——

Carnaby: Coat-tails, Tatton——or worse?

Mr. Tatton: Nothing vastly to matter.

Lord John: Hardy, well-preserved old gentleman.

Mr. Tatton: I bet I'm a younger man than you, my lord.

Ann: (suddenly, to the company in general) I didn't tread upon any toad,---I was kissed.

Six people speak, each following the trend of his own thought, but their speech is so manipulated as to bring about a dramatic climax.

In Granville Barker's plays there are many duologues, but there is a continual shift into the group which makes a most life-like impression.

Dunsany is fond of the group, though he usually does not deal with a very large one. His dialogue differs from that of Barker in that it has more coherence, each speech growing directly out of the last one. The opening dialogue of "The Gods of the Mountain" is illustrative of his style in handling groups.

Oogno: These days are bad for beggary.

Than: They are bad.

Ulf: Some evil has befallen the rich ones of this city. They take no joy any longer in benevolence, but are become sour and miserly at heart. Alas for them! I sometimes sigh for them when I think of this.

Than

Cogno: Alas for them!' A miserly heart must be a sore affliction.

Thahn: A sore affliction and bad for our calling.

The one-act sketch "Sham" by Frank G. Tompkins is an excellent example of group dialogue. Except for very brief intervals the three persons of the play are on the stage all of the time and share about equally in the talk. The rapidity and freedom of it is exceedingly natural in its effect.

The group dialogue is really a part of the same development that given us dialect on the stage, that has developed forms of ragged and homely speech. It is like life and aids to create the illusion of reality.

The climax scene of many recent plays is a group scene. The purpose seems to be to make all the characters share responsibility in the turn of the action.

The critical scene of Arnold Bennett's "The Title" is at about the middle of the third act. Sampson Straight has just introduced himself into the Culver home where the daughter of the house, Hildegarde Culver, has been writing brilliant articles for "The Echo", a newspaper published by her suitor, Tranto, under the name Sampson Straight. Tranto is just introduced to him.

Tranto: Well, this is the most remarkable instance of survival after death I ever came across.

Straight: I beg your pardon.

Tranto: You're dead, my fine fellow. Your place isn't here. You ought to be in the next world. You're an imposter.

Straight: (to Mrs. Culver) I'm not quite sure that I understand. Will you kindly introduce me?

Mrs. Culver: I'm so sorry. This is Mr. Tranto, proprietor and editor of the Echo(apologetically with an uneasy smile.) A great humorist.

Straight: (thunderstruck, aside) Well, I'm damned! (His whole demeanor changes. Nevertheless, while tacitly admitting that he is found out, he at once resumes his mild clamness. To Culver) I've just remembered an appointment of vital importance. I'm afraid our little talk about the syndicate must be adjourned.

Culver: I feared you might have to hurry away.

Tranto: Here. But you can't go off like this.

Straight: Why? Have you anything against me.

Tranto: Well---

Straight: I can afford to be perfectly open. Its true that I've b en in prison; but for quite a respectable crime. Bigamy, with extenuating circumstances. There is nothing else.

Mrs. Culver: (greatly upset) Dear, dear!

Straight: (to Tranto) Do you wish to detain me.

Trantè: I simply haven't the heart to do it.

traight: May I say before leaving that I'm the only genuine Sampson Straight in the United Kingdom, and that in my opinion it was a gross impertinence on the part of your contributor to steal my name.

Culver: So it was. But you see if you'd been named Crooked, as you ought to have been, you'd have been spared that annoyance.

Hildegarde: Good bye! (She holds out her hand with a smile) Good luck!

Straight: (taking her hand) Madam, I thank you. You evidently appreciate the fact that when one lives solely on one's wits, little mishaps are bound to occur from time to time, and that too much importance ought not to be attached to them. This is only my third slip, and I'm fifty five. (Exit)

Mrs. Culver: Darling, surely you need not have been quite so effusive!

Hildegarde: You see, I thought I owed him something (with meaning and effect) as it was I who stole his name.

Every person of the play is on the stage, though the crest-fallen John has nothing to say. Each speech has in it an element of surprise and the quick changes of emotion together with the vivid characterization give it a reality and an effect of living that a duologue could not attain

Mass scenes are usually for spectacular effect merely and have but

little part in the dialogue. When the crowd shares in the dialogue it is usually to express great violence of emotion.

When Blanco Posnet[1] is brought in for his trial we have this dialogue:

> Babsy: Horse-thief! Horse-thief!
>
> Others: You will hang for it; do you hear? And serve you right. Serve you right. That will teach you. I would'nt wait to try--do. Lynch him straight off, the varmint. Yes, yes. Tell the boys. Lynch him.

Other speeches follow of Similar type, expressive of the popular horror of the horse-thief.

The last scene of "Barbara Frietchie", (Clyde Fitch) is almost entirely a dialogue from the mass. When Barbara fastens the Union flag to her balcony there are shouts of "Shame", "Tear it down" etc. Presently cheers for Jackson begin, then a man says "Shoot if she doesn't drop it! Shoot!" Then there are cries in the crowd of "Shoot", and "Damn the Flag". This is all directly preparatory to the tragic shot by Jack Negly.

Percy Mac Kaye uses a great deal of group dialogue, often having great numbers in his groups. The great numbers of persons in "The Canterbury Pilgrims" demand a stage almost constantly full. The last act is a large and gorgeous mass scene, set before Canterbury Cathedral. All sorts of people speak and sing, amid which Chaucer is introduced in the

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(1) Bernard Shaw: "The Shewing Up of Blanco Posnet" 1909.

midst of a bevy of girls. The way in which the crowd is kept in evidence, and the main story is still adhered to in the dialogue is quite notable.

Chaucer: (to girls.)
Sweet ladies-nay, sweet Canterbury muses,
Not Hercules amid the Lydian nymphs
Was ravished by more dulcet harmonies.
(to Man-of-Law)
You Sergeants of the law are subtle men.

Man-of-Law: We have a knack--a knack, Sir,

A Girl: Pull his sleeve.

Another: They say you are a bridegroom. Is it true Sir?

Chaucer: Your Canterbury skies rain compliments.
(to Man-of-Law)
Pray!--

Man-of-Law: (taking money) If you insist, my lord.

Chaucer: Nay, not "My lord".
How stands the case?

Man-of-Law: You say this wife hath been
Some eight times wedded?

Chaucer: Five times.

A Girl: Stop their gossip,
He's talking business.

The Girls: Brooches! Souvenirs.

The crowd serves only a pictorial purpose after the first until they shout for Richard and Chaucer at the close, but the dialogue concerns the group until seven speeches from the end, which are spoken by Chaucer and the Prioress while the procession enters the Cathedral.

A drama of this type, played almost entirely by groups and crowds, where only the very smallest part of the dialogue is between two people, is the latest technical development in play-writing. It is well suited to the pageantry of the fantastic and poetic play which appears to be the outgrowth of the attempt to express deeper subtleties through a dramatic medium.

A unique development of contemporary dialogue is the voice of the unseen. The greater part of Barrie's one-act war play, "A Well Remembered Voice" is a dialogue between a bereaved father and his dead son. The son is not seen, but his voice comes from various parts of the room, and in the dim shadows perhaps the old man sees him. His sweetheart neither sees nor hears him during the time when she is on the stage, but she smells lilacs, and recalls how it was under a blooming lilac bush that he declared his love. Peter Grimm is seen and heard by the audience, but neither seen nor heard by any of the dramatic personnae, except by little William who is in a fever and about to die. The audience also perceives, through the fever stimulated senses of the sick child, the music of a circus, and the voices of clown, hawker and barker with their circus cries. The song of the clown:

"Uncle Rat has gone to town,
Ha! H'm!
Uncle Rat has gone to town
To buy his niece—"

is taken up by Peter and William to the accompaniment of faint circus music when Peter carries away the soul of William, along the bright path lit by the Heavenly Host--

"What shall the wedding breakfast be?
Hard boiled eggs and a cup of tea.
Ha! H'm".

These are the last lines of the play, but Dr. Mc Pherson does not hear them.

In "Jeanne D'Arc" by Percy Mac Kaye we have in Act V the voice of the clerk as it rings through the memory of Jeanne, sick and deserted in prison. It is the far-off chanting of monks, but to her fevered fancy it is a repetition of the words that have blasted her life. By this device one scene is saved, the audience hears thus, how the sentence was pronounced.

The voice of Niagara is used in "Sam Average" to express a fine patriotism. It is, of course, the voice of Andrew's own spirit which he hears in the mighty thunders of the falls.

"I am the Voice that was heard of your fathers, and your father's fathers. Mightier--mightier, I shall be heard of your sons. I am the Million in whom the one is lost, and I am the One in whom the Millions are saved.----------Some for a lust, some for a love shall desert me. One and one, for his own, shall fall away. Yet one and one shall return to me for life; the deserter and the destroyer shall recreate me. Primeval, their life-blood is mine. My pouring waters are passion, my lightnings are laughter of man. I am the One in whom the Millions are saved, and I am the Million in whom the one is lost". This fine, poetic fervor hav-

ing come uppermost in his mind Andrew decides to remain faithful to his country.

This device of the voice of the unseen is a means of expressing the workings of the mind, more searching than ever was the soliloquy, and full of poetic possibilities.

The craftsmen of the stage during the last forty years have created a wonderfully flexible medium in dialogue as a means of expression. They have first made it natural, then poetic, and are now gathering skill in such subtleties as will further the expression of things unspeakable and lying deep in the consciousness of man.

VII

The Narrative Element

In the Greek drama it is nearly always true that on one fateful day a story of long duration is completed and full Nemesis accomplished. Something bordering on this method was introduced by Ibsen into modern drama. Under his influence the past has become a vital factor in the drama of today. He taught the world a craftsmanship by which dialogue could carry forward a story and at the same time reveal the past. The drama, grown psychological and analytical, has developed a need to look deep into the past for the seeds of events. The need and the craft have reacted upon each other until a new and flexible instrument has been evolved.

The prologue and messenger speeches in Classical and in Elizabethan drama were often rhetorically beautiful and sometimes dramatically moving, but they must always be formal and lacking in the emotional qualities of direct dialogue. Not until narration came to spoken by the one whose emotions were stirred by recollections of the past did it become truly dramatic.

An examination of contemporary drama reveals an amazing amount of antecedent circumstance. Since the play has ceased, generally speaking, to deal with long periods of time, and has become unified, dealing with a few days or hours of intense living it has

become necessary to make clear to the audience the train of past events which have made this crisis inevitable.

To do this effectively a new technique of narration has been created. The stilted emotionless narration by butler and parlor maid discussing the affairs of their masters, or the passive discussion of the past by persons each of whom already knows very well all that the other will say have both become intolerable. Narration must be crisp, rapid, emotional, creative of suspense, rising to a climax. The past must be made to enter the dramatic present as the past enters the present in life, to be drawn into dramatic dialogue as it is drawn into conversation. Mention of the past must be made as inevitable as the effects of the past. The expository scene,or expository act at the beginning of the play can no longer contain a full statement of the past, the past must be inwoven with the whole texture of the piece. There must be a final effect of knowing the characters fully, of understanding the circumstances under which they developed, of knowing why such a fate should overtake them. It has become a part of the realistic movement, as well as a part of the analytic and subjective in contemporary drama, to present the past vividly, distinctly and convincingly.

Expository narrative may occur at any point in a modern play, and not uncommonly there will be a narrative speech in the climax scene itselt. Such is the case in Eugene O'Neill's "The First Man", when, near the close of Act II, Martha recalls a spiritual crisis in her life two years past. This narration makes clear the state of her feeling and

brings out sharply the meaning behind the lines that close the act, "Yes, you love me. But who am I? There is no recognition in your eyes. You don't know." The audience is given a full insight into her feeling at the greatest crisis in her life by being permitted at that moment to see through her eyes into the years that have developed in her a certain attitude of mind.

The illusion of beauty which always hovers over the past gives a poetry and a pathos to characters who dwell upon the past. Tragedy is intensified, comedy is softened by the entrance of narrative, be it ever so slight, into the dialogue.

Even in a matter-of-fact, breezy, college play like William C. de Mille's "Strongheart" a strain of poetry is introduced by the narrative speeches in which Soangataha and Dorothy recall the days in which their love began.

> Dorothy: Now, I can see again the figures we traced that night in the fire.
>
> Strongheart: Do you remember what they were pictures of?
>
> Dorothy: You were telling me the love stories of your people, and showing me each scene in the embers. And I was telling you how different it was with us in the East.

The scene not only reconstructs the past for the audience, but creates an idyllic beauty to give the declaration of Soangataha's love a

background of primeval America, touched with mystery and full of strength.

Synge's matchless tragedy, "Riders to the Sea" gains its depth of sorrow from the treatment of the past. The death of Bartley is only the culmination of a life-time of struggle against the powerful and fateful sea. The discussion of Michael's drowning is narrative in effect and begins in the first scene of the play.

> Cathleen: What is it you have?
>
> Nora: The young priest is after bringing them. It's a shirt and a plain stocking were got off a drowned man in Donegal.
>
> We're to find out if its Michael's they are, some time herself will be down looking by the sea.
>
> Cathleen: How would they be Michael's, Nora. How would he go the length of that way to the far north?

The supreme art of such dialogue is that it is precisely like natural conversation and conveys a sense of the past without any set narration.

When the aged Maurya tells of her vision of Michael on the grey poney she is convinced that her foreboding of the death of Bartley was correct, and she begins a long, chanting narrative of the sorrows of her life--- "I had a husband, and a husband's father, and six sons in this house--- six fine men", which she has scarcely ended before the body of Bartley is brought in. One of the women in the accompanying crowd tells how his death occurred, "The gray poney knocked him into the sea, and he was washed out where there is a great surf on the white rocks."

This drama is one of the spirit. The events of the play are all in the past, or off stage, it depends for its story entirely on the narrative element. It is powerful in effect because the mind is not distracted by action and events, but concentrated up on their results. The pitiless sorrow of old-age, to which memory must ever contribute, is most keenly felt by the audience in the presence of the aged Maurya, because, like her, they have nothing but the memories and the hopelessness.

An artistic one-act play, "The Will O' the Wisp" by Doris F. Halman(1916) suggests a fantastic love story between a poet and a spirit of the moor. It is almost wholly narration. The narration deals only with the external things: the wanderings of the poet on the moor, the Will O'the Wisp visible the night when he was expected, the coming of the waif, the poet's marriage and his gay social life with a consequent falling-off of his productions. The real interest is subjective, it is the mind of the wife, arrogant, purse proud, jealous, and much in love--- and beyond that, there is an interest in the unseen poet who sang so well when in communion with the mysterious spirits of the wild moors and sea, but who has no more the power of song in his new life of wealth and gaity. When the wife answers to the fatal music of the Will O'the Wisp she tells what is at the heart of the whole story.

"You knew I would answer to that music---he used to sing me a song to it, when he courted me.--Was it out of his love for you he made that song?---Oh, it might well have been, you with your long white arms and your strange white face! But he sang it to me, do you hear? To me, to

me, it is my song!" Further---"You burned him with that hair--you burned the soul out of him."

The play is, of course, symbolic as well as subjective, and its constant dwelling on the past gives it the dim, dreamy, poetic quality which helps to link its realism with its ideality.

In Susan Glaspell's three-act drama, "Bernice", produced in 1919, the accent is always on the past. "Bernice was" is the continual expression. She was deeply joyful, much in love with her husband, very vital, very wise---all of this is made most emphatic. She died very suddenly, but first bade her maid, who was absolutely devoted to her, to tell her husband that it was suicide. The husband had been rather habitually unfaithful and negligent, partly because he felt that Bernice did not love him fully, that her inner life was too large for him to possess it all, but hearing that she died by suicide he concludes that he must have been mistaken. Her friend, Margaret, learning that the supposed suicide was a deception, proceeds, by introspection, to discover why Bernice should have wanted to deceive in this regard. Thus, from the first line to the last, the play deals externally with the past, but great events are taking place in the spirits of Craig, the husband, and Margaret, the friend.

Again, by turning the mind away from the thrill of present action, a playwright has turned the action inward, and created a drama of thought.

No modern dramatist can find fit expression for his theme without narration. Each has used it in his own way, but in the end it has served the same purpose---to reveal depths of feeling and motive otherwise quite unfathomable.

Henry Arthur Jones, writing in the height of the Ibsen influence, gives, in his middle period, great weight to the past. In "Michael and his Lost Angel" the past of Andrew Gibbard's daughter, publicly confessed in the church just before the rise of the curtain, and narrated in the first scene, gives color to the whole, supplying the theme, and the motive of Andrew in working upon Michael Feversham's sensitive conscience. The narration of this has some fine emotional and dramatic touches. Andrew describes Rose making her confession, "I saw her step forward, and I noticed a little twitch of her lip like her mother used to have, and then--I couldn't bear it any longer--I came away." The off-stage action in this speech becomes vivid and realistic. In the scene on St. Decuman's Island there are a series of short reminescent narrations by Andrie and Michael, leading up to the important one by Andrie which is so deceptively stated as to lead to later complications. It is all accomplished in a series of short speeches which gives a spontaneity of effect, and gives more actuality to the scene.

Andrie: I married as thousands of girls do, carelessly, thoughtlessly. I was married for my money. No one had ever told me that love was sacred.

Michael: Nobody ever does tell us that, till we hear it from our own hearts.

Andrie: I suppose it was my own fault. I was very well punished.

Michael: How long were you married?

Andrie: Two years.

Michael: And then your husband died?

Andrie: He went away from me. I never saw him again--alive. And there's an end of him!

This dialogue is well toward the end of the second act and leads up to the crucial scene of the play.

Everything that happens in this play is the outcome of the past. Sometimes the past refers to a time anterior to the beginning of the play, but the glance is constantly backward.

In Granville Barker's plays the dramatic action is frequently shown to be the outcome of the past. In "The Voysey Inheritance", two generations of slipperery financeering bring about the situation with which the hero must cope. There is some narration concerning this at various points in the play, generally in very rapid dialogue. In the first act, when Edward Voysey has discovered by the examination of certain papers that all is not as it should be, the following gives Mr. Voysey's version:

Edward: What's the extent of the mischief? When did it begin? Father what made you begin it?

Mr. Voysey: I didn't begin it.

Edward: You didn't. Who then?

Mr. Voysey: My father beforeme. That calms you a little.

Edward: I'm glad---my dear father! But I---its amazing.

Mr. Voysey: My inheritance, Edward.

Edward: My dear father!

Mr. Voysey: I had hoped it wasn't to be yours.

Edward: D'you mean to tell me that this sort of thing

has been going on for years? For more than thirty years!

Mr. Voysey: Yes.

This brisk dialogue with its strong feeling almost disguises the fact that it deals with the past, the present effect is too keenly sensed for it to seem anything but immediate.

Peacey, the clerk, adds to the same story in ActIV. He has tried to collect the hush-money, which he had long been accustomed to receive from Mr. Voysey, from Edward after Mr. Voysey's death, and been refused.

Edward: Then you think the fascination of swindling one's clients will ultimately prove irresistible?

Peacey: It's what happened to your father. I suppose you know.

Edward: I didn't.

Peacey: He got things right as rain once.

Edward: Did he?

Peacey: ---My father told me. Then he started again.

Narrative in the plays of Lord Dunsany is richly poetic. It reproduces the past in vivid hues, accords fully with the tone of the piece, adds pathos or horror, or even humor to the scene, and provides a deep insight into character.

The year intervening between the first and second acts of "The Tents of the Arabs" is beautifully suggested in a dialogue between two sad lovers who have invoked "The little child of man, Memory", to comfort them.

Eznarna: You were riding a little wide of the caravan,

upon the side of the sunset. Your camel was swinging on with easy strides. But you were tired.

King: You had come to the well for water. At first I could see your eyes, then the stars came out, and it grew dark and I only saw your shape, and there was a little light about your hair: I do not know if it was the light of the stars, I only know it shone.

Eznarza: And then you spoke to me about the camels.

King: Then I heard your voice. You did not say the things you would say now.

Eznarza: Of course I did not.

King: You did not say things in the same way even.

Eznarza: How the hours come dancing back.

King: No, no. Only their shadows. We went together then to Holy Mecca. We dwelt alone in tents in the golden desert. We heard the wild free day sing songs in his freedom, we heard the beautiful night wind. Nothing remains of our year but desolate shadows. Memory whips them and they will not dance. We made our farewells where the desert was. The city shall not hear them.

The exquisite sadness of this tender love scene gets all its flavor from the reminiscent tone.

In "A Night at an Inn" the narrative dialogue thrills with awe and fear. Even when the confident Albert assures the others that he has

eluded the priests of Klesh, they can not rid themselves of the horror that they feel.

Albert: There's no sense in it.

Bill: Why not, Albert?

Albert: Because I gave those black devils the slip in Hull.

Bill: You give 'em the slip, Albert?

Albert: The slip, all three of them. The fellows with the gold spots on their foreheads. I had the ruby then, and I give them the slip in Hull.

Bill: How did you do it, Albert?

Albert: I had the ruby and they were following me.

Bill: Who told them you had the ruby? You didn't show it?

Albert: No---But they kind of know.

Sniggers: They kind of know, Albert?

Albert: Yes, they know if you've got it. Well, they sort of mouched after me, and I tells a policeman and he says, O they were only three poor niggers and they wouldn't hurt me. Ugh! When I think of what they did in Malta to poor old Jim.

Bill: Yes, and to George in Bombay before we started.

Sniggers: Ugh!

This narration is partly suggestive. The imagination must supply what "they" did to Jim in Malta and to George in Bombay, but this suggestion of horrors remains in the mind, and when the three stealthy figures enter with their knives in their teeth suspense and fear are increased by the memory.

Galsworthy's use of the past is often very subtle. It is difficult to localize, yet it looms large. The entire action of "A Bit O' Love" passes on one day, but the past is every moment in mind, and every moment the cause of the hero's thought and action.

In a conversation between Mrs. Bradmere and Mrs. Burlacombe we discover that Mrs. Strangway has been for some months away from her husband and that gossip says she is not with her sick mother as reported.

> Mrs. Burlacombe: Well, they du say as how Dr. Desart over to Durford and Mrs. Strangway was sweethearts afore she ever married.
>
> Mrs. Bradmere: I knew that. Who was it say her coming out of Dr. Desart's house yesterday?

A scene between Mrs. Strangway and Michael Strangway reveals some of the circumstances of the courtship and the fact that Mrs. Strangway has gone to Dr. Desart whom she has always loved.

> Beatrice: I never really stopped loving him. I never loved you, Michael.
>
> Michael: Is that true? Never loved me? not that night on the river--not----?

All that follows is the outgrowth of this scene. It is overheard and reported to the villagers who consequently persecute Strangway, whose tortured mind consequently turns to suicide.

In "The Skin Game" the past is also a determining factor, but though it hovers darkly over the action from the beginning, it is only fully revealed in the climactic scene in ActIII. The past is here used rather unscrupulously as a weapon by an aristocratic family to thwart the plans of a rich and vulgar manufacturer in the neighborhood. It is used as the means of intrigue, and its gradual revelation keeps up a fine dramatic suspense.

The past is never so important as the present with Bernard Shaw, though he does not stint a narration where he deems it necessary. Mrs. Warren, in a series of long speeches broken only by short exclamatory remarks from Vivie tells the story of her life, in extenuation of her deeds, and Mr. Doolittle gives a very clear account of his life-history. Both are for the sake of character exposition and social study rather than for plot or story purposes.

Fully half of the lively dialogue of "O'Flaherty V. C." is narration. Here Shaw is wittily argumentative on his well-known theme: that domesticity is not so flavored with sweetness as it is popularly represented to be. O'Flaherty says his mother won the cross for him, "By bringing me up to be more afraid of running away than fighting. I was timid by nature: and when the other boys haurted me I'd want to run away and cry. But she whaled me for disgracing the blood of the O'Flaherty until I'd have fought the divil himself sooner than face her after funking a fight."

Edward Sheldon brings about the climax of "The Nigger" by a narration. Jimmy, the old mammy, under cross-examination by Noyes, breaks the silence of years. She is overmastered by emotion when he reads to her a letter written by her sister sixty years before. Her narrative speech is the very heart of the whole action. "Marse Phil---w'en yo' stood theah---readin' Belle's lettah---I su'ar I saw her, 'way, 'way back one turr'ble hot night, lyin' in bed, a-nussin' her baby--wif de lightnin' commencin' t' jump an' ev'rythin' quiet an so't o' scarey.--Seems if I didn't dare 'stu'b her, but w'en I done say what she gotteh do---an' she lift de li'lle cryin' thing an ' put him in my a'ms an' den covah up her face quick in de bedclo's---why, I cain't fo'got--I done try all dis time an I cain't---'deed I cain't, Marse Phil---what yo' lookin' at day way---Marse Phil---Marse Phil---" After a moment Phil speaks gently:

"An' my fathah was---her son?"

The news comes to Phil as a surprise, at first he scoffs at it, then he is gradually brought to believe it, then the belief brings pain--"So I'm a niggah---oh!" he exclaims half to himself while the unprincipled Noyes plumes himself on a victory over the governor. The action which follows is entirely the outgrowth of this scene.

Clyde Fitch, like other dramatists whose plays cover a period of years, covers the intervals by narrative speeches. In the second act of "The City"(1909) much of the past is so cleverly suggested in dialogue which concerns the present that it is difficult to recognize as nar-

ration. The unhappy married life of Theresa and Van Vranken is made perfectly clear in their discussion of divorce of separation, and the financial manipulations of Rand are narrated in a rapid dialogue between him and Hannock.

Hannock: Pah! Just wait till I begin to open your eyes for you! For instance, how about the New Brunswick deal?

George: What about it?

Hannock: As crooked as anything that's ever been in "high finance"!

George: What do you mean? You knew the deal from the very beginning---you knew every step I took in it?

Hannock: Yes, I did! I notice you kept the transaction pretty quiet from everybody else.

George: It was nobody else's business. My father taught me that---

Hannock: Yes!---and he taught you a lot of other things too! But you go farther than he would have dared!

George: That's enough!

Hannock: What's the difference between your deal and the Troy business that sent Pealy to State's Prison?

George: Every difference.

Hannock: Is there? Think, a minute! You gambled with your partner's money: Pealy gambled with his banks.

George: It wasn't my partner's money; it was the firm's.

Hannock: But you were the only one who knew what was being done with it.

George: My partner got his fair share, didn't he?

Hannock: Yes, but you got the unfair!

There is dramatic struggle in these in short, sharp speeches, in spite of the past tense.

While the bulk of expository narration must be found in the first act, the modern playwright tends to distribute it through at least two acts.

The idyllic summer in which Trower won the love of Olive Lawrence is suggested in a few lines of narrative dialogue in the second act of "The Awakening by C. Haddon Chambers.

Trower: Is the old trout still in the pool behind your cottage?

Olive: Yes, he's still there. I saw him yesterday.

Miss Prescott: A trout?

Trower: Yes; there's a deep pool in the stream there, and its the home of a particularly wily old trout. There were two, but has it not been written: "One shall be taken and the other left?"

Miss Prescott: You took the other, of course.

Trower: With Miss Lawrence's assistance. She handles the net like a gillie.

The audience learned of the affair in the first act, but in the second, staged in the scene of these past events, it is told of in such a

manner that the imagination is freshly stimulated and the sympathy for the unfortunate Olive increased.

Plays in which there are long intervals between the acts must virtually accomplish as many expositions, as acts. Hence much of the dialogue is in the past tense. Israel Zangwill is prone to these long lapses. In "The Next Religion" the first act must relate the differences in belief of Stephen Trame and Hal Mc Fadden in their college days, and how Stephen has ceased to accept orthodox views. In the third act of his "Merely Mary Ann" he has to give some idea of what has befallen the chief characters in the interval, which he does with great skill. The announcement that Lancelot is coming is one example of the ease and the natural effect of such narrations.

> Lady Chelmer: Yes, Caroline, the composer whose opera kept you awake.
>
> Lady Foxwell: Lancelot?
>
> Lady Chelmer: Yes, Marian adores his music. That very opera of his Maid Marian---curious I never noticed before her name was in it---that new opera was the only thing that drew her up to town last season.

This, with other similar touches, shows that prosperity has come to both, fame to one, and that both have cherished a memory of the past.

"The Lie" by Henry Arthur Jones, as is frequent with Jones, deals with a long period of time. The expository matter of the third act is even greater than that of the first, for it must account for a lapse of three years and four months, the events of which time are important to

the conclusion. The facts are introduced very adroitly into a dialogue which is strongly narrative in flavor. Near the opening of the act:

> Sir Robert: Why, it's over three years now since she left us.
>
> Elinor: Three years this month.
>
> Sir Robert: Clever stroke of hers going off to Egypt as she did and landing Forster.

Much follows in this quick, concise, natural manner, and is so mingled with the emotional response of Elinor that it apparently looses its formal function and becomes a means of probing into the inner being of the heroine.

"The Great Adventure" by Arnold Bennett(1913) has not only an interval after each act, but an interval in the midst of each act, thus necessitating an amazing amount of past tense.

In spite of the light an whimsical tone of the piece it is finely analytical, and constantly interprets the present in the light of the past. The shyness of Ilam Carve which is the cause of the whole ridiculous situation is explained by him in narrative when he, in the guise of Shawron, discusses himself with the physician. All of the conversation has in it a backward glance, and thus brings out the eternal cause and effect of life's actions. Even the last speech in the play harks backward while it looks forward: "Last time they buried me in the Abbey,--what will they do with me next time?"

Humor and pathos are blended together in the vivid glimpses of the past frequent in the newer one-act plays.

The charming short comedy "A Welsh Honeymoon" by Jeannette Marks is the outgrowth of an incident in the church yard, twice narrated with great vividness. On the first occasion Vavasour tells the story to Elir Morris:

> Vavasour: She's goin' to leave me, lad: 'tis Allhallows' Eve whatever! An' she'll be dyin' at twelve. Aye, a year ago things were so bad between us, on Allhallows Eve I went down to the church porch shortly before midnight to see whether the spirit of your Aunt Kats would be called an'--
>
> Eilir: Uncle, 'twas fair killin' her!
>
> Vavasour: I wanted to see whether she would live the twelve months out. An' as I was leanin' against the church wall, hopin', aye, lad, prayin' to see her spirit there, an' know she'd die, I saw somethin' comin' 'round the corner with white over its head.
>
> Eilir: Ow--w!
>
> Vavasour: It drew nearer an' nearer, an' when it come in full view of the church porch, it paused, it whirled around like that, an' sped away with the shroud flappin' about its feet, an' the rain beatin' down on its white hood.

Catherine, later told Vavasour of how she went to the church yard on the same errand, and saw him, for which he graciously forgave her, keeping his own counsel.

The narrative told by Darton alias Cole, of how he had been supposed dead, and had heard of the marriage of his wife, and therefore determined to remain in the Arctic regions immediately precedes the entrance of his son, who is also an Arctic explorer in Esther Galbraith's, "The Brink of Silence". The coincidence is rather conventional, but it serves to enforce the pathos of the situation, and is illustrative of the method of making a dramatic situation which deals with a brief space of time depends entirely on what is long past and must be told in narration.

Off-stage action is usually dispensed with in very few words. Death off stage is seldom more than merely announced. The death of Falder, for instance in Galsworthy's "Justice"(1910) is dealt with in a few quick lines.

> James: What is it?
>
> Wister : He jumped--neck's broken.
>
> Walter: Good God!
>
> Wister: He must have been mad to think he could give me the slip like that. And what was it--- just a few months!

More emotional is Ellean's brief narration of Paulas' off-stage suicide in "The Second Mrs. Tanqueray"(Pinero 1893)

> Ellean: I---I went to her room--to tell her I was sorry for something I had said to her. I was sorry-- I was sorry. I heard the fall. I--I've seen her. It's horrible.

Drummle: She---she has----!

Ellean: Killed--herself? Yes--yes. So everybody will say. But I know--I helped to kill her. If I'd only been merciful!

This is narretion by suggestion, but much more effective than a long and circumstantial account.

In Edward Sheldon's "The Boss"(1911) there is a great deal of offstage action, giving the impression of a strike with the attendant mass meetings, street harrangues and riots!

When "Porky" Mc Coy tells Regan of how young Griswold was hurt while addressing the strikers, he utters one of the few real messenger speeches in modern drama. Porky, however, is a deeply concerned messenger.

Mc Coy: He came down t' the ward t' spiel--you know. He got up on a barrel a-wearin' one o' them nobby little dips, an' he just sailed into ye, Mike, sayin' how he got ye licked, callin' ye all the dirty names he could think of. An' I sorter went off me nut an' seein' as I happened to have a brick in me hand, I guess I just heaved it--an' it caught him in the head---an'--an' he went down.

This seems to have more warmth and vitality than the old time messenger speech, because Porky himself is involved in it, and is excited about it on his own account.

The treatment of the past is not confined to the drama of spiritual

states, but also advances such subjective studies as illustrate views of social relationships and the problems of civilization.

"The Madras House"(Granville Barker,1910) is very much in the past. The discussion here is the "woman problem", and it is approached from several points of view, enough of the past being given in each case to make a clear and definite conception.

In the duologue between Emma and Philip the speeches by Emma are narratives giving a view of the inconsequential spinsterhood of the six Huxtable "girls".

> Emma: Well, a collar marked Lewis Walker came back from the wash in mistake for one of father's. I don't think he lives near here, but it's one of those big steam laundries. And Morgan the cook got it, and she gave it to Julia---and Julia kept it. And when mother found out she cried for a whole day. She said it showed a wanton mind.
>
> Philip: I don't think that's at all amusing, Emma.
>
> Emma: Don't you? She's thirty-four. No---it's rather dreadful, isn't it? It isn't exactly that one wants to get married. I daresay mother's right about that.
>
> Philip: About what?
>
> Emma: Well, sometime ago a gentleman proposed to Jane. And mother said it would have been more honorable if he had spoken to father first, and that Jane

was the youngest, and too young to know her own mind. Well, you know she's twenty-six. And then they heard of something he'd onde done, and it was put a stop to. And Jane was very rebellious, and mother cried-----

The forlorn condition of the six damsels in their stodgy house with only the view of the Crystal Palace and a pet toad to interest them is rounded out by these narratives. Theirs seems a most hopeless phase of the woman question.

Major Hippisly Thomas, "the mean sensual man", also states his case in narration:

Thomas: I remember when I was twenty four----there was one woman---years older than me-----had a grown up son. She took to scolding me for wasting my time flirting. Told me she'd done it herself once.---then told me why she'd done it. I kept off kissing her for six weeks, and I'll swear she never wanted me to kiss her. But I did.

Philip: Did she box your ears?

Thomas: No---she said she couldn't take me seriously. Well---if I'd gone away that would have been priggish. And if I'd stayed I'd have done it again.

These narrations are introduced for the sake of psychological analysis. What is past may be seen as a whole and estimated as to its

entire meaning; thus giving a clear statement of conditions from which the given action has originated.

The amount of narrative differs as widely as possible, but no type of play is entirely without the narrative element.

A play of the bright and lively type of "The Cassilis Engagement" by St. John Ervine is apt to use narrative only for the sake of exposition and to confine it mainly to the first part of the first act. On the other hand it is quite possible to write pure comedy almost entirely in the past tense, as is the case with the airy one-act comedy by Theresa Helburn entitled "Enter the Hero".

A brief analysis of one well known play is respect to its narrative element will serve to illustrate the use and distribution of narrative made by the modern playwright.

In "The Witching Hour" by Augustus Thomas a discussion of the past is introduced in the first act by mention of Jack's headache. His extraordinary powers over the minds of other persons are told of, and his former affection for Helen Whipple is suggested. Later in the same act, when Hardmuth has announced his intention to win Viola, Jack suddenly brings up a matter which is afterward to become the determining element of the play, Jack exclaims, "Frank! Some day the truth 'll come out--as to who murdered the governor-elect of this State."

The reentrance of Mrs. Whipple gives a short duologue with Jack in which we learn that they would have married but for her attitude toward card-playing and his refusal to be bound by any iron-clad oath.

Helen: You called your conduct "wild oats" twenty years ago years ago.

Jack: It was--but I found such an excellent market for my wild oats that I had to stay in that branch of the grain business. Besides, its been partly your fault you know.

Helen: Mine?

Jack: Your throwing me over for my wild oats put it up to me to prove that they were a better thing than you thought.

As they continue their conversation Helen tells him how he used to have the power of compelling her to do things such as get up in the night and write to him, when she was away at school. Jack's conduct at the end of the play is based upon his knowledge of this power.

In the second act Justice Prentice, in the first scene reads a stanza by Bret Harte to Justice Henderson, about migonette remarking, "I suppose it appeals to me because I used to know a girl who was foolishly fond of mignonette." When Mrs. Whipple brings him an old letter written by himself to that very girl the audience feels itself already in the secret and is as touched and pleased as he is. The letter is concerning a duel he had fought for thismaiden, with a young man who had frightened her with a jewel, a cat's eye, for which she had a dreadful antipathy. The dialogue reveals that she was the grandmother of Clay Whipple who has inherited this antipathy, and when teased with one has struck a man dead in his excitement. This letter becomes evidence, the effect of

which is foreseen in the speech of Justice Prentice, Solus, at the end of ActII:

"Margaret Price. People will say that she has been in her grave thirty years, but I'll swear her spirit was in this room to-night and directed a decision of the supreme court of the United States."

The third act comes back to the matter of the murder of the governor elect. Jack tells Hardmuth, "Wait! The man that's now hiding in Indiana, a fugitive from your feeble efforts at extradition--sat upstairs drunk and desperate--his last dollar in his card case. I pitied him. If a priest had been there he couldn't have purged his soul cleaner than poor Raynor gave it to me."

Later the dialogue with Lew clinches what the audience already understands.

Lew: He was in the plot to kill the governor?

Jack: He organized it.

Very near the end of the last act there is another piece of narration which purports to explain Hardmuth's action.

Jack: ---------Long before Scovill was killed I thought he deserved killing and I thought it could be done just--as--it--was done.

Helen: Jack!

Jack: I never breathed a word of it to a living soul, but Hardmuth planned it exactly as I dreamed it---and by God, a guilty thought is almost as criminal as a guilty deed. I've always had a considerable

> influence over that poor devil that's running
> away tonight, and I'm not sure that before the
> Judge of both of us the guilt isn't mostly mine.

The evidence of Jack's abnormal powers is cumulative. It is not told all at once in the first scene, but runs through the whole play. There are three examples of it seen on the stage and several told in narration. The ancestral effect of the cat's eye is twice narrated, and visibly exploited twice. The effect is that of a life-long acquaintance with the various persons, and a knowledge of the prejudices and superstitions in which they have lived enshrouded. The springs of action are explained because we know the mental as well as the physical past, but we do not learn it all at once, the information is given at the time at which it will be most effective.

The holding of information out of the past for the most effective moment is an important part of the technique of narration. Sometimes, as in Booth Tarkington's "Beauty and theJacobin" action is held up in the most critical scene. Valsin narrates the cause of his grudge against Louis at considerable length, and the action isapparently retarded, but in fact the suspense is increased, one isn't sure if the charms of Eloise will be effective against the power of hate and the thirst for vengeance.

The purposes of the narrative element may be considered, in the main, to be analytical. It is employed to bring out subtelties of mind and character, and to present mental and spiritual development. A knowledge of the past of each character makes clearer the understanding

of his acts. The motivation of action becomes more convincing as the background of the characters is better known, all the influences that have surrounded and molded them, ancestral traits, education, sorrows and joys. As in life, the past becomes a determining factor in the present.

Further than the analytic motive, the narrative achieves certain effects of poetry and pathos in the drama. It is one of the factors which aid in making plays which deal with common-place people in sordid or humble conditions dignified and noble in tone, which gives to the peasant tragedy its sublimity or to the peasant comedy its wistful tenderness of beauty.

VIII

Lyric and Plastic Elements.

From the time of its inception English drama has been graced with the use of song and dance. The art of pantomime is as old, if not older than spoken drama. The Elizabethan play was much enriched with song, even the Comedy of Manners had its lyrics, but the naturalists banished music and dance for a time. More recent drama has sought menas of expressing deep and intangible thoughts, feelings and impulses, has sought to probe into the recesses of the mind as drama hitherto has not attempted to do. To accomplish this it has laid hold of every possible means by which to stimulate the imagination and stir the emotions. Music, dance, pantomime and stage pictures composed as carefully as a sculptor would compose a group, have been found efficacious to such expression.

The spiritual values of bodily expressions being more and more and more fully exploited, with perhaps much influence by the Russian ballet, dance and pantomime have become an essential part of a certain type of contemporary play. The opera and the ballet alike, have lent their influence to the development of a type of drama which is either poetic or

fantastic, sometimes both, but which at the same time is true to life in its delineation of character, and in its psychology.

These elements, music, dance and pantomime, have contributed to the creation of the masque and the pageant-play the vogue of which as a symbolic expression of civic consciousness has been growingly significant since 1910. The masque, or lyric play, bordering close upon the opera has also developed as an expression of serious studies in emotional life. Maeterlink's "Adriane et Barbe Bleue" or Rostand's "La Princess Lointaine" are continental prototypes for the productions of Percy Mac Kaye, of Lord Dunsany and many others who set their plays in the land of dreams.

It is not in the masque and pageant alone, however, that one finds music, dance and pantomome. The lyric and the plastic arts have added much to the effectiveness of every type of play.

Music, vocal or instrumental, is frequently used virtually as a part of the stage-setting. Authors who make no other use of music employ this, just asthey use properly adjusted light, to get the effect of time, place and circumstance.

Jones, in the first act of "Mrs. Dane's Defence", has a violin played "as if it were two rooms away", to add to the impression of an off-stage reception. The music is quite dissociated from the emotion of the acting. Alfred Sutro's playlet, "A Marriage Has Been Arranged" is set in a conservatory. Through the first part of the action a dreamy waltz is being played, which serves the double purpose of creating the

impression that a ball is in progress, and giving a sentimental coloring to what seems a most unsentimental proposal. The contrast becomes a part of the comedy. When "God Save the King" is played, it is the end of the ball and the end of the play. Shaw gives more of the party in the fourth act of "You Never Can Tell". Here we have both the dance music and the dancing. It is really a technical device to secure entrances and exits in a convincing manner, but the dance by Philip and Dolly in their bright costumes of Harlequin and Columbine has also a character value, giving a strong contrast to the harshness of Crampton, and making his surrender more marked.

The organ music in ActII of "The Moth and the Flame" by Clyde Fitch is a necessary part of the setting, that of a fashionable church wedding, and has no especial significance. The organ music at the opening of ActIV in "Michael and his Lost Angel" is not an absolute necessity for the setting, but gives an added tone of sanctity, which aids to express the meaning of the play.

The psychological effect of music is frequently exploited. It is used at some moment when the author wished to bring about a turn in events dependent upon a changed emotion.

In the second act of "The Faith Healer" the song of the waiting multitude effects a crisis in the thoughts of Michaelis. He has spoken to Rhoda in exaltation of "the wine of this world". "Look", he says, "The very sky is blood-red with the lifted cups. And we two are in the midst of them. Listen what I sing there, on the hills of light in the sunset: 'Oh, how beautiful upon the mountains are the feet of my

beloved!" The song then rises outside. The stage direction reads "Michaelis listens, his expression gradually changing from passionate excitement to brooding distress." From this point begins the apparent failure of Michaelis, which turns into victory in the third act, that change, too, being heralded by a song off-stage. The song grows louder and Mrs. Beeler, gazing intently into his face says. "The light has come into your face again! You are--you are--Oh, my brother, what has come to you?",to which he replies, "I have shaken off my burden."

Meaning is given to the musical back ground in "The Easiest Way" by Eugene Walter. In the first act, when the love between Laura and John is most idyllic, someone off-stage plays a Chopin Nocturne through the duologue in which they plan their future. In the third act, when Laura has gone back to the fast gay life which was for her "the easiest way", Elfie plays "Bon-Bon Buddie, My Chocolate Drop", with its sensuous syncopations intensified by using the "swell" on the pianola. This melody becomes the motif of the rest of the play, as the author says in a stage direction, "There is something in this rag-time melody which is particularly and peculiarly suggestive of the low life, the criminality and prostitution that constitute the night excitement of that section of New York.City known as the Tenderloin." Laura hums it while she packs her trunks, and when she unpacks them and puts on her handsomest frock saying to Annie, "Yes. I'm going to Rectors to make a hit, and to hell with the rest", a hurdy-gurdy in the street begins the same tune. She hums the tune in unison with this for a moment as she unpacks her

finery, then, in her grief and helplessness exclaims, "O God--O my God." The curtain falls with the hurdy-gurdy still playing.

The music in this case is an adjunct to both the setting and the dialogue, adding to the tenderness and sweetness of the first when the ideals were pure, and to the wild lure of the under-world when they had become debased through weakness.

Clyde Fitch uses some music in nearly all his plays, and very often some dancing, usually for the sake of local color and atmosphere. In the first act of "Barbara Frietchie", the curtain rises on the singing of "Kathleen Mavourneen", and Barbara continues to sing, inside the house, until interrupted by Jack Negly. Later a schottiche is played in the house and the young people dance in the village street. This makes an effective and beautiful opening, pleasing to the eye and ear, and produces the effect of youth and happiness in a friendly southern community.

The singing and dancing of the school children in the second act of "Lovers' Lane" has little purpose beyond furnishing a pleasing spectacle. It has a local color value, and also creates an atmosphere of lyric beauty for the setting of the love story.

The music in the first act of his "The Woman in the Case" is not necessary to the development of the plot, nor is it technically essential to obtain an interval between the going of Tompson and the entrance of the Inspector for the arrest of Julian, but the piece would lose much without it. The young married pair play together, she a

violin, he, her piano accompaniment. They play in such a manner as to show their sympathy, affection and mutual understanding, thus establishing, even better than the dialogue, the complete accord of their marital relations.

The entire effect of a play is often made to be dependent upon music in some way. Sometimes the effect is almost indefinable, sometimes it is strongly marked with pathos or tragedy.

The wild music played by the crazed wife in Eugene O'Niell's "Ile" as the drama closes does much to establish the tragic effect. No words, no raving, could make us so sure that her intellect had completely given way to the horror of the lonely ice-fields.

The whirl of dance music in the room above adds to the pathos of "Funiculi-Funicula" by Rita Wellman. The ill-balanced young parents, the dead child, the longing for life and gaiety in the face of death, are all given a poignancy of meaning by the fantastic and heartless tune.

The lute of Gog-Owza, supposed to foretell the death of those who hear it, is heard through the greater part of the second act of Lord Dunsany's "The Laughter of the Gods." It is faint and unearthly, and gives the sense of doom desired by the dramatist. In the course of the action the nervous terror of the Queen is transmitted to the audience, especially after the music sent for by the King is played beneath the windows, and the faint, far-off tinkle of the ghostly lute continues.

Percy Mac Kaye's one-act fantasy, "Gettysburg" is permeated with

patriotic band music. Early in the piece one hears far-off strains of music, and a bugle call, and when Link is in the full fervor of his narrative it begins to grow louder. The music rouses the crippled old man until his helplessness makes him frantic, the band comes nearer, playing "John Brown's Body" while the children sing, and with a terrible struggle he exclaims, "No! ---I--won't---set!" and stands. Under the spell of the music and enthusiasm he walks, and suddenly realizing what has happened he says, astounded, "Lord, Lord, My legs! Whar did Ye git my legs?"

Without the band music as a background the play would practically cease to exist, for it is due to the thrill of martial rhythms that Link makes, unconsciously, the mighty effort of the will which becomes almost symbolic in its suggestiveness of the power of patriotism.

Lady Gregory makes frequent and diversified use of music. In most cases her music consists of songs which aid in characterization, or have some definite plot function, but in "Mc Donough's Wife" she uses it largely for emotional effect. Mc Donough is a piper whose wife has died while he was at a fair. All the neighbors have looked askance at her and will not aid at her funeral. Mc Donough addresses his pipes, "Play now, pipes, if you never played before! Call to the keeners to follow her with screams and beating o f the hands, and calling out! Set them crying now, wi th your sound, and with your notes, as it is often you brought them to the dance house!" He then goes out and plays a sorrowful lament, and presently in come the neighbors with offers of

assistance. The power of music over the mind is demonstrated.

She uses a gay little song in "The Bogie Men" to link the two scenes. Taig is on the stage making his toilet, while Darby is outside making his. The song adds to the comedy of the situation and is more realistic than the soliloquy which would have been written there twenty years ago.

Song as a substitute for soliloquy is a device well suited to the purposes of the modern dramatist, who can thus give his characters means of self expression, and at the same time maintain a certain effect of realism.

The song with which Ruth breaks her soliloquy in Moody's "The Great Divide" serves both as a revelation of her thought, and as a prophecy of what is to come.

"Heart which the cold
Long did enfold---
Hark, from the dark eaves the night thaw drummeth!
Now as a god,
Speak to the sod
Cry to the sky that the miracle cometh!"

Mater's song in the first act of Percy Mac Kaye's play is really a soliloquy, in which Mater states her philosophy of love, life and humor:

"For the test of love---
And the best of love---is laughter."

Her repetition of this at the close of the last act brings out the mean-

ing of the play. Michael says "Mater! You're right. It's common sense. I make up," and the final curtain falls on the triumph of the humorist.

In plays of poetic theme song becomes an element in character delineation. Song is woven into the dialogue, not to advance the story, but to give a deeper glimpse into the mind of the singer.

The song of Pierrot in "The Maker of Dreams" by Oliphant Down runs through the entire play. The first words are a stanza of "Baby, don't wait for the moon", sung before he appears on the stage, and the curtain goes down at the end with him singing a stanza of it to Pierrette as they sit happily by the fire. The dreamer, the poet, the lover of beautiful things, this wistful young Pierrot, finds expression in the dainty song.

Local color is often obtained through the medium of song. The offstage singing in "Welsh Honeymoon" by Jeannette Marks does more than to give the effect of a social gathering over the way. It is Welsh in spirit, throughly local and in character. The songs of the seventies in "Captain Jinks of the Horse Marines" by Clyde Fitch, help as much as the bustles and gilt furniture to establish the atmosphere of the period.

The little song and dance in "Madam Butterfly" gives the effect of gaiety which by contrast deepens the pathos of what is to follow, but they also give a suggestion of the life of the Geisha girl, they have an expository value in revealing both the personality and the past experience of Cho-Cho-San.

Song and dance are responsible for a realistic rather than a fantas-

tic effect in Pinero's "The 'Mind the Paint' Girl". The atmosphere suitable to an artist of the ballet is obtained by suggestions of the ballet in scenes removed from its professional habitat. In the first act the "Mind the Paint" song is sung accompanied by a dance in Lily's drawing room. It is done spontaneously as a social diversion. The dance also has its share in the third act in Lily's boudoir, and the sentimental song:

"If you would only, only love me
If you would merely, merely say,
Wait but a little, little for me,
I will be yours, be yours some day!"

sung by the whole group in the manner of a ballet chorus, is entirely in character and lends a wistful tenderness to the story.

The lovely opening song and dance of Percy MacKaye's "Jeanne D'Arc are purely for the sake of atmosphere. The boys and girls sing a song of garlands in honor of the Ladies of Lorrains, fairy ladies, once queens of old Provence, The song and the subsequent frolic make up a background of village life for the heroine, which gives an added humanity and reality to her noble figure.

Music is very often so woven into the play as to be essential to its development. By singing old ballads of Granuaile the fugitive establishes a sympathy between himself and the Sergeantin Lady Gregory's "The Rising of the Moon". A song is the signal which the fugitive uses to inform his friends as to his whereabouts, and though the Sergeant, desiring the reward, is perfectly awareof

it, he lets him go. When, in "The Full Moon", also by Lady Gregory, Davideen sings:

"Oh! don't you remember
What our comrades called to us
And they footing steps
At the call of the moon?
Come out to the rushes,
Come out to the bushes,
Where the music is called
By the lads of Queen Anne!"

and he and Cracked Mary dance in the moonlight, Hyacinth Halvey makes his decision, it is the crisis of his life. He voices the decision later, when he says, "The wide ridge of the world before me, and to have no one to look to for orders; that would be better than roast and boil, and all the comforts of the day." The freedom expressed in the song and dance are the one touch needed to put into action his long repressed desire to get away from his sanctimonious reputation.

It is a part of the realism of Lady Gregory's one-act comedy "Spreading the News" that Jack Smith should make both his entrances singing, but it has the further advantage of making this person, who says so little and is so essential to the story, very conspicuous. His second burst of song following the speech of Mrs. Fallon when she tells Bartley Fallon that the red blood of Jack Smith is wet upon his hand is really startling, especially to Bartley who is almost convinced that he has murdered Jack.

The use of "Juanita" in "Milestones" by Arnold Bennett and Edward Knoblock aids in giving unity to a three-fold tale on the same theme, running through three generations. Gertrude sings Juanita off stage through the scene in which John and Rose declare their love, and fifty two years later she sings it, in a cracked old voice, off stage at their golden wedding. The melody gives to the play a beauty, through its subtle suggestion of sentiment and fidelity which it would otherwise lack.

The slave song in Lord Dunsany's "King Argimenes and the Unknown Warrior" does not determine the action in any way, but it is an integral part of the composition.

> King Argimenes: What is the name of the song that we always sing?
>
> Zarb: It has no name. It is our song. There is no other song.
>
> King Argimenes: Once there were other songs. Has this no name?
>
> Azrb: I think the soldier have a name for it.
>
> King Argimenes: What do the soldiers call it?
>
> Zarb: The soldiers call it the tear-song, the chant of the low born.

Even in the palace, in the very throne room of the king, the song of the low born is heard faintly. It only is heard no more when the people have risen, and there is a clash of swords instead of the lugubrious chant. The music is a subtle but clear adjunct to the dialogue,

a convincing argument for the rights of the oppressed.

The music in "The Piper" with its magic effect is, of course, an essential part of the legend, but Mrs. Marks has elaborated upon the idea, putting further spells into the flute of the Pied Piper. He bewitches all the village folk into a wild dance in order to save Barbara from the convent, and to give her to his friend Michael who loves her. The piping distinctly marks the beginning, middle and end of the play.

The dance, becomes an essential part of the action in "The Will O'the Wisp" by Doris F. Halman where the strange, bright-haired creature dances to unearthly music, and lures her victim out on the moors, and over the fatal crag to distruction. The dance of "Salome" is the climax of Oscar Wilde's one-act tragedy. The gloomy, sullen, passionate maiden dances after being long implored to do so by Herod when the dreadful means of fulfilling her vow to kiss Jokanaan on the lips occurs to her.

The folk-dance in the barn at the opening of ActIII in "A Bit O' Love" by John Galsworthy has been prepared for by various remarks made by the children earlier in the play. Technically it is a device to have Tibby in the barn at the time of Strangway's attempted suicide, but it also serves an artistic purpose, contrasting childish gaiety with the anguish of Strangway. It is an aesthetic form of comic relief, and a very beautiful piece of local color.

Galsworthy employs the dancing of a child as a relief element in "The Mob" also, but here he uses it in the first act, when the protagonist is in the agony of making an unpopular decision.

Deeper and more subtle meanings may be expressed by means of the dance.

The dance-pantomime in Galsworthy's "The Little Dream" has an allegoric suggestiveness, and is broken by dialogue.

Seelchen: Where am I, here?

Lamond: The Town.

(Smiling he points to the doorway, And silent as shadows there come dancing out, two by two, two girls and two youths. The first girl is dressed in white satin and jewels;and the first youth in black velvet. The second girl is in rags, and a shawl; and the second youth in shirt and corduroys. They dance gravely each couple as if in a world apart.)

Seelchen: In the mountains all dance together. Do they never change partners?

Lamaond How could they, little one? Those are rich,these poor. But see!

(A Corybantic Couple come dancing forth. The girl has bare limbs, a flame-colored shift, and hair bound with red flowers; the youth wears a panther skin. They pursue not only each other, but the other girls and youths. For a moment all is a furious medley. Then the Corybantic Couple vanish into the Inn, and the first two couples are left, slowly, solemnly dancing, apart from each other as before.)

No explanation is offered of the Corybantic figures, Seelchen, and the audience must conclude for themselves, what whirling, passionate forces they are which disturb society for a time, but passing leave it as before. It is one of the most vivid and impressive phases of the dramm, probably intended for a striking moral, yet without words.

In "Children of Earth", her drama of the middle-aged in a New England village, Alice Brown has the singing of "Come Lasses and Lads" offstage during the scene in which Mary Ellen and Peter confess their love to one another. Finally the merry makers enter and dance about the stage,

Jane, Peters wife, drawing Mary Ellen and Peter into the dance. The dramatic purpose of the son g and dance is slight, but its value artistically is great, serving to accentuate the sentiment of the scene, and to heighten the effect of pathos, especially when Jane seizes Mary Ellen's hand and laughing a shrill, nervous laugh exclaims, "Come betwixt Peter and me. That's the way to dance, betwixt Peter and me."

Even the speculative expanses of Shaw's "Back to Methuselah" are lightened by the plastic beauty of a dance. He opens his last act, in the year 31,920, in a setting made lovely by a classic temple in a grove, with curved marble benches in the foreground. Here youths and maidens clad in simple and gracdful garments dance to exquisite flute music. The scene promises something which the dialogue does not fulfil. This is not life in the future according to the Shavian prophet, except for the very young. The mature dwell only in regions of pure thought and abstractions. The dance does not have the usual symbolic significance of the dance in modern drama, but its beauty and the lovliness of the youthful figures who remain through the act relieve the aridity of what is an essentially undramatic composition. That a play which pretends to so high an intellectual plane should employ the dance is significant. Aesthetic values, the sheer abstraction of beauty is thus recognized as a dramatic instrument.

The ancient art of Pantomime is being recreated on the modern stage. On the continent there was the gorgeous "Sûmurun" by Reinhardt, on the English and American stage many less pretentious, but beautiful productions. The revival of the pantomime, along with the development of the

art of gesture in the photo-play, is having its effect on the spoken drama. Much which would have once been expressed in the dialogue is now told in pantomime. We have exquisite fancies like "The Shepherd in the Distance" by Harold Hudson where the idyllic love story is told entirely in pantomime, but more often pantomime is used in place of soliloquy when a character is alone on the stage, or in some intense crisis of the drama.

In the third scene of ActIII of John Galsworthy's "Justice", Falder is alone in his prison cell. A dramatist of an earlier date would have made him speak a long soliloquy, but Falder does not utter a word. Throughout the scene he is listening, he is hungry for sound. After a while "A sound from far away, as of distant, dull beating on thick metal, is suddenly audible. Falder shrinks back not able to bear this sudden clamour. But the sound grows, as though some great tumbril were rolling toward the cell. And gradually it seems to hypnotise him. He begins creeping inch by inch nearer to the door. The banging sound, traveling from cell to cell, draws closer and closer; Falder's hands are seen moving as if his spirit had already joined in this beating, and the sound swells, till it seems to have entered the very cell. He suddenly raises his clenched fists. Panting violently, he flings himself at his door, and beats on it."

No words could so adequately express this frenzy of words as does this pantomime.

What would have once been a soliloquy is expressed merely by the

face in "Martha's Mourning", a one-act play by Phoebe Hoffman, produced in 1917. The stern, eccentric old aunt has sent her neice out of the room for the mourning garments, just after having seen for the first time the true spirit of the girl. The stage direction reads,"While Martha is gone, Aunty raises herself slightly and gazes vacantly ahead, lost in deep thought. Suddenly, her face brightens as she conceives some brilliant idea, and she sinks back relieved, with a softened and peaceful smile." Unless this is conveyed to the audience with tis proper suggestions the reversal of purpose in the old woman's actions which follow loses much of its point.

The pantomime of the last scene in Barrie's "The Old Lady Shows her Medals" is a matchless example of the perfect expression which can be obtained without words. No soliloquy could be framed which would express just what this manages to express. "It is early morning, and she is having a look at her medals before setting off on the daily round. They are in a drawer, with the scarf covering them, and on the scarf a piece of lavender. First, the black frock, which she carried in her arms like a baby. Then her War Savings Certificates, Kenneth's bonnet, a thin packet of real letters, and the famous champagne cork. She kisses the letters, but she does not blub over them. She strokes the dress, and waggles her head over the certificates and presses the bonnet to her cheeks, and rubs the tinsel of the cork carefully with her apron. She is a tremulous old 'un; yet she exults, for she owns all these things, and also the penny flag on her breast. She puts them away in the drawer, the scarf over them, the lavender on the scarf. Her air

of triumph well becomes her. She lifts the pail and mop and slouches off gamely to the day's toil."

A woman of this type would be uncapable of self-expression adequate to all the shades of feeling and delicate menaings imparted to this pantomime. The pantomime is realistic, but in its fine poetic suggestions there is something deeper than mere realism.

There is often no dialogue for the best psychology in the play. The actor must convey his most subtle effects by gesture or facial expression alone. A stage direction in Shaw's "Widower's Houses" taxes an actors abilities, but conveys to the audience an impression that words would destroy. It is in the third act. Blanche has discovered Trench with her photograph and rails at him in apparent indignation: "For a moment they stand face to face, quite close to one another, she provocative, taunting, half denying, half inviting him to advance in a flush of undisguised animal excitement. It suddenly flashes on him that all this ferocity is erotic---that she is making love to him. His eye lights up: a cunning expression comes into the corners of his mouth: with a heavy assumption of indifference he walks straight back to his chair, and plants himself with his arms folded." This is subtly expressive, and quite irreducible to dialogue.

The act-end pantomime is very frequent. One ofShaw's is at the end of the first act of "Major Barbara". It is very brief, but interesting in contrast with what Stephen might have said had the play been written twenty years before. Lady Britomart says, "Are you coming, Stephen?"

"Stephen: No. Certainly not. (She goes. He sits down on the settee, with compressed lips and an expression of strong dislike.)" If Stephen's countenance "registers" well what he might have said is quite superfluous.

Galsworthy has a fine pantomime close in "The Family Man", (1921) Matters have come to a pass where mere words are inadequate. Builder is utterly defeated and feels himself deserted.

"Builder sits drawing at his pipe between the firelight and the light from the standard lamp. He takes the pipe out of his mouth and a quiver passes over his face. With a half angry gesture he rubs the back of his hand across his eyes." Builder: (to himself) Pluck! Pluck! (his lips quiver again. He presses them hard, together, puts his pipe back in his mouth, and, taking the Will, thrusts it into the newly lighted fire, and holds it there with a poker.)

"While he is doing this the door from the hall is opened quietly and Mrs. Builder enters without his hearing her. She has a work-bag in her hand. She moves slowly to the table, and stands looking at him. Then going up to the curtains she mechanically adjusts them, and still keeping her eyes on Builder, comes down to the table and pours out his usual glass of whisky toddy. Builder, who has become conscious of her presence, turns in his chair as she hands it to him. He sits a moment motionless, then takes it from her and squeezes her hand. Mrs. Builder goes silently to her usual chair below the fire, and taking out some knitting begins to knit. Builder makes an effort to speak, does not succeed, and sits drewing at his pipe."

Builder does not speak because it is impossible in such a situation.

The playwright searches deep into the heart and finds a means to express what words could not.

Plays frequently open with brief pantomimic action, one of the most prolonged of the kind being Barrie's "What Every Woman Knows". In presentation it has been made to consume seven minutes, and with an interested audience, though it could easily be done in less time. James Wylie is playing at the dambrod with his father. When the curtain rises he is about to make a move. "James with his hand poised--for if he touches a piece he has to play it, Alick will see that--raises his red head suddenly to read Alick's face. His father, who is Alick, is pretending to be in a panic lest James should make this move. James grins heartlessly, and his fingers are about to close on the "man" when some instinct of self-preservation makes him peek once more. This time Alick is caught the unholy ecstacy on his face tells as plain as porridge that he has been luring James to destruction." During the strategy of the dambrod David enters, removes his boots, puts them away and crosses to the fire. All this offers to clever actors an opportunity for impersonation which will be clearer character delineation than any words could supply.

Barrie, the master of silences, uses them in the midst of dialogue to say what is quite impossible in words. The comic but pathetic shyness of the British father and son is shown by the manner of the silence between Mr. Torrance and Roger when Mrs. Torrance leaves the room in "The New Word". "The father clings to his cigar, sticks his knife into it, studies the leaf, tries crossing his legs another way. The son

examines the pictures on the walls as if he had never seen them before, and is all the time edging toward the door.

"Mr. Torrance wets his lips. 'Not going, Roger?'

"Roger counts the chairs. 'Yes, I thought---'

Only very recent drama would attempt the expression of anything so subtle and delicate as parental shyness, and the only means of its expression is in silence.

These are realistic phases of pantomime, but the traditional fantastic use has many charming modern developments. The modern fantasia is more psychological in its characterizations and more indealistic in its suggestions than the older. Its humor is more delicate, and more inwoven with pathos.

Such is Barrie's "Pantaloon", which employs the classic figures of Harlequin, Columbine and Pantaloon and is only partially pantomimic.

Harlequin and Columbine do not speak at all, the lines all belonging to Pantaloon and the Clown. The manner in which the story is achieved can be seen by a brief quotation. Pantaloon is speaking:

"Fairy, you look as though you had something you wanted to tell me. Have you news too? (Tremblingly she extends her hand and shows him the ring on it. For a moment he misunderstands) A ring! Did <u>he</u> give you that? (She nods rapurously) Oho, oho, this makes me so happy. I'llbe funnier than ever, if possible. (At this they dance gleefully, but his next words strike them cold.) But, the rogue! He said he wanted metto speak to you about it first. That was my news. Oh, the rogue! (They are scared, and sudden fear grips them.) It was Joey gave you that

ring, wasn't it, Fairy? (She shakes her head, and the movement shakes tears from her eyes.) If it wasn't Joey, who was it? (Harlequin steps forward.) You! You are not fond of Boy, are you, Fairy? (She is clinging to her lover now, and Pantaloon is a little dazed.)"

Harlequin and Columbine are graceful, poetic, expressive figures, and their emotion is more real and vivid without words than Pantaloon's expressed with the aid of language.

Poetry is apparently coming back to the stage in famtastic and spectacular plays, which make an appeal to the aesthetic through the eye, and to the spirit through the imagination.

These elements of the newer drama, dance, song and pantomime,have contributed to the evolution of a dramatic form somewhat new, though harking back to very ancient origins. Pageantry and the masque have become popular forms of local civic expression, and are developing a technique which promises the creation of a powerful vehicle of poetic thought and emotion. Percy Mac Kaye, in his introduction to St. Louis, a Masque, says, "I have devised a structure of dramatic architecture of which, so to speak, the building materials are visual spectacle, pantomime, choral and instrumental music, spoken and chanted poetry, and the dance." In the introduction to his "Caliban" he defines the word masque; "I have called this work a Masque, because--like other works so named in the past--it is a dramatic work of symbolism involving, in its structure, pageantry, poetry and the dance." Heargues further that in the Masque, the spoken word must not be entirely abandoned for pantomime.

Of the plays of this type in English none have surpassed those of Percy Mac Kaye, either in beauty of idea or strength of construction. With a few exceptions his plays are in verse and have much opportunity for pageantry.

In "The Canterbury Pilgrims" he presents the Pilgrims in procession, just visible above the inn-yard wall at the opening of Act II. The whole of the last act is a piece of gorgeous pageantry with the Cathedral in the background decorated with tapestries and cloth-of-gold. The triumphal procession of Jeanne in the fourth act of "Jeanne D'Arc" has all the glitter and panoply of a victorious army. In "Sinbad the Sailor" the gorgeous enchanted court, the rosy-clad, dancing attendants to the Stately Lady, the Forty Thieves with their gleaming knives and their huge jars, together with magic effects created through use of light, all combine to fulfil the author's definition of Masque. It is a lyric drama using every possible means of plastic expression.

The great number of civic masques produced in America and England makes the examination of one of the most artistic desirable.

"St. Louis, a Civic Masque",(1) being planned for out-door production, has but one scene. There are nineteen speaking persons and three pantomime persons, there are eight choral groups and eighteen pantomime groups, all these symbolizing forces of geography and history. Symbolizing forces of nature and imagination, there are two who speak, two who sing in solo, and two who act in pantomime; there are two choral

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(1) Percy Mac Kaye, produced on the one hundred and fiftieth anniversary of the founding of St. Louis, May 1914.

groups and six pantomime groups. Several hundreds of people are thus seen to be required for production. The time of the drama is "From the prehistoric age of the mound-builders in America to the present.

The play is arranged for night production, much of its effect depending upon the manipulation of light. Visions come and go in the darkness, light is concentrated first on one part of the stage, then onanother, giving the effect of change of time and place.

The form of the verse varies. Lines spoken by Cahokia, representing the Red man, are strongly accented trimeters, the Spirit of Gold speaks in tetrameter, as does St. Louis. There is a plentiful use of the anapaest in thw songs and the less austere speeches. PartI, amid pictures, and songs which range from Indian chants by the aboriginal spirits, to the "Veni, Creator" of the Monks, achieves the introduction of the child St. Louis. In PartII comes the clash between Gold and St Louis. St. Louis believes himself victorious and secure, He speaks to the World Adventurers:

> We, who in old times
> Hunted each other, hunt together now
> The quarries of the world: freedom and joy
> And lasting brotherhood. Our trails are cleared;
> The Earth Spirits are tamed. What can withstand--
> Who shall defy us now?
>
> (At his confident cry,flame and thunder burst
> from the top of the storm tower on the left;
> hurtling toward the mound, a blazing bomb

explodes in mid-air; and plunging forward from the dark below the tower, a masked Rider, clothed in blood-red mail gallops his blood-red horse midway of the plaza, and halts with harsh yells.)

Rider: War---war defies!

(Reining his horse, he brandishes backward his sanguire lance toward the darkness and shouts:)

Ma[illegible]che!

(Immediately from the obscure background and side entrances (left) there pours in, pell-mell, a fierce horde of his demon followers---vivid in scarlet, purple, yellow, black and sharp contrasting colors, panoplied in the varied accoutrements of war, ancient and oriental.

At their head rides Gold, returning on a horse of gold.

The hordes enter screaming, to the rumble of drums, and swarm over the plaza spaces on the left, surrounding the War Demon, where he sits high on his gules-bright horse on the lesser mound. Around him like the hosts of Darius, his followers stretch to the darkness. In the background, long lances, bearing spiked human heads, loom from behind him.)

Through the potency of the star of St. Louis, war is vanquished, Failing to overcome St. Louis through his minion, War, Gold, in dis-

guise, approaches with Poverty, and her children, Vice, Plague, Dumbness, Despair and Rebellion. Only by making league with the other cities can St. Louis finally subjugate the enemy. Their victory is marked by the stars. "Beyond him from the sky, slowly the Great Bear gleams while the star choirs sing, remote:

Chorus of the Stars:

Out of the formless void
Beauty and order are born:
One for the all, all in one,
We wheel in the joy of our dance.

All the assemblage looks up and beholds a glorified eagle(an aeroplane of course) and the whole mighty chorus closes the piece with the song:

Out of the formless void
Beauty and order are born:
One for the all, all in one
We wheel in the joy of the dance.
Brother with brother,
Sharing our light,
Build we new worlds
With ancient fire!"

Even so brief an examination shows the variety, the color, the rhythmic beauty and the idealism of the conception. It is an expression of Mac Kaye's desire to make the drama the vehicle of the ideals

of democracy.(1)

The Masque of St. Louis requires a more magnificent staging than is often practicable. A pageant play by Dr. Koch of the University of North Carolina to celebrate the Raleigh Tercentenary is illustrative of the less pretentious civic masques. In this, large groups appear to dance and sing in honor of public rejoicings over the maritime victories of Raleigh, but the action of the piece does not require the dramatic movements of great masses of people. One of its lovliest elements is the series of symbolic tableaux given in the dim back ground of Raleigh's prison cell. The symbolism of vision is again used when the Spirit of the Orinoco leads forth Raleigh on his last ill-starred expedition.

Dr. Koch has made his dramatis personae more actual persons that figurative and symbolic ones as has been the more frequent custom. Raleigh, Elizabeth, Shakespere, Essex, Drake and other famous Elizabethans make up the list, with only the Spirit of the Orinoco and the Spirit of Youth to represent the world of dream.

"The Acorn-Planter" by Jack London is a masque written partly in prose and partly in verse, distinguished by stately rhythms. The chants are often reminiscent of Hiawatha and seem suitable to be spoken by pre-historic red-men. The antiphonal replies of the people to the words of their wise man adds to the magesty and mystery of the effect.

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(1) See "The Play house and the Play"(1909) by Percy Mac Kaye.

The whole is a poetic expression of an ideal, the ideal of brotherhood and peace, of which Red-Cloud, the Acorn-Planter is the exponent as he is reincarnated from generation to generation.

It is planned for presentation in one forest setting, without pageantry, depending for its effect entirely on its music, its dramatic climaxes, and the emotional fervor stirred by the primitive fears of forest dwellers.

Its staging would require less space than either of the two just cited and it has greater unity and more of human emotion and passion.

The use of exquisite stage pictures where grouping line and color combine to cfeate a definite, though often indefinable, effect, is frequent not only in the masque, but in the drama unadorned with music or dance. This is most often true of the one-act play of poetic theme. In Drinkwater's "Cophetua" there is the tall door at the back through which we see beggars grouped on the temple steps, and at the top the King and the maid to whom he gives the bag of gold. There are no words spoken while she pours the glittering gold down the steps to the beggars, but the situation has great force of expression through its mere pictorial beauty. The gleams of Dectora's copper jewels as she stands in the greenish light by the great copper-colored sail in "The Shadowy Waters" creates a magic without possible expression in words.

The spiritualizing of the drama, the drift toward a poetic interpretation of life, the attempt to dramatize thoughts and emotions too delicate and intangible for expression in words, all have led the

Yeats

playwright to experiment with every artistic means of expression which can be used upon a stage. Light and shadows are made to express the feeling behind the words in the dialogue, color gives meaning to emotions suggested in the acting, dance and song and plastic posturing accentuate the crises of thought and feeling.

Modern drama deals more and more with the simple and the humble, but less and less with the commonplace. It enters into the realm of fantasy even when dealing with the simplest, (witness "Peter Pan", and "A Kiss for Cinderella",) and in this realm of fancy what is more natural than the most elemental of all modes of expression, the song and the dance? Whether the spirit be Comic or Tragic there is still the gold thread of idealism, for the expression of which dialogue alone is inadequate.

IX

Subtleties and Symbolism.

When the playwright turned his attention from the mere surface of life and began to present on the boards something more inward and significant he needed new dramaturgic means of expression. Complication of intrigue could only defeat his purpose by the scattering of attention, dependence on properties must tend to materialism, realistic detail gave the effect of the commonplace. The consequent reaction against realism created a necessity for a new technique.

William Butler Yeats, as an exponent of the subtle in drama has expressed one of the great aims in modern dramatic art; "Dramatic art is a method of expression, and neither a hair-breadth escape nor a love affair more befits it than the passionate exposition of the most delicate and strange intuitions."(1)

It is the exposition of these delicate and strange intuitions which has given to modern drama its individuality, and forced it out

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(1) Introduction to Poetical Works--Vol.II (1906). Reprinted in 1914 edition (Macmillan).

of the restraints of old conventions.

A drama of subtleties has developed, sometimes symbolic, sometimes wholly fantastic, sometimes apparently realistic, but always searching into the mysteries of consciousness and the roots of action. The Scotch Barrie, the English Galsworthy, the American O'Neill, in spite of their realism are no less subtle, no less interested in the "delicate and strange intuitions" than the masters of the "Irish School." Yeats is a poetic mystic, Synge a master of spiritual suggestion and Dunsany an unmatched psychologist, each in his own way striving to express what is delicate, inward and spiritual. The work of these men, supreme craftsmen of their day, is significant. They have bent their attention on the subjective, they have striven to express the inexpressible, and they have created a new poetry in the drama.

During the last twenty years there has been an increase of the poetic in all forms of the drama, though not usually through the medium of verse. The poetry of common life has been exalted, prose rhythms have been produced in dialogue, the setting has been made suggestive, motifs of word, or of color have been used to produce impressions, vague, but full of beauty, symbolic and allegoric persons have been introduced as well as symbolic dance and pageantry.

Something of poetry in this new sense may be found in the midst of an accurate realism. Touches of the fantastic or symbolic are found in plays rich in actuality. John Galsworthy's "A Bit O'Love" is what is termed "a slice of life"; we have in it an accurate reproduction of west country dialect, strong local color in the inn-scenes, a story of an

unfaithful wife, yet it is strong in the elements of poetry. Michael Strangway, the hero, is himself a poet and a musician. He is introduced to the audience, Orpheus-like, fluting to his lost wife. He plays "before a very large framed photograph of a woman, which is the only picture on the walls." The expression of his sorrow is later given to the audience in the reading of Clyst to the villagers at the inn of verses by Strangway found blowing about. In the rustic accent of Clyst the lines were:

God lighted the zun in 'eaven far,
Lighted the vire fly an' the ztar.
My 'eart 'E lighted not!

God lighted the vields fur lambs to play
Lighted the bright strames, 'an the may.
My 'eart 'E lighted not!

God lighted the mune, the Arab's way,
He lights to-morer, an' to-day
My 'eart 'E 'ath vorgot!

The last act with the dancing children, discussing their affairs, in their rustic dialect, and finally the symbolic feather floating down in the moonlight, is purely poetic.

When Tibby catches the little white dove's feather she says "Luke. The mune's sent a bit o' love." This strikes the note which is voiced

in Strangway's prayer just at the last curtain: "God of the moon and the sun; of joy and beauty, of loneliness and sorrow---give me strength to go on, till I love every living thing." The dance, the lyrics and the symbolism together with realism, combined for the delineation of a pure, sensitive and lofty character, make this play both convincingly life-like and poetic in its effect.

"The Little Dream" by Galsworthy is entirely allegoric and symbolic. The heroine Seelchen, or "little soul", is "full of big wants." The setting is made fantastic; the mountains have faces making them symbolize the life of mountain and city, and the serene, vast mystery of Fate. The flowers are given personality, they sing and dance and take part in the dialogue. There are dances symbolic of social differences, of rustic joys, of sleep and death. The dialogue is constantly suggestive of inner meanings. There are brilliantly lighted tableaus, full of meaning to the audience, mysterious to Seelchen.

"The Shutters of the houses are suddenly thrown wide. In a lighted room on one side of the Inn are seen two pale men and a woman, amongst many clicking machines. On the other side of the Inn, in a forge, are visible two women and a man, but half clothed, making chains.

Seelchen: (Recoiling from both sights, in turn.)

How sad they look---all! What are they making?

In the doorway of the Inn a light shines out, and in it is seen a figure, visible only from the waist up, clad in gold-cloth studded with jewels, with a flushed complacent face, holding in one hand a glass of golden wine.

Seelchen: It is beautiful. What is it?

Lamond: Luxury.

Seelchen: What is it standing on? I can not see.

Lamond: For that do not look, little soul.

It is a little allegory of the soul, loving both the world(Lamond) and wild nature(Felsman) finding satisfaction in neither, and finally called into the unknown by the Great Horn. It is adorned by all the arts, and made to speak its message clearly, without being unnessarily obvious. It is elusive enough to intrigue interest, but not so misty as to baffle interpretation.

The brotherhood of man is Galsworthy's theme in his broadly humorous playlet, "The Little Man". The persons, except The Little Man, represent national types. The Little Man himself, with his mixed ancestry is a symbolic figure. He represents the universal humanity of which the absurdly loquacious American is constantly speaking.

The Little Man is rather timid and inarticulate, only once does he venture to express his views and then he finds himself unable to finish, interrupted by his impetuous interlocutors.

American:------Would you step out of your way to help them when it was liable to bring your trouble?

German: Nein, nein, that is stupid.

Little Man: I'm afraid not. Of course one wants to--

German: Nein, nein! That is stupid. What is the duty?

Little Man: There was St. Francis d'Assisi and St.

Julien l'Hospilatier and-----

American: Vurry lofty dispositions. Guess they died of them.

The Little Man shows his strength later, and his willingness to die of his disposition.

In the midst of its breezy merriment there is a deep subtlety in the play. The Little Man is a Symbol, and the audience must meditate thereon.

George Bernard Shaw could not be classified as a symbolist, but he has not neglected to use the tools of the poetic artist where he has need of them.

In "Getting Married", Mrs. George, speaking in a semi-trance, ceases to be a vulgar, vain, amorous citizeness and becomes Womanhood. She voices the theme of the play: "When I opened the gates of paradise, were you blind? Was it nothing to you? When all the stars sang in your ears and all the winds swept you into the heart of heaven, were you deaf? Were you dull? Was I no more to you than a bone to a dog? Was it not enough? We spent eternity together; and you ask me for a little lifetime more. We possessed all the universe together; and you ask me to give you my scanty wages as well. I have given you the greatest of all things; and you ask me to give you the little things. I gave you your own soul; you ask me for my body as a plaything. Was it not enough?"

Soames, the Bishop and Hotchkiss ask each other if it be possession by the devil, the ecstacy of a saint, or the pythoness on the

tripod. Shaw means it to be something equally mysterious and awesome.

His favorite theme of the "Life Force" fulfilling itself through female guile is exploited both in "Man and Superman" and "Misalliance". Neither Tanner and Ann or Percival and Hypatia seem to be real persons. The power of an abstract force, working upon Man and Woman, even against their wills, is felt through all.

The subtleties of "Man and Superman" are made clear and perceptible to an audience, but with "Heartbreak House" there is less tangibility. One is not likely to discover what is intended until well toward the end of the last act, when it becomes apparent that this confused, erotic and neurotic household is figuratively England. The house is built to look like a ship, the master of which is an eccentric old Captain who keeps up his spirits with rum and makes his living by the invention of engines of war. "Nothing happens, except something not worth mentioning", he says. "Nothing but the smash of the drunken skipper's ship on the rocks." Of England he says, "The Captain is in his bunk, drinking bottled ditch-water; and the crew is gambling in the forecastle. She will strike and sink and split."

This is scarcely said when bombs from an aeroplane begin to fall. News is brought that the rectory is demolished, perhaps to suggest that in abnormal times conventional religion is the first to suffer. In the face of danger these apparently useless people show a fine spirit, the burglar and the politician alone show cowardice. They run away and are

caught in an explosion. War is suggested as a purifier, but the curtain goes down on an inconclusive episode.

Barrie, with an exquisite delicacy of touch is never simply naturalistic or obvious, though he is always entirely human. His special genius isto take his audience into the most secret dream world of his dramatis personae, and at the same time keep them warm, vivid and real. The characters of "Peter Pan" are actual children with the Playland of children--so real to them--made visible to the eye. The dream of Miss Thing in "A Kiss for Cinderella" is just a means of revealing her impressions, longings and ideals. Her limited social experience as well as her ignorance of books, result in her pathetically comic vision of a court in which the king and queen are "like their portraits on the playing cards" and sit in golden rocking chairs, serving ice-cream cones with great elegance to the company.

The dream is used for psychological interpretation by Eleanor Gates in "The Poor Little Rich Girl", where the delirious fancies of a sick child are embodied to show her thoughts, her sufferings, and her misunderstandings before she fell ill.

The dream is a technical device, in all cases, to reveal what could not be confessed or understood in the matter of fact dialogue of waking life. It is a cross section of the brain, showing what of normal, or abnormal, what of love or hate or fear, of aspiration and prejudice is there.

The blending of real and unreal in something that resembles a dream

is done by Barrie in "Barbara's Wedding" to reveal the workings of an age-clouded mind. The gentle old Colonel moves in a realm of unrealities, he can not distinguish between past and present events. The play opens with the visions of the Colonel made manifest. He talks with Dering, Barbara, Billy and Karl, and all the time he is puzzled and troubled by a thunderstorm which occured that morning and which only he seems to have heard, and by the presence of a trained nurse in the house which the others deny. The conversation is full ofmemories of his young days, his matches at cricket, his fishing for the old bull trout and his wedding. Later it becomes clear that this was only a vision, for, as he says in reply to Karl's remark that he must be lonely when they are all away, "Its then when I see things most clearly--the past, I suppose. It all comes crowding back to me---India, the Crimea, India again--- and its so real, especially the people. They come and talk to me. I seem to see them; I don't know they haven't been here, Billy, till your granny tells me afterward."

The ringing of the wedding bells banishes the vision, but even when reality enters with granny who tries to keep all straight for him his mind keeps slipping back into the past.

It is a most delicate piece of psychology, a dramatization of the mental reactions of a senile mind to a vivid and tragic situation. The observer passes through mysterious planes of consciousness with the old colonel, sees his whole history and looks deep into his emotional life while learning the sad story of Barbara and Billy and the brave Dering.

While not a dream, the ghost in Pinero's one-act comedy "The Widow of Wasdale Head" is really only an objective treatment of a state of mind. As long as Mrs. Jesmond feels herself true to her Harry his ghost visits her regularly on Friday nights in a form clearly visible and lifelike, but as soon as she becomes aware of a new heart-interest the ghost grows dim. As the ghost tells her, "Thou knowst that I owe this ghostly existence o'mine only to thy love for me", so musthe cease to be when her love ceases.

Something quite delicate and intuitional is conveyed to the mind by the fading ghost, finally seen waving adieu through the window as he rides away on his ghostly mare. It gives an effect of inevitable fate and makes visible the working of the mind. We have seen Mrs. Jesmond's husband pass from her thoughts quite visibly.

Another dramatization of a state of mind even morefantastic is "The Snow Man", a one-act poetic drama by Lawrence Housman.

The dream of Joan is objectified, and never defined as dream. Not only does the Snow Man enter the cottage and lead Joan out into the storm, but Jasper is saved and led by her voice, though all the time her expedition was mere illusion. It is a clothing with flesh of the mental sympathies of those wide apart---mental telepathy perhaps.

"I'd 'a been here before, but I lost my way.
Got buried in the snow. Then I 'eard you
A--Callin Me! I thought I saw your face,
Then it all went, and then my feet grew strong,
Life came to me, and warmth, and here I be!"

More than this, the Snow Man is a symbol of self-sacrificing love. He is the embodiment on the stage of the willingness to face death for the sake of a loved one. When Joan touches his hand it is "Like death", and by his power she passes through death to life.

Mental processes are conveyed by Granville Barker without symbolic devices. The awakening consciousness of Ann Leete, her various adjustments and readjustments to life beginning with her startled shriek at being suddenly kissed in the dark garden, and ending with her fanciful listening to the chatter of her children that are to be on the night of her marriage, are all conveyed in a singularly elliptical dialogue, in which scarcely one speech in a reply to the last. Ann says little, her speeches are all short, but they stand out with a vivid intensity that is a lightning flash of spiritual revelation. Her well placed silences and her startling conclusions launched after apparent meditation seem to admit the audience into the workings of her mind. Her final conclusion is---"we've all been in too great a hurry getting civilized. False dawn. I mean to go back." It is the end of a most subtle and most delicate soul analysis, accomplished by indirectness and devination in dialogue.

"Van Zorn" by Edwin Arlington Robinson proceeds by implication even more than "The Marrying of Ann Leete". Each character has an atmosphere of mystery about him, one is not permitted to know him fully any more than one knows people fully in actual life. "There is a suggestion of fatality, created by Van Zorn's quiet belief in destiny. The whole play

seems full of vague and awesome possibilites, yet the dialogue is rather light and playful and there are no startling plot developments.

The effect is partly achieved by a double entente in the dialogue, a seeming depth of meaning, and ellusive signigicance of phase, and partly by the effects Van Zorn produces upon other persons, not by persuasion, but by the sheer force of personality.

This effect of mind on mind, without the cruder mechanics of hypnotism used in "The Witching Hour" is one of the subtlest and most difficult effects attainable in drama. "Van Zorn" is leading the way to a new and delicate phase of dramatic expression.

The one-act play is in all respects the most modern specimen of dramaturgy. The poetic and symbolic is more often found in that than any other form of drama. It matters not how slight or how serious, the theme may still belong to the realm of poetry.

A one-act play in which the persons are allegorical types, and which is purely poetic and ethereal is Oliphant Down's "The Maker of Dreams". Pierrot, the lyrical hero, isthe poet, seeking his ideal, Pierrette is Loving Woman hood, warm and tender of heart, while the old manufacturer, who carries a bow in his pocket, and warms them that he flies out of the window on disagreeable occasions, is no other than Love himself.

The symbolism is daintily handled, it stimulates the imagination and is never didactic, but its meaning is clear throughout. The constant use of lyrics gives the dialogue a poetic tone, but the prose, though fantastic in expression is not poetic prose. When Pierrot has discovered

that Pierrette is his dream the dialogue is typical:

> Pierrot: Oh, how my shoulders tingle! I want to soar up, up. Don't you want to fly to the roof of heaven and sing among the stars?
>
> Pierrette: I have been sitting on the moon ever so long, waiting for my lover. Pierrot, let me try on your smile. Give it to me in a kiss.

The spirit of such plays, symbolic and suggestive of big meanings, but clothed with humor and pathos and warm with human feeling, is the spirit of the modern poetic drama.

Verse drama of the romantic school, modeled on the Shakesperian formula is rarely successful, but a lighter form of verse, with a vague or fantastic theme which leads the mind down vistas of dreams and speculations, with an element of symbolism, which an audience can make fit to the scope of its ideals, has become established as an expression of our age.

Of this type are the plays of Laurence Housman, Percy Mac Kaye, and many of the Irish school.

Housman writes daintily unreal plays, slipping easily from verse to prose.

In "Prunella" a statue of Love made by the heroine's father plays a determining part. This imaginary and apparently inanimate figure speaks like an oracle, words to guide the protagonist. Prunella invokes the statue:

"O stony youth,
Mute lips, blind eyes
Reveal the truth!
Awake, arise!
Tell me, oh, tell,
If Love indeed be well!"

Love awakes, draws his bow across his viol and speaks:

"Yea, hearken to the lips of Love!
Where he abideth all is well,
His eyes do move the stars above,
He holds the Heavens beneath his spell:
And in thy heart thou hear'st the chime
Of Love whose feet shall outrun time."

In the last act, when both Pierrot and Pierrette have come back to the garden, having suffered much because of their love, the statue enters into a dialogue with each and effects a reconciliation.

The figures of the play are all more or less symbolic, with the possible exception of the very human and loveable heroine. Prim, Prude and Privacy, the aunts of Prunella are what their names signify, and constitute the background of an innocent and secluded young maiden's life, while the rout which follows Pierrot, Hawk, Callow, Mouth, Tawdry, Coquette, and others, represent the heartless and vulgar world into which she is suddenly taken.

Percy Mac Kaye writes his dramas sometimes in prose, sometimes in verse, but he has always more or less of symbolism, and a certain poetic

quality.

"To-morrow" is in prose, but it maintains the tone of poetry, and its figures suggest something bigger and more universal than mere every-day persons, though they are portrayed with a life-like actuality.

Peter Dale, the plant-wizard in his California garden probably has his prototype in Luther Burbank, but he signigies something vast--evolution--eternal grouth--

"From Amoeba--to Arcturus
Who shall lead and reassure us?"

sings Rosalie, the blind child, and we feel "Father Peter", or "the Master", as he is called by Mana and Mark respectively, will do it.

The name of the heroine, Mana, is a childish abbreviation of the Spanish manana, to-morrow, and has its figurative suggestion. Professor Raeburn's conception of the ideal figure to be painted on the walls of the state-house is an expression of what Mana stands for: "a young girl, strong like a man, reaching upward, half-seen through incense; and under her foot--a starfish, and over her forehead--a star-------and to name our new goddess, I'd have painted dimly in gold around the dome, one word: To-morrow."

While we are interested in the strong, splendid girl from a purely human, personal standpoint, she means also this bright hope of a future race. Her words near the end, "Our eyes--ours hold the doom of the ages; the life of a planet pleads at our lips; the growth and beauty of our species--wait on our smile", keep the mind to the vaster issue. Old

Peter with his selected seedling in his hands speaks again the words which have in them the key-note of the piece as the last curtain falls, "One in a million." It is a drama of constructive eugenics, tinged with poetry and made by symbolic suggestiveness to embrace the evolution of life, from the protoplasm on the sea's bed to a life beyond the stars.

In "Fenris the Wolf," a drama in verse, the persons are selected from the Norse mythology, and are quite clearly symbolic. The action of the play illustrates the conquest of Evil by Love.

In the prologue Fenris, chained by Odin howls in his misery and hate. Freyja and Baldur in pity, ask that they may free him.

Freyja pleads, "What then is evil,

That lovers may not solve it?"

Odin finally consents that they make the experiment of taming Fenris, but the experiment must be upon earth, therefore their spirits enter human bodies, and Fenris, in the person of Egil, becomes the Were-wolf. In human form they are only dimly conscious of their former state, in the words of Thordis;

"We two
Have walked eternal mountains hand in hand,
And watched the morning of our little lives
Break over our birth hour,"

but their relative positions and their characters are the same.

In his sleep Egil sings out the Icelandic measures which he spoke

when enchained by Odin:

"Free me Freyja! Frore am I, frost bit!"
Go we together into the greenwood glad!"

Thordis and Arfi strive to bring the were-wolf to manhood by education, by surrounding him with beauty and kindness, but when he is only partially won he contrives the murder of Arfi. From the banked up flowers on the body of Arfi rises Baldur, and speaks:

"This is the word of Odin! If the wolf
Seduce to his desire his brother's bride,
He shall be lord with her of heaven and earth
And hell, and by their passion the serene
And stablished beacons of the gods shall be
Eclipsed in night, anarchical and void,
Where, staggering with lust, the blinded world
Reels back to chaos and the primal dark.

Egil: And if the wolf renounce her?

Baldur: He shall perish,
Slain by his own self-mastery, and all
The spirits of light, freed from that awful dread,
Shall strew his charnel singing.

In the last act when the bier of Arfi is born in, Egil cries out: "Brother, awake! I give thee back thy bride!" Then Baldur rises from the bier, and Freyja becomes conscious of herself and goes to him with a cry of recognition.

The play is deeply signigicant and its isgnificance is never obscured. It is symbolic but there is at the same time a human quality, it is never merely allegorical.

The idea of love raising one to the best in manhood through self-abnegation is also symbolized in the fantastic figure of Ravensbane in "The Scarecrow". Ravensbane, like Egil, perishes in the hour of his soul's triumph, falling back when he has seen himself in the glass of truth with the exultant cry,"A man", and dying.

MacKaye calls his opera libretto,"Sinbad, the Sailor","a lyric phantasy", and nothing could be more fantastic and filled with magic. Everything in it is symbolicaand significant, but the audience may take it merely as a delightful story if it is so minded. In the Hall of Enchantment the portrait of Prince Florimond speaks with the Caryatid figure of The Stately Lady, his mother, and the prince is told that he must wear the hateful form of Beast

"To test the heart of Beauty,and your own".

He must retain his ugly form until Beauty learns to love, and she must wear upon her bosom the stolen rose now frozen by enchantment. With the aid of the genie, Casheash, Beauty is saved from the plots of the Peacock Lady, and by her love, acknowledged in a moment of pity and fear, Beast is transformed back to Florimond and the enchantment is removed from the ape and cockatoo-headed court, who overthrow the forty thieves. The Peacock-Lady becomes a brilliant

dark lady, who makes a match with Sinbad.

It is, of course, another figurative illustration of the transforming power of love-MacKayes' favorite theme. It is at the same time suggestive symbolism and good spectacular art.

The Irish playwrights, though rich in the finest of subtle efects, are not given to pure symbolism. They deal with much that is so elemental, and much that is so intangible, as to remove their work to a plane above the commonplaces of the drama.

Synge's "Riders to the Sea" is mans' struggle with the universe. The characters are not symbolic, but the play itself is felt to be a symbol of life.

His nearest approach to a symbolic figure is probably the Tramp in "The Shadow of the Glenn." He speaks to Nora with the voice of the freedom and the escape she has longed for during her marriage with the aged Dan Burke,

> "you'll be hearing the herons crying out over the black lakes, and you'll be hearing the grouse and the owls with them, and the larks and the big thrushes when the days are warm, and its not from the like of them you'll be hearing a talk of getting old like Peggy Cavanagh, and losing the hair off you, and the light of your eyes, but its' fine songs you'll be hearing when the sun goes up, and there'll be no old fellow wheezing, the like of a sick sheep, close to your ear."

Much is conveyed to the imagination in this play with any definite

statement.

The landscape touches have their value in creating for us the mental status of the pair. Nora tells the tramp, "and it's always up on the hills he was thinking thoughts in the dark mist," and, "Then he went into his bed and he was saying it was destroyed he was, the time the shadow was going up through the glen". We sense the mists and the shadow and the hopelessness of a young life with no joy or brightness init, and the revolt of such a heart is clearly felt, though little is said about it.

There is no gaiety in the work of Synge; even his comedies are tinged with a bitter pain of living. The two old blind beggars in "The Well of the Saints" find their restored sight a curse because they then lose the happy illusion that they are a beautiful pair, and rejoice to lose their sight again in order to renew the dream. Sarah Casey in "The Tinkers Wedding" is deprived of the coveted rite of marriage because Mary Bryne, the mother-in-law steals the tin can which the priest insists upon as a partial payment for his services.

It is this irony that gives to all his work a minor tone of despair. He presents life full of terror and misery, from which only the veil of illusion can protect us at all.

Lady Gregory's is a more cheerful genius with a greater tendency to the comic than to the symbolic. Her one-act miracle play, "The Traveling Man" is exceptional among her work in being poetically significant and entirely symbolic. The Traveling Man, or Tramp in American parlance,

is ragged and mudstained and carries a branch which bears fruit and flowers at the same time. He plays with the child, building for him a tiny Eden on the floor, because, as he tells the mother, "I would not refuse these hands that were held out for them. If it was for the four winds of the world he had asked, I would have put their bridles into those innocent hands." The mother drives him out, and he goes "back to the high road that is walked by the bare feet of the poor, by the innocent bare feet of little children." When he is gone she discovers his branch and recognizes him as "the King of all the World." It is an exquisite parable.

Densany, by means of setting his plays in places that never were, in an age that never was procures an effect of eternal, elemental humanity. His persons have individuality, but they do not belong to any locality or any period, they are not colored by race prejudice, by schools or sects, they are universal. His effects are subtle, and sometimes baffling, his manner is one of great apparent simplicity, but his meanings challenge analysis.

In "The Gods of the Mountain" as in "The Laughter of the Gods" doom overtakes persumptuous mortals who would trifle with the affairs of the Immortals.

Terrible forces, fateful and relentless are symbolized by the strange dieties of Dunsany's plays. The death-dealing Klesh reclaims his ruby eye. The seven green jade gods stalk about the fields in the twilight bringing death merely by the frightfulness of their presences as they grope for the city, and finally punish the presumtious

beggars who have impersonated them. The unseen gods of "The Laughter of the Gods" overthrow a city to fulfill a prophesy made by their priest, and are heard, in the face of death, to laugh bitter and ironical laughter.

In "If" the hidden possibilities of the human personality are exploited. His characters are transported to a new environment, shorn of the artificialties of modern life where a simple little English Miss shows all the elemental feminine cruelty of a barbaric queen, and a matter-of-fact London Clerk becomes a wily Oriental potentate. "Man changes not, Master" says Doaud, in the play, and Dunsany demonstrates that idea. Every man is seen to have in him the possibilities for any deed, any development of character, any attitude of mind or ideal, depending wholly on the stimuli to which he is subjected.

The device of turning back time to show how fate hangs on trifles is strikingly effective in this play, and aids in establishing the impression that man is helpless in the hands of circumstance.

Revolution is fantastically dramatized in "King Argimenes," the wisdom of the wise is satirized in "The Golden Doom," a king's yearning for freedom portrayed in "The Tents of the Arabs". All are clothed with Oriental splendor, all are in a remote age in an impersonal No Man's Land, but always with the dialogue of people as they are. The women in the beautiful city of Theck still long for shops in which to buy hair, burglars before the Glittering Gate still clutch a safe-cracking tool.

"Delicate and strange" as may be the effects wrought by other dramatists, those of William Butler Yeats are superlative in this respect.

By means of wierd color-schemes, strange light effects and an unearthly dialogue he is able to dramatize man's inmost dream. The hero of "Shadowy Water's" yearns for "some strange love the world knows nothing of" and by the magic of his harp wins his captive, the bright-haried Dectora, to shore his vision. The magic harp that glows in the darkness and the keen of the bewitched sailors for a Knight that died a thousand years ago, have the enchantment in them that makes an audience feel the unspeakable.

In "The Lan d of Heart's Desire" the longings of the young bride, Mary Bruin, are embodied in the person of the Fairy Child-

"You shall go with me newly married bride

x x x x

Where beauty has no ebb, decay no flood,

But joy is wisdom, Time an endless song."

By means of this supernatural, symbolic figure Mary's soul is revealed to us as she could not have revealed it in speech.

The angel in "The Hour Glass" plays the same function for the wise man . She voices the inmost hope of every heart, however doubtful, that there is a life beyond this. The agony of the man whose teaching has been contrary to this fundamental belief and who, dying, feels that this stands between him and salvation is symbolized by the Wise man's effort to get a retraction from his pupils. "Tell,them, Fool," he says,"

"that when the life and the mind are broken, the truth comes through them like peas through a broken peascod."

At his death a bright winged butterfly floats from his mouth, which the angel catches in her hand, a visible symbol that his hopes were not in vain.

"Cathleen Ni Houlihan" dramatizes a national symbolism which needs no explanation to the Irish. "The little old woman" is Ireland, and here she comes on the eve of revolution and claims the bridegroom from his bride. The tone is one of thrilling patriotism, though not a word is said directly of the theme. The nearest thing to a direct statement is the speech of Cathleen Ni Houlihan.

"It is a hard service they take that help me. Many that are red-cheeked now will be pale-cheecked; many that have been free to walk the hills and the bogs and the rushes will be sent to walk hard streets in far countries; many a good plow will be broken; many that have gathered money will not stay to spend it; many a child will be born, and there will be no father at its christening to give it a name. They that had red cheeks will have pale cheeks for my sake; and for all that they will think they are well paid."

There is a triumphant note at the end when Peter asks, " Did you see an old woman going down the path?" and Patrick replies, "I did not, but I saw a young girl, and she had the walk of a queen."

There is always an element of the unreal to give form to the spiritual things on which his interest is centered, and always an eye to beauty

of pictorial composition. Color and statuesque grouping, lights and shadows as well as supernatural and symbolic figures contribute to produce an effect full of poetry, beauty and suggested meaning. The three women with their bowl of fire, singing a strange song which weaves itself through the dialogue of "On Baile's Strand" add to the tone of fatefulness and unescapable destiny. It would be difficult to define the source of the effect, but their unworldly beauty undoubtedly creates suggestions of inexpressible meanings.

Still, in the midst of the unreality of his plays there is often a certain fidelity to realistic detail, especially in his portrayal of peasant types.

The work of Charles Rann Kennedy is strongly tinged with Symbolism. In his best known play, "The Servant in the House", Manson, the butler is of course, the Son of Man.James Ponsonby Makeshyfte, D. D, the BIshop of Lancashire is something sinister, perhaps hypocracy; his personality is accounted for suggestively in the dialogue at the end of the second act.

Auntie: He seems possessed.

Manson: He is !--
I have just been having some trouble with another devil, Ma'am.

Auntie: Meaning, of course---
What has become of him?

Manson: He is cast out forever.

The drains, so dangerous to life and health, which have their source of poison in the crypt under the church, and which can only be cleaned out at the expense of the life of the worker, have much meaning. The dialogue concerning this rises to a tone of poetry.

Vicar: You shall not go!

Robert: Why, wot is there to fear? Ain't it worth while to move away that load of muck!

Vicar: The stench- the horor- the darkness--

Robert: What's it matter, if the comrides up above 'as light an' joy an' a breath of 'olesome air to sing by?--

Vicar: Hour by hour-dying alone--

Robert: The comrides up in the spans an arches, joinin' 'ands--

Vicar: Fainter and fainter, below there, and at last--an endless silence!

Robert: 'Igh in the dome, the 'ammerin's of the comrides as 'av' climbed aloft!

A more subtle symbolism of the same general nature is Jerome K. Jerome's "The Passing of the Third Floor Back." The mysterious stranger brings with him, from his first entrance, an atmosphere of gentleness and dignity. The lives of the lodging-house inmates have been sordid and ugly; but to each he speaks with a voice that appeals to the hidden beauty and each begins to live up to his fullest capacity for goodness.

He does not preach to them

He does not preach to them, but speaks with quiet courtesy and sympathy; he understands each one to his inmost being.

His conversation with the artist, Christopher, is perhaps the most significant. Some sketches of the various lodgers on the margin of a newspaper have been discovered:

Mrs. Sharpe: They are wonderful! So like! and yet--

Christopher: Yet what? What is wrong with them? (He stretches out his hand for the paper. She gives it to him: the wonder comes to him also) Did I draw these?

Mrs. Sharpe: Who else?

CHristopher: But what is the meaning of it? These are the faces of beautiful men and women!

THE Stranger: Are not all men and women beautiful? Was the model amiss?

Christopher: Oh! I must have been thinking of him. They were his very words-my master, who first taught me. "Ugliness," he would always say, "it is but skin deep. The business of Art is to reveal the beauty underlying all t things." Your voice reminds me of him.

The Stranger: Then I have been of service to you?

Christopher: I am not so sure of that. I was trying to forget him. He expected great things of me.

The Stranger: He was wrong?

Christopher: Ah, if one could only be an artist without being a man! You see, sir, we young men-we want to live as well as work-to live! to love!

The Stranger: And Love and Art may not be comrades?

Christopher: Art doesn't pay, sir, and ones Love demands to be kept, at least in comfrot.

The Stranger: "Demands"? Love gives, not asks.

Christopher: Ah, that Love!

The Stranger: Is there another?

Christopher: What can I do? I want her. Can I ask her to share poverty?

The Stranger: You would ask her to share shame-the reward of the traitor?

Christopher: "Traitor"?

The Stranger: To your Art; to the great gift that has been entrusted to you.

It is Vivian, at the end of the act, who brings out a suggestion of who this Stranger may be- She says, "Who are you? I know your voice. I hear it in the wind. I hear it in the silence of the night. Who-- (She is standing, her face illumined by the firelight, looking at him. His face is not seen. There comes a strange awe into her eyes-into her voice, with a cry) You are" (There is a movement as though she were about to kneel- The Stranger stretches out his hands and stays her. The stage has grown dark. There is a long, strange

silence)

The Stranger: A fellow-lodger. Good night.

The mysterious personality is never more clearly defined, but the perfection of the symbolism and the delicacy of the psychological study does not demand absolute definition. It gives the subtle play of personality upon personality its fullest interpretation, and brings out the double capacity of human nature for good and evil, and its response to influences and suggestions in either direction. Whether the stranger be a devinity, or merely the better self the beauty of the symbol remains.

Eugene O'Neill finds the symbolic possible without recourse to the legendary or the allegoric. In "The Hairy Ape" he makes a Fifth Avenue parade into a symbol by making the persons engaged in it merely automatic manikins. They become expressive of the empty and meaningless, artificial life which they are supposed to represent. The visions of "The Emperor Jones" are also somewhat mechanical, aiding in the impression of unreality, but they are no fairy visitants, but negro slave-captives, a road gang of prisoners and old time planters bidding at a slave auction. The "little nameless fears", and the witch doctor are somewhat fantastic, but they seem to be a part of the realism of a tropical forest.

The symbolic is seen to have a tremendously wide range, both in material and method of approach.

Symbolic persons are sometimes quite unpoetic, sometimes even humorous . In Althea Thurston's "The Exchange" , a whimsical one-act play, the persons are all symbolic, yet quite commonplace . A silly society woman personifies Vanity, a greedy laborer, Poverty, a "tired business man","wealth. Susan Glaspell presents a group of semi-symbolic women in "Woman's Honor". They typify the varying conditions of womanhood created by differing social environment. They have no real personality of their own and no poetic beauty. One is the domestic type, practical and motherly, the sort of woman developed by family responsibilities, another is the sheltered type, hedged about by conventioalities, another is a woman who has lived for years in defiance of all conventions. All these together present a mosaic picture, which, in spite of the absurdity and humor of the piece, suggest a great human problem, deeply fraught with pathos.

Symbolism has become the favorite tool of the dramatic artist seeking means for "the exposition of delicate and strange intuitions"/ Drama has taken for its province all the dreams of man in all the ages. Every legend, every superstition, every fear, every hope has been made to contribute to the interpretation of man's heart. Angel. devil, fairy, God, every wisp of the imagination, every fleeting vision has been siezed upon to give to the artist a medium in which to reproduce the caverns and recesses of consciousness, to lay bare the innermost intricacies of the mind and spirit. Symbolism and fantasy have been made the vehicle for psychological analysis. They have made a beautiful vision, and dramatized what cannot be defined in words.

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Brighouse, Harold The Northerners see Three Lancashire Plays
Brighouse, Harold Three Lancashire Plays French 1920
Contents: The Game, The Northerners, Zack
Brighouse, Harold Zack see Three Lancashire Plays
Brown, Alice Children of Earth, A Play of New England
Macmillan 1915
Bulwer-Lytton The Lady of Lyons in Dramatic Works London,
Routledge 1863
Bulwer-Lytton Richelieu in Dramatic Works London, Routledge 1863
Burnett, Frances H. and Gillette, William H. Esmeralda , A Comedy Drama
in Four Acts French
Calderon, George The Little Stone House see Shay and Loving
Cannan, Gilbert James and John see Clark
Cannan, Gilbert Mary's Wedding see Shay and Loving
Chambers, C.H. The Awakening, A Play in Four Acts Boston,
Walter H. Baker & Co,
Chambers, C.H. Sir Anthony, A Comedy of the Outskirts, in Three Acts
French 1909
Clark, Barret H. Representative One-Act Plays by British and Irish
Authors, with Biographical Notes Boston, Little, Brown & Co.
1921
Contents:
The Widow of Wasdale Head --- A.W.Pinero
The Goal ----------H.A. Jones
Salome ----------Oscar Wilde
The Man in the Stalls --------Alfred Sutro
'Op-O-Me-Thumb ----------F.Fenn & R. Pryce
The Impertinence of the Creature
Cosmo Gordon- Lennox
The Stepmother ----------Arnold Bennett
Rococo --------- ----------Granvill Barker
James and John ----------Gilbert Cannan
The Snow Man ----------Lawrence Housman
Fancy Free ----------Stanley Houghton
Lonesome-Like ------ ---------Harold Brighouse
Miss Tassey ---------- Elizabeth Baker
The Maker of Dreams ----------Oliphant Downs
The Land of Hearts Desire ----W.B. Yeats
Riders to the Sea ----------J.M. Synge
Spreading the News ----------Lady Gregory
The Magnanimous Lover -------- St. John Ervine
The Golden Doom ----------Lord Dunsany
Cohen, Helen Louise One-Act Plays by Modern Authors
New York, Harcourt Brace& Co. 1921
Contents:

The Boy Will ----------R.E.Rogers
Beauty and the Jacobin --------Booth Tarkington
The Pierrot of the Minute -----Ernest Dowson
The Maker of Dreams ----------Oliphant Down
Gettysburg ----------Percy MacKaye
Wurzel-Flummery ----------A.A. Milne
Maid of France ----------Harold Brighouse
Spreading the News ----------Lady Gregory
Welsh Honeymoon ----------Jeannette Marks
Riders to the Sea ----------J.M. Synge
A Night at an Inn ----------Lord Dunsany
The Twilight Saint ----------Stark Young
Fortune and Men's Eyes --------J.P.Peabody
The Little Man ----------John Galsworthy

Colum, Padraic The Fiddler's House see Three Plays
Colum, Padraic The Land see Three Plays
Colum, Padraic Thomas Muskerry see Three Plays also Moses
Colum, Padraic Three Plays Contents: The Fiddler's House, The Land Thomas Muskerry Boston. Little, Brown & Co. 1916
Congreve, William Plays London, T.Fisher Unwin , New York, Scribner's Contents: The Old Bachelor, The Double Dealer Love for Love, The Way of the World.
Cook, George Cram and Susan Glaspell Suppressed Desires see Mayorga also Glaspell
Cowan, Sada Sintram of Skaggerrak see Mayorga
Croker, Bosworth The Baby Carriage see Shay and Loving
Crocker, Bosworth The Last Straw see Mayorga also Lewis
Crothers, Rachel He and She see Quinn
Davies H.H. Cousin Kate, A Comedy in Three Acts Boston, Baker 1910
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Davies, Mary Carolyn The Slave with Two Faces see Shay and Loving
De Mille, William C. Strongheart Franch 1909
De Pue, Elva Hattie see Mayorga
Dickinson, Thomas H. Chief Contemporary Dramatists Houghton Mifflin Contents:
Lady Windermere's Fan---------Oscar Wilde
The Second Mrs Tanqueray
Michael and His Lost Angel ---H.A.Jones
Strife ----------John Galsworthy
The Madras House ----------Granville Barker
The Hour Glass ----------W.B.Yeats
Riders to the Sea ----------J.M. Synge
The Rising of the Moon -------Lady Gregory
The Truth ----------Clyde Fitch
The Great Divide ----------W.V. Moody
The Witching Hour ----------Augustus Thomas
Dickinson, Thomas H. Chief Contemporary Dramatists second series Houghton Mifflin Co. Contents:
Milestones ----------A. Bennett and E. Knoblauch

Our Betters ----------W.S. Maugham
Abraham Lincoln ---------- John Drinkwater
Mixed Marriage ----------St. John Ervine
King Argimenes and the Unknown Warrior
Lord Dunsany
The Easiest Way ----------Eugene Walter
The Piper ----------J.P.Peabody
The Yellow Jacket ----------Hazelton and
Benrimo

Dix, Beulah Marie Allison's Lad see Mayorga
Down, Oliphant The Maker of Dreams See Clark also Cohen
Dowson, Ernest The Pierrot of the Minute See Cohen also
Shay and Loving
Drinkwater, John Abraham Lincoln, A Play Boston, Houghton Mifflin
see Dickindon
Drinkwater, John Cophetua see Pawns
Drinkwater, John The God of Quiet see Pawns
Drinkwater, John Mary Stuart, A Play Houghton, Mifflin
Drinkwater, John Oliver Cromwell, A Play Houghton, Mifflin 1921
Drinkwater, John Pawns, Four Poetic Plays with an Introduction
by Jack Crawford Houghton, Mifflin Contents:
The Storm, The God of Quiet, Cophetua, X-O.
Drinkwater, John The Storm see Pawns
Drinkwater, John X-O, A Night of the Trogan Wars see Pawns
Dumas, Alexandre fils Francillon Theatre complet 7vols
Paris, Calman Levy 1897
Dunsany, Lord Five Plays Boston, Little Brown 1916 Contents:
The Gods of the Mountain, The Golden Doom,
King Argimenes, The Glittering Gate,
The Lost Silk Hat
Dunsany, Lord The Glittering Gate see Five Plays
Dunsany, Lord The Gods of the Mountain see Five Plays
also Moses
Dunsany, Lord The Golden Doom see Five Plays also Clark
Dunsany, Lord The Laughter of the Gods see Plays of Gods and Men
Dunsany, Lord If, A Play in Four Acts New York and London
Putnam's 1922
Dunsany, Lord King Argimenes and the Unknown Warrior see
Five Plays also Dickinson second series
Dunsany Lord A Night at an Inn see Plays of Gods and Men
also Cohen
Dunsany, Lord Plays of Gods and Men Boston, Luce& Co.
Contents: The Tents of the Arabs, The Laughter
of the Gods, The Queen's Enemies, A Night at
an Inn.
Dunsany, Lord The Queens Enemies see Plays of Gods and Men
Dunsany, Lord The Tents of the Arabs see Plays of Gods and Men
Ellis, Mrs. Havelock The Subjection of Kezia see
Shay and Loving
Ervine, St. John Jane Clegg, A Play in Three Acts London,
Sidgwick and Jackson 1914

Ervine, St. John John Ferguson, A Play in Four Acts New York, Macmillan
Ervine, St. John The Magnanimous Lover see Clark
Ervine, St. John Mixed Marriage see Dickinson 2nd series
Esmond, H. V. When We Were Twenty-One, A Comedy in Four Acts French 1903
Fenn. Frederick and Pryce, Richard' Op-'O-Me-Thumb see Clark
Fitch, Clyde Barbara Frietchie, The Frederick Girl see Plays
Fitch, Clyde Beau Brummel see Plays
Fitch, Clyde Captain Jinks of the Horse Marines see Plays
Fitch, Clyde The City see Plays
Fitch, Clyde The Climbers see Plays
Fitch, Clyde The Girl with the Green Eyes see Plays
Fitch, Clyde Her Great Match see Plays also Quinn
Fitch, Clyde Her Own Way see Plays
Fitch, Clyde Lovers Lane see Plays
Fitch, Clyde The Moth and the Flame see Plays also Moses
Fitch, Clyde Nathan Hale see Plays
Fitch, Clyde Plays 4 vols. ed. with intro. by Montrose J. Moses and Virginia Gerson Boston, Little Brown 1920
Fitch, Clyde The Stubborness of Geraldine see Plays
Fitch, Clyde The Woman in the Case see Plays
Flexner, Hortense Voices see Mayorga
Forbes, James The Chorus Lady see The Famous Mrs. Fair
Forbes, James The Famous Mrs. Fair and other Plays New York, Doran, contains The Chorus Lady and The Show Shop
Forbes, James The Show Shop see The Famous Mrs. Fair
Francis, J.O. Change Doubleday Page 1914
Galbraith, Esther TheBBrink of Silence see Mayorga
Galsworthy, John A Bit 'O Love in Plays 4th series Scribner's 1920
Galsworthy, John The Eldest Son in Plays 2nd series Scribner's 1913
Galsworthy, John A Family Man, in Three acts New York, Scribner's 1922
Galsworthy, John The Foudations in Plays 4th series 1920
Galsworthy, John The Fugitive in Plays 3rd series Scribner's 1920
Galsworthy, John Joy in Plays 1st series Scribner's 1909
Galsworthy, John Justice in Plays 2nd series Scribner's 1913
Galsworthy, John The Little Dream in Plays 2nd series Scribner's 1913
Galsworthy, John The Little Man(in Six Short Plays) see Cohen
Galsworthy, John The Mob in Plays 3rd series Scribner's 1920
Galsworthy, John The Pigeon in Plays 3rd series 1920 Scribner's
Galsworthy, John The Silver Box in Plays 1st series Scribner's 1909
Galsworthy, John TheSkin Game in Plays 4th series Scribner's 1920
Galsworthy, John Strife in Plays2nd series Scribner's 1913 also see Dickinson
Gates, Elinore Poor Little Rich Girl, A Play of Fact and Fancy in Three Acts Arrow 1916
Gerstenberg, Alice Beyond see Mayorga
Gillette, William H. and Burnett, Frances H. Esmeralda French

Gillatte, William H. Secret Service see Quinn
Glaspell, Susan Bernice in Plays
Glaspell, Susan Close the Book in Plays
Glaspell, Susan The Outside in Plays
Glaspell, Susan The People in Plays
Glaspell, Susan Plays Boston, Small Maynard& Co.
Contents: Trifles, The People, Close the Book, The Outside, Woman's Honor, Bernice, Suppressed Desires, Tickless Time.
Glaspell, Susan and Cook, George Cram Tickless Time see Plays
Glaspell, Susan Trifles in Plays see Shay and Loving
Glaspell, Susan Woman's Honor in Plays
Goldsmith, Oliver She Stoops to Conquer Miscellaneous Works 1 vol Philadelphia 1845
Goodman, K.S, and Hecht, Ben The Wonder Hat see Mayorga
Goodman, K.S. and Stevens, T.W. Ryland see Mayorga
Gordon-Lennox, Cosmo The Impertinence of the Creature see Clark
Gregory, Lady A. The Bogie Men see New Comedies
Gregory, Lady A. Coats see New Comedies
Gregory, Lady A. Damer's Gold see New Comedies
Gregory, Lady A. The Dragon, A Wonder Play in Three Acts Putnam's
Gregory, Lady A. The Gaol Gate see SevenShort Plays
Gregory, Lady A. The Full Moon see New Comedies
Gregory, Lady A. Hyacinth Halvey see Seven Short Plays also Lewis
Gregory, Lady A. McDonough's Wife see New Comedies
Gregory, Lady A. New Comedies New York and London, Putnam's
Contents: The Full Moon, Coats, Damer's Gold . McDonough's Wife.
Gregory, Lady A. The Rising of the Moon see Seven Short Plays also Dickinson
Gregory, Lady A. Seven Short Plays Putnam's New York and London
Contents: Spreading the News, Hyacinth Halvey, The Rising of ths Moon, The Jackdaw, The Workhouse Ward, The Traveling Man, The Gaol Gate.
Gregory, Lady A. Spreading the News see Seven Short Plays also Clark and also Cohen
Gregory, Lady A. The Traveling Man see Seven Short Plays
Gregory, Lady A The Workhouse Ward see Seven Short Plays also Moses ,and Shay and Loving
Halman, Doris F. Will0' The Wisp see Mayorga
Hamlin, Mary P. and Arliss, George Hamilton, A Play in Four Acts Boston, Baker & Co. 1918
Hankin, St. JOhn The Cassilis Engagement see Moses
Hankin, St. John The Constant Lover see Shay and Loving
Harwood, H.M. and Jesse, F. Tennyson Billeted see Jesse
Hazelton, George G. and Benrimo J. Harry The Yellow Jacket see Dickinson
Hecht, Bem and Goodman, K.S. The Wonder Hat, A Harlequinade see Mayorga

Holburn, Theresa Enter the Hero see Shay and Loving
Hoffman, Phoebe Martha's Mourning see Mayorga
Houghton, Stanley Hindle Wakes, A Play in three Acts Boston, Luce London, Didgwick and Jackson 1913
Housman, Lawrence The Chinese Lantern, A Play in Three Acts Brentano's 1908
Housman, Lawrence and Barker, Granville Prunella, or Love in A Dutch Garden London, Sidgwick & Jackson 1915
Housman, Lawrence The Snow Man see Clark
Howard, Bronson Kate, A Comedy in Four Acts Harper's 1906
Howard, Bronson Shenandoah see Quinn
Hudson, Harold The Shepherd in the Distance see Shay and Loving
Jerome, Jerome K, Fanny and the Servant Problem, A Quite Possible Play in Four Acts French 1909
Jerome, Jerome K. The Passing of the Third Floor Back, An Idle Fancy in a Prologue, a Play and an Epilogue London, Hurst & Blackett
Jesse, F. Tennyson and Harwood, H.M. Billetted, A Comedy in Three Acts French 1920
Jones, H.A. The Case of Rebellious Susan, A Comedy in Three Acts French
Jones, H.A. The Cusaders, An Original Comedy of Modern Life Macmillan 1911
Jones, H.A. The Lie, A Play in Four Acts Doran
Jones, H.A. Mary Goes First, A Comedy in Three Acts and Epilogue Introduction by Clayton Hamilton Doubleday Page 1914
Jones, H.A. Michael and His Lost Angel see Dickinson
Jones, H.A. The Middleman, A Play in Four Acts French
Jones, H. A. Mrs. Dane's Defense, A Play in Four Acts French
Jones, H.A. Saints and Sinners, A New and Original Drama of English of Modern English Middle-Class Life in Five Acts New York, Macmillan 1914
Jones, H. A. and Herman, Henry The Silver King, A Drama in Five Acts French
Jones, H. A. Sweet Will, A Comedy in One-Act French
Jones, H. A. Whitewashing Julia. An Original Comedy in Three Acts New York French
Kennedy, Charles Rann The Idol Breaker, A Play of the Present Day in Five Acts Harper, New York and London 1914
Kennedy, Charles Rann The Necessary Evil, A One-Act Play for Four Persons: To Be Played in the Light Horper 1913
Kennedy, Charles Rann The Servant inthe House Harper's New York

Kennedy, C.R.: The Terrible Meek, A one-Act Stage Play for three voices; To be Played in the Darkness. Harper Bros. New York 1912.

Kennedy, C. R. The Winterfeast, Harper Bros New York and London 1908.

Kenyon, Charles Kindling, A Comedy Drama in Three Acts. Doubleday Page 1914

Klein, Charles The Lion and the Mouse, A Play in Four Acts. French

Knoblauch, Edward Kismet, An "Arabian Night" in Three Acts. Methuen, London.

Koch, Fredrick Henry Raleigh, The Shepherd of the Ocean, A Pageant Drama. Edwards and Broughton, Raleigh, 1920

Kremborg, Alfred At The Sign of the Thumb and Nose. See plays for Merry Andrews.

Kremborg, Alfred Plays for Merry Andrews. New York, The Sunwise Turn 1920

Contents: Vote the New Moon, At the Sign of the Thumb and Nose, Uneasy Street, The Silent Waiter, Monday.

Kremborg, Alfred, The Silent Waiter, See Plays for Merry Andrews.

Kremborg, Alfred, Vote the New Moon. See Plays for Merry Andrews.

Law, Arthur A Country House, A Satirical Comedy in Three Acts. French 1904

Lewis, Roland Contemporary One-Act Plays, with Outline Study of the One-Act Play and Bibliographies Scribner's

Contains:

The Twelve Pound Look ----------J.M. Barrie
Tradition ----------George Middleton
The Exchange ----------Althea Thurston
Sam Average ----------Percy MacKaye
Hyacinth Halvey ----------Lady Gregory
The Gazing Globe ----------Eugene Pillot
The Last Straw ----------Bosworth Crocker
Where But in America ----------Oscar M. Wolff

London, Jack The Acorn Planter, A California Forest Play, Planned to be sung by efficient singers, accompanied by a capable Orchestra. New York, Macmillan 1916

London, Jack Scorn of Women, in Three Acts New York, Macmillan 1906

London, Jack Theft, A Play in Four Acts New York, Macmillan 1910

MacKaye, Percy Caliban by the Yellow Sands New York, Doubleday 1916

MacKaye, Percy The Canterbury Pilgrims see Plays

MacKaye, Percy Chuck see Yankee Fantasies

MacKaye, Percy Fenris the Wolf, A Tragedy New york, Macmillan 1905

MacKaye, Percy Gettysburg see Yankee Fantasies also Cohen

MacKaye, Percy Jeanne D' Arc see Plays

MacKaye, Percy Mater see Plays

MacKaye, Percy Plays Macmillan 1916 Contents:

The Canterbury Pilgrims, Jeanne D' Arc, Sappho and Phaon, The Scarecrow, Mater.

MacKaye, Percy St. Louis, A Civic Masque New York, Doubleday 1914
MacKaye, Percy Sam Average see Yankee Fantasies also Lewis and Mayorga
MacKaye, Percy The Scarecrow see Plays also Quinn
MacKaye, Percy Sinbad the Sailor, His Adventures with Beauty and the Peacock Lady in the Castle of the Forty Thieves, A Lyric Phantasy Houghton Mifflin Co.
MacKaye, Percy A Thousand Years Ago, A Romance of the Orient Doubleday 1914
MacKaye, Percy Tomorrow, A Play in Three Acts New York, Stokes
MacKaye, Percy Yankee Fantasies, Five One-Act Plays New York Duffield 1912 Contents:
Gettysburg, The Antic, The Cat Boat, Chuck Sam Average
Mac Kaye. Steele Hazel Kirk see Quinn
Mac Kaye, Steele Paul Kauvar see Moses
Maeterlinck, Maurice Adriane et Barbe Bleu Trans. by Bernard Miall New York, Dodd, Meade & Co.
Marks, Jeannette The Merry, Merry Cuckoo see Mayorga
Marks, Jeannette Welsh Honeymoon see Cohen
Marks, J.P.P Fortune and Men's Eyes see Cohen
Marks, J.P.P. The Piper see Dickinson
Masefield, John The Campden Wonder with The Tragedy of Nan
Masefield, John Mrs. Harrison with The Tragedy of Nan
Masefield, John The Tragedy of Nan and Other Plays New York and London, Mitchell Kennerley 1912
Masefield, John The Tragedy of Pompey the Great New York, Macmillan 1912
Maugham, W.S. Jack Straw, A Farce in Three Acts Chicago. The Dramatic Publishing Co.
Maugham, W.S. Lady Frederick, A Comedy in Three Acts Chicago, The Dramatic Publishing Co.
Maugham, W.S. Mrs. Dot, A Farce in Three Acts Chicago, The Dramatic Publishing Co.
Maugham, W.S. Our Betters see Dickinson
Maugham, W.S. Penelope, A Comedy in Three Acts Chicago, The Dramatic Publishing Co.
Mayorga, Margaret G. Representative One-Act Plays by American Authors Little, Brown & Co. 1919 Contents:

Sam Average	Percy MacKaye
Six Who Pass While the Lentils Boil	Stuart Walker
Voices	Hortense Flexner
The Merry, Merry Cuckoo	Jeannette Marks
Sintram of Skagerrak	Sada Cowan
Will 'O the Wisp	Doris Halman
A Good Woman	George Middleton
Beyond	Alice Gerstenberg
Funiculi-Funicula	Rita Wellman
Hunger-	Eugene Pillot
In the Zone	Eugene O'Neill
The Brink of Silence	Esther Galbraith
Allison's Lad	B^3M^3 Dix
Mrs. Pat and the Law	Mary Aldis

Lima Beans ----------Alfred Kremborg
The Wonder Hat ----------Hecht and Goodman
Suppressed Desires ----------Cook and Glaspell
Where but in America ----------Oscar M. Wolff
A Question of Morality -------Percival Wilde
Martha's Mourning ----------Phoebe Hoffman
Ryland ---------- -Stevens and Goodman
The Last Straw ----------Bosworth Crocker
Hattie ----------Elva De Pue
Dregs ----------Frances P. Spencer

Middleton, George A Good Woman see Mayorga
Middleton, George Tradition see Lewis
Milne, A.A. Wurzel-Flummery see Cohen
Mitchell, Langdon The New York Idea see Moses
Moody, William V. The Faith Healer see Quinn
Moody, William V. The Great Divide see Dickinson
Moses, Montrose J. Representative British Dramasq Victorian and Moder Edited with an Introduction to each play Boston, Little, Brown & Co. 1921 Contents:

London Assurance ----------Dion Boucicault
The Ticket of Leave Man ------Tom Taylor
The Masqueraders ----------H.A. Jones
The Importance of Being Ernest
Oscar Wilde
The Gay Lord Quex ----------A.W. Pinero
The Silver Box ----------John Galsworthy
The Cassilis Engagement ------St. John Hankin
The Madrass House ----------Granville Barker
The Tragedy of Pompey the Great
John Masefield
Cathleen Ni Houlihan --------W.B. Yeats
The Workhouse Ward ----------Lady Gregory
Riders to the Sea ----------J.M. Synge
Thomas Muskerry ----------Padraic Colum
The Gods of the Mountain ----Lord Dunsany

Moses, Montrose J. Representative Plays by American Dramatists 1856 - 1911. Edited with an introduction to each play. Illustrated with portraits and original play-bills. New York, E.P. Dutton 1921 Contents:

Paul Kauvar ----------Steele MacKaye
Shenandoah ---------- ------Bronson Howard

In Mizzoura ----------A. Thomas
The Moth and the Flame -------Clyde Fitch
The New York Idea ----------L. Mitchell
The Easiest Way ----------Eugene Walterr
The Return of Peter Grimm ----David Belasco

Murray, T.C. Birthright, A Play in Two Acts Dublin, Maunsel & Co.
O'Neill, Eugene Anna Christie New York, Boni and Liveright
O'Neill, Eugene Beyond the Horizon, A Play in Three Acts New York, Boni and Liveright

O'Neill, Eugene The Emperor Jines Boni and Liveright
O(Neill, Eugene The First Man Boni and Liveright
O(Neill, Eugene The Hairy Ape Boni and Liveright
O'Neill, Eugene - Ile[illegible] seeShey and Loving
O(Neill, Eugene In the Zone see Mayorga
O'Neill, Eugene The Straw Boni and Liveright
Parker, LOuis N. Disraeli, A Play in Four Acts London, John Lane New York, John Lane Co. 1916
Parker, Louis N. Pomander Walk, A Comedy in Three Acts French 1915
Peabody, Josephine P. see Marks
Pillot, Eugene Hunger see Mayorga
Pillot, Eugene The Gazing Globe see Lewis
Pinero, A.W. The Gay Lord Quex. A Comedy in Four Acts New York, H.H. Russell 1910 see Moses
Pinero, A W. The Hobby Horse, A Comedy in Three Acts Boston, Baker
Pinero, A.W. Iris Boston, Baker 1910
Pinero, A.W. Mid-Channel, A Play in Four Acts Baker 1910
Pinero, A.W. The "Mind the Paint" Girl, A Comedy in Four Acts London, Wm. Heinemann 1913
Pinero, A.W. The Notorious Mrs. Ebbsmith, A Drama In Four Acts Boston, Baker Pinero, A.W.
Pinero, A.W. The Princess and the Butterfly, or, The Fantastics, A Comedy in Five Acts London, Heinemann New York, French
Pinero, A.W. The Second Mrs. Tanqueray, A Play in Four Acts Boston, Baker see Dickinson
Pinero, A.W. Trelawny of the Wells, A Commdietta in Four Acts Chicago, he Dramatic Publishing Co,
Pinero, A.W. The Widow of Wasdale Head see Clark
Pryce, Richard and Fenn Frederick 'Op-'O-Me-Thumb see Clark
Quinn, Arthur Hobson Representative American Plays, Edited with Introduction and Notes New York, Century Co. 1917
Contents:

Hazel Kirk	Steele MacKaye
Shenandoah	Bronson Howard
Secret Service	William Gilletts
Madam Butterfly	David Belasco
Her Great Match	Clyde Fitch
The Faith Healer	W.V.Moody
The Boss	Edward Sheldon
The Scarecrow	Percy MacKaye
He and She	Rachel Crothers

Ribinson, E.A. Van Zorn, A Comedy in Three Acts New York, Macmillan 1914

Rogers, Robert Emmons *The Boy Will* see Cohen
Rostand, Edmond *La Princess Lointaine* (*The Princess Far Away*) *A Play in Four Acts* trans. Chas. Renauld New York, Frederick Stokes
Shaw, G.B. *Androcles and the Lion* New York, Brentano's 1918
Shaw, G.B. *Annajanska, the Bolshevik Empress* see *Playlets of the War*
Shaw, G.B. *Augustus Does His Bit* see *Playlets of the War*
Shaw, G.B. *Back to Methuselah, A Metabiological Pentateuch* New York , Brentano's 1922
Shaw, G.B. *Caesar and Cleopatra, A History* Constable 1913
Shaw, G.B. *Candida, A Mystery* London, Constable 1913
Shaw, G.B. *Captain Brassbound's Conversion, An Adventure* London, Constable 1913
Shaw, G.B. *The Devil's Disciple, A Melodrama in Three Acts* London, Constable 1913
Shaw, G.B. *The Doctor's Dilemma* London, Constable
Shaw, G.B. *Fanny's First Play* New York, Brentano's 1914
Shaw, G.B. *Getting Married, A Disquisitory Play* London, Constable 1913
Shaw, G.B. *Great Catherine* Brentao(s 1919
Shaw,G.B. *Heartbreak House* Brentano's 1919
Shaw, G.B. *How He Lied to Her Husband, in one act with a preface* London, Constable 1910
Shaw. G.B. *The Inda of Perusalem* see *Playlets of the War*
Shaw, G.B. *John Bull's Other Island* Brentano's, New York 1913
Shaw,G.B. *Major Barbara, with an essay as first aid to critics* New York, Brentano's 1917
Shaw, G.B. *Man and Superman, A Comedy and a Philosophy* Brentano's 1918
Shaw, G.B. *The Man of Destiny* Constable, London 1914
Shaw, G.B. *Misalliance, The Dark Lady of the Sonnets and Fanny's First Play, with a treatise on parents and children* Brentano's , New York 1914
Shaw, G.B. *Mrs. Warren's Profession* Constable, London 1913
Shaw, G.B. *O'Flaherty, V.C.* see *Playlets of the War*
Shaw, G.B. *Overruled* Brentano's , New York 1916
Shaw, G.B. Shaw, G.B. *Playlets of the War* Brentano's 1919
Contents: *O'Flaherty V.C. Augustus Does His Bit, Anajanska, the Bolshevik Empress, The Inca of Perusalem.*
Shaw, G.B. *The Philanderer, A Topical Comedy of the Year1893* Constable, London 1913
Shaw, G.B. *Press Cuttings, A Topical Sketch from the Editorial and Correspondence Columns of the Daily Press* New York , Brentano's 1913
Shaw, G.B. *Pygmalion* Brentano's, New York 1916
Shaw, G.B. *The Shewingup of Blanco Posnet, with a preface on the censorship* Brentano's, NewYork 1913
Shaw, G.B. *Widower's Houses, A Play* Constab le, London 1913
Shaw, G.B. *You Never Can Tell, A Comedy in Four Acts* Constable, London 1914

Shay, Frank and Loving, Pierre Fifty One-Act Plays
Cincinnatti, Stewart and Kidd Contains:

A Good Woman ----------Arnold Bennett
The Little Stone House --------George Calderon
Mary's Wedding ----------Gilbert Cannan
The Baby Carriage ----------Bosworth Crocker
The Pierrot of the Minute -----Ernest Dowson
The Subjection of Kezia -------Mrs. Havelock Ellis
The Constant Lover ----------St John Hankin
The Workhouse Ward ----------Lady Gregory
The Slave with Two Faces ------M.C. Davies
Trifles ----------Susan Glaspell
Enter the Hero ----------Thersea Helburn
The Shepherd in the Distance --Harold Hudson
Ile ----------Eugene O'Neill
Sham ----------F.G. Thompson
The Medecine Show ----------Stuart Walker
For All Time ----------Rita Wellman
The Finger of God ----------Percival Wilde

Sheldon, Edward The Boss see quinn
Sheldon, Edward The Nigger, anAmerican Play in Three Acts
New York, Macmillan 1915
Sheldon, Edward Romance New York, Macmillan 1914
Sheridan, R.B. The Rivals Works 2 vols. London, Bickers & Son 1873
Sheridan, R.B. The School for Scandal, Sheridan Comedies
Boston, Osgood 1885
Sowerby, Githa Rutherford and Son, A Play in Three Acts
London, Sidgwick& Jackson
Spencer, Frances P. Dregs see Mayorga
Stevens, T.W. and Goodman K.S. Ryland see Mayorga
Sutro, Alfred The Bracelet see Five Little Plays
Sutro, Alfred The Fascinating Mr. Vanderveldt, A Comedy in Four Acts
French 1907
Sutro, Alfred Five Little Plays Brentano's New York 1915
Contents: The Man in the Stalls, A Marriage
Has Been Arranged, The Man on the Kerb,
The Open Door, The Bracelet
Sutro, Alfred John Glade's Honor French 1907
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