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A STUDY OF TRAGIC SITUATION AND CHARACTER
IN ENGLISH DRAMA 1900 - 1912.

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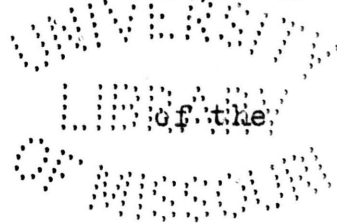
Frances Louise Nardin B.S. and A.M.

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SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

in the

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VITA

To accompany the dissertation

A STUDY OF TRAGIC CHARACTER AND SITUATION
IN ENGLISH DRAMA 1900-1912.

by

Frances Louise Nardin.

VITA

I, Frances Louise Nardin, was born near Vandalia, Missouri, February 6, 1878. I attended Central College at Lexington, Missouri, during the years 1891-1895, where I completed my preparatory and my junior college work. The remainder of my academic training has been received at Missouri University, in extension courses, three summer sessions, and the years 1912-1913 and 1913-1914; and in summer sessions at the universities of Nebraska, Chicago, and Wisconsin. From the University of Missouri I received the degree of B.S. of Education in 1907, and the degree A.M. in 1913.

English has been pursued as my major subject and philosophy as my minor. In the major subject courses as indicated below have been taken under the following professors:

(a) In the English language; History of the English Language and Beowulf, under Prof. H.M. Belden.

(b) In English literature; Shakespeare, Tennyson, Browning, under Prof. A.H.R. Fairchild; The English Ballad, under Prof. H.M. Belden; Milton (a seminar) under Prof. Raymond Miller; The Modern Novel and The Modern Drama, under Prof. T.H. Dickinson of Wisconsin University.

(c) In criticism; Literary Criticism, under Prof. A.H.R. Fairchild.

In the modern drama of Europe, I have had courses in Ibsen and in The German Naturalistic Drama, with Prof. Paul H. Grumann of Nebraska University, to whom I owe my initial impulse

toward the study of modern drama.

In the minor subject, philosophy, the following courses have been taken under Prof. A.K. Rogers: English Thought in the Nineteenth Century, The Philosophy of Religion, English Scientific Naturalism (a seminar) , and Pragmatism (a seminar).

I wish to make grateful acknowledgement to Prof. A.H.R. Fairchild for his supervision of this dissertation.

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A STUDY OF TRAGIC CHARACTER AND SITUATION
IN ENGLISH DRAMA 1900-1912

INTRODUCTION

(I) The Subject Stated.

It is the purpose of this study to examine the subject-matter of those English dramas of 1900-1912 which portray serious action and produce tragic effect. In this study all purely aesthetic questions are ignored. The language medium in which the drama is expressed is considered only as it constitutes a question of characterization. Structure is ignored entirely. All considerations of the drama's suitability for stage production are ignored except as these are questions concerning plausibility and effectiveness of characterization. The subject-matter of the plays is considered under the following four topics:

- (1) Action.
- (2) Character.
- (3) Causes of the tragic situation.
- (4) Reconciliation.

In making the study the following questions have been considered:

1. What conceptions of tragic character and situation obtained in the types of tragedy recognized by English literature and in the English novel at the beginning of the present activity in dramatic composition?
2. What plays of the period discussed present tragic subject-matter?
3. What is the nature of this subject-matter?

4. In what respects does this differ from the subject-matter in previous tragedies in English literature?

(II) The Limits of the Subject Defined.

1. As to Time.— The dates referred to are those at which the play first received publication. Plays that have not been published or that have been published only in novelized form have not been considered.

2. As to the Significance of the Term 'English'.— The term 'English' refers merely to the language in which the plays are written.

No attempt has been made to keep separate the work of English and American writers and to establish a comparison between them. Managers of theatres eagerly borrow plays that have proved successful in either country. Such importations affect further productions, both as stimuli and as models. The interaction in drama is for this reason so strong as to make neither body of drama distinct in nature.

In the second place, this thesis ignores the question whether these plays are English in the sense of being an expression of race or national consciousness. Resemblance to the work of dramatists of other nations, or independence of foreign models, have been ignored.

3. As to the Distinction Between Stage and Closet Drama.— This distinction has been observed, but the term 'closet drama' has been used in a restricted sense, that is explained in chapter II. The narrow connotation of the term 'stage', implied in the frequently used antithesis of stage and literary drama, and given expression in the dictum,

"Drama cannot be literature" is, of course, rejected. Such a statement narrows drama to one type, and identifies literature with artificial and sugary prettiness of phrase. A similar narrowness and misunderstanding of terms underlies the extreme statement, "Dramatic poetry is a mongrel art". The term closet drama is applied in this study only to compositions that have laws of their conception radically different from the laws of pure drama. Closet drama, in this restricted sense, is not included in this investigation.

4. As to the Plays Considered.— All plays of this period to which the authors have applied the name tragedy have been discussed.

But even a slight acquaintance with the dramatic literature of the period makes one dissatisfied with limiting such an investigation as this to plays which the authors call tragedies. Professor Phelps has recently called attention to the fact that playwrights in France, Germany, England, and America have almost ceased to use the term tragedy. Yet he expresses the opinion that recent English drama is of such nature as to be within the scope of a study of tragedy in English literature.¹ He suggests the following reason for the rare use of the word: "It is probable that the modern dread of ridicule makes our dramatists reluctant to call any of their works tragedies". Probably there is the further reason that playwrights wish to avoid having critics apply to their works preconceptions and principles derived from former types of tragedy, and concerning non-essentials of tragedy. The gen-

1. Phelps, William Lyon: Forum: 1908, pp. 592-595. A review of Tragedy: by Ashley Horace Thorndike.

A study of the use of the term by certain playwrights reveals the fact that they frequently do not apply it to plays of the same subject-matter and effect as other of their compositions that they do call tragedy. Questions of externals of drama, such as length or the use of prose instead of verse, seem to determine the use of the term tragedy, not the nature of the subject-matter.

For this reason, this study has attempted to cover all serious drama of the period 1900-1912, in addition to all called tragedy. But since no complete lists of contemporary dramatists and their works have been available, it is self-evident that this study cannot claim to be absolutely exhaustive.

CHAPTER I.

The meaning of the Term Tragedy.

It is the purpose of this preliminary chapter to examine several conceptions of tragedy, with the view of determining by such an examination of definitions what meaning the term 'tragic' has in the more strict sense, as opposed to the loose colloquial application of the term to any painful and disastrous event. The definitions considered will be those that have been made inductively, in which men have defined the effect produced by literary works to which, by general agreement, the term 'tragedy' has been given, and in which they have analyzed the content of such works, determining the elements to which the tragic effect is due, so far as introspection can discern the means by which a work of art secures a certain reaction from those who contemplate it. By comparing a number of such generalizations, referring to dramas of different periods and races, produced for widely different stage conditions, it seems reasonable to hope that, in the elements on which the various conceptions agree, we shall have the essentials of tragedy, and, in the points of disagreement, elements that have contributed to the tragic effectiveness of some types of drama, but which may be found wanting in others without ruling out from the genus tragedy the dramas that lack these accessories.

It is a common-place observation of literary criticism, that it is unsuccessful in dealing with contemporary products. It is usually hampered by its attitude toward the new work. Even tho the critic have the best will in the world toward the

the literary output of his own age, tho he hold no brief for the past , yet he is likely to be hampered by a rigid habituation to the excellent products of the past. His habits of appreciation are too little flexible to accom^modate themselves to new things; non-conformity with ^{the} subject-matter and the manner shown by preceding works of the same type, to which general approval has been given, impresses the critic as degeneracy and failure; he is unable to recognize the worth of a new variation. For this reason, it is important , in establishing a criterion of any literary form that has had a long history, to take into consideration as wide a survey as possible, so that the standard set up may be as free as possible from the narrowness resulting from personal preferences and from the trend of thought peculiar to each age.

The types of tragedy considered in this chapter will be the three that were influencing literary consciousness in English dramatic composition during the period under discussion: viz. , the Athenian; the Shakesperean; and the drama of Ibsen. Perhaps a word is necessary as to the influence exerted by the third type. Certainly it did not have the authoritative position held by the other two; the propriety of applying the adjective 'tragic' to it was still a matter of dispute. In a series of lectures delivered and published in the year 1900, W.L. Courtney repeated-^{1.} ly uses the term to refer to Ibsen's work. However , an unsigned review of his book which appeared in the Athenaeum challenged the propriety of calling Ibsen's dramas tragedies, and resented the affront offered Shakespeare and the Athenians by consider-^{2.} ing Ibsen at all in a series of lectures dealing with their work.

1. Courtney, W.L.: The Idea of Tragedy in Ancient and Modern Drama. pp. 113, 117, 122, 124, 125.

2. Athenaeum . 1900, v.2.

On the other hand, William Dean Howells, writing in the following year on the subject of "The New Poetic Drama", speaks of Ibsen in a manner that plainly indicates that Ibsen's ^{dramas} produced in him the reaction characteristic of tragedy. "One hour of Ibsen in Ghosts or The Wild Duck or Little Eyolf or Hedda Gabler is full of more ennobling terror, more regenerative pathos, than all that both these poets (Phillips and Rostand) have done". The opportunity for Ibsen's influence to have been exerted on English thought and taste in drama may be inferred from the following facts as to translations and productions of his plays. The Norwegian dramatist began to be known to the English reading public by criticisms made by Edmund Gosse in 1873. Translation of Ibsen began in 1876, when Miss Ray gave an English version of Emperor and Galilean; in 1882 Miss Lord translated The Doll's House. In 1880 The Doll's House had been adapted for English presentation by Henry Arthur Jones, who had been instructed to alter it to suit English taste. In 1886 Havelock Ellis published translations of The Pillars of Society, Ghosts, and An Enemy of the People. By the translations of William Archer the complete prose works of Ibsen became accessible to the public in 1892. Stage productions began in 1889. M. Filon states that the Ibsen drama had a precarious stage existence in the period 1889-1893. In 1896 he writes, "Now Ibsen has never paid", but he adds a prophecy, "the time is coming when the Norwegian drama will pay". In 1894 a fierce con-

1. Howells, William Dean: The New Poetic Drama; in The North American Review, v.172. pp.794-800.

2. Filon, Augustin: The English Stage. p.279.

3. Filon, Augustin; op. cit. p.279.

4. Filon, Augustin: op. cit. p.23. Introduction by Henry Arthur Jones.

5. Filon: op. cit. p.280.

6. The facts as to stage production are on the following authority: Filon: op. cit. p.280.

traversy as to Ibsen's worth began in the press and was still waging when M. Filon's book was written, in 1896. As a result of this controversy, English thought became acquainted with Ibsen's subject-matter and dramatic method. The relation of Ibsen to English drama of the period may be summed up thus: during the early years of the period, drama that sought to be considered literature would take as its models either Shakespeare or the Greeks, not Ibsen; Ibsen's influence increased as men became able to judge his work, not by the extent of his agreement with Shakespeare and the Greeks, but by the importance of the tragic possibilities in modern life which his plays exposed. The attempt to count him out entirely as a negligible influence, an evanescent appearance, in drama has been given up. There is little question of the necessity of reckoning his conception of the tragic as among those from which should be deduced the definition of the tragic which is pertinent to apply to the drama of 1900-1912.

In addition to examining the conception of the tragic in drama, it is necessary to look briefly at the conception of the tragic shown in the English novel. When, after a long period of insignificance and divorce from literature, the drama came again to be considered a vehicle of thought and a worthy form of art, it did not return to the conceptions of man and the state, to the religious and philosophical creeds, that had existed in the periods when drama had before flourished. It might, of course, hark back to the themes furnished by a past dramatic period and to the method of treating those themes which the former dramatists had used; such plays would be little except exercises in literary and dramatic technique, however, and if the new age had

to any considerable extent developed strong new interests, new ways of conceiving the meaning of life and the worth of personality, it would pay to such imitative so-called "literary" drama only the small heed that is usually paid to works produced consciously for art's sake, in the narrow meaning of the word 'art', no matter how skillful the technique might be. In the new placing of emphasis in the matter of human values, in the new ways of conceiving the forces of the universe that affect human destiny, characterizing the age in which it is produced, as well as in the changed conditions of stage production, lies the justification of the divergence which a period of drama may show from former types. In these lie its reasons for being a new thing instead of a duplicate of some preceding achievement. The novel has been selected as the literary form in which to seek the conception of what is tragic in human affairs for the self-evident close relationship between the subject-matter of the novel and the drama.

Section 1. The Greek Conception of Tragedy .- Aristotle gives the following definition of tragedy as a literary form :
 "Tragedy is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament; ... in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions".^{1.}

In addition to the fore-going statement by definition of the characteristics of Greek drama, Aristotle makes further analysis of some elements by which the ideal tragedy secures effect. From different sections of his discussion we make the following
^{2.}
 summary:

1. Aristotle ; The Poetics; Edited by Butcher. VI.2.
2. Aristotle: op.cit.

1. It is against the spirit of tragedy to depend on scenery or spectacular effect to produce the tragic emotions. These must be only subsidiary to the legitimate means of arousing the tragic emotions, viz., language and the acting of the players.

2. The reversal of fortune must express poetic truth.

3. This reversal of fortune must not be merely the due punishment for wrong-doing; nor must it outrage the moral sense by falling, entirely undeserved, on a man who has had no part whatever in bringing about his fate.

4. The tragic effect may be produced where there is no real characterization of the beings involved in the action; i.e., no exposition of the moral purpose of the persons, showing as individuals what their motives, their habits, and their ideals are.

5. The ideal tragic hero is a man highly renowned and prosperous; a man not eminently good and just, but one 'like ourselves'; one whose misfortune is brought about, not by vices or depravity, but by some error or frailty.

6. The unhappy ending is not essential, but is usually the most effective.

The analysis that Aristotle gives of the emotions aroused by tragedy has been approved and accepted generally; but as a whole his definition has provoked rather than settled discussion. If we remember that he was describing as a scientist the practice in Greek drama, instead of announcing universal laws of tragedy, we can readily see why his definition specified that the language of tragedy should ^{be} 'embellished with each kind of artistic ornament'. Tradition dictated to Attic tragedy its themes, viz., old legends in which the actors were the gods and great human figures. The speech suitable to such personages was, of course, no

less a thing than the loftiest and most beautiful tone that human utterance had attained. For the chorus too there was need of the highest degree of effectiveness in speech; what was required by dramatic fitness for the persons of the drama, was required by the lyric expository nature of the choruses. These had need of all the resources of language that they might command from the spectators of the drama the emotional response that the action should arouse.^{1.}

The subordination of spectacle to speech rises directly from the subject-matter and the purpose of Greek drama. It had intimate connection with religion and morality.^{2.} "The Greek tragedy is composed from a definite point of view, with the aim not merely to represent but also to interpret the theme. Underlying the whole construction of the plot, the dialogue, the reflections, the lyric interludes, is the intention to illustrate some general moral law, some typical problem, some fundamental truth. Of the elder dramatists at any rate, Aeschylus and Sophocles, one may even say that it was their purpose—however imperfectly achieved—to "justify the ways of God to man".^{3.} The emotions that can be aroused by scenery and spectacle, inasmuch as they lack the intellectual element, cannot alone produce tragic effect as the Greek conceived it.

That stumbling-block of Aristotle's exposition, viz., the possibility of producing the tragic effect without character, becomes intelligible in the light of the religious and moral in-

1. Butcher, S.H.: Harvard Lectures on Greek Subjects . pp.134-135.

2. Dickinson, G. Lowes: The Greek View of Life. pp. 9-11. 214-215.
Frye, P.H.: The Theory of Greek Tragedy.

3. Dickinson, G. Lowes: op.cit. pp. 213-214.

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tent of Greek tragedy. "It is consonant with this account of the nature of Greek tragedy that it should have laid more stress upon action than upon character. The interest was centred on the universal bearing of certain acts and situations, on the light which the experience represented threw on the whole tendency and course of human life, not on the sentiments and motives of the particular personages introduced. The characters are broad and simple, not developing for the most part, but fixed, and fitted therefore to be the mediums of direct action, of simple issues, and typical situations. ... The general point of view predominates over the idiosyncrasies of particular persons. ... The interpretation of life is never obscured by the predominance of exceptional and so to speak, accidental characteristics."^{2.}

Aristotle's phrase, "poetic truth" is a wide one, covering facts of various kinds as to both subject-matter and the method of presenting it. As to the events portrayed and narrated in the course of the action, these should be plausible; they should never occasion a dissatisfied sense that things do not happen so in life. There was an advantage in using as subject-matter familiar and established tradition; such material had, quite apart from the dramatist's power of presenting it with compelling truthfulness, an unchallenged status. As to truth in character, the dramatist must not cut across our sense of fact. The characters he represents must square with our ways of apperceiving men and women, both our established generalizations as to the constitution of character, and our unformulated habits of perceiving and understanding people, - our mass of hypotheses, either definite or vague,

1. Frye, P.H.: Literary Reviews and Criticisms pp.220-221.
Frye, P.H.: The Theory of Greek Tragedy. pp.12-13.
2. Dickinson, G.Lowe: op.cit. pp. 214-215.

by which we are able to work with the myriad facts presented to us by the behavior of our fellow-men. Not only must the chain of events and the constitution of character be plausible, but the causes by which such men become involved in the tragic coil must appeal to the spectators of the drama as true to the way of the world, whether this wider sense of fact has crystallised into religious and philosophical conceptions or remains only a vague feeling that certain things are to be expected in human destiny and certain other things are not. In regard to the events, characters, and causes, the subject-matter of tragedy must be of wide human concern. The painful facts that are of very rare occurrence, or to which only very exceptional types of character are liable, ^{those} or [^] due to a cause or complication of causes so rare in human affairs as to be of negligible import, these are not suitable themes for tragedy. The spectator feels that they are mere harrowing of his feelings with no significance.

The adjective that is applied by Aristotle to the kind of truth which tragedy represents, 'poetic', defines the method by which tragedy makes appeal to men. It is not merely recognized by the intellect as true, but it is apprehended with emotional intensity; it is truth with value attached; it is not opinion, but warm, vital conviction.

Most of the disagreement as to the meaning of Aristotle's definition arises from the term 'katharsis'. It is possible to think of it as a modification of the emotions, not as a purging away of these emotions. In this sense, the effect of tragedy would be to create in the spectators a better sense of proportion in the various values known in human experience. By revealing pity and fear as they are in connection with the great mischances of life, all the petty laments and terrors by which life wearies

and perplexes itself, tragedy would shame into silence. In this sense 'katharsis' would mean 'ennoblement', 'ideal illustration', or 'typical exhibition'. Pity and fear would remain, but the emotions would be enlightened by having experienced their proper objects. Another interpretation of the ambiguous term grounds itself upon the Greek ideal of serene contemplation, and consequent distrust of emotions as hindering elements of personality. "Because pity and fear are disturbing emotions in the human frame, because they lower the standard of the strong human being, and lessen the rigor of moral laws, Aristotle thought it was just as well that spectators should go to a theatre and see what fools the tragic characters made of themselves by indulging in such emotions." ^{2.} This might well fit those dramas where the train of tragic events is set in motion by the frenzied efforts of the tragic hero to escape a decree of fate; but it could not be the effect such a drama would produce on spectators who believed in a fate that controlled the acts of men; to spectators who did believe that the decrees of fate would find fulfilment, Oedipus would not seem foolishly terrified by the horrors prophesied to be his lot. A more reasonable explanation of the term as a purging away of pity and fear makes 'katharsis' consist in replacing the pity and fear with a final feeling of reconciliation to the dark picture of human destiny. This feeling resulted when the outcome was shown to be a manifestation of a moral order in the universe, not merely order, but one by which human ends were secured, one in which the spectators would not only acquiesce because this order was recognized as supreme, but which they would heartily accept

1. Jebb, R. G.: Sophocles, The Plays and Fragments with Critical Notes, Commentary, and Translation in English Prose. p. xxxix.

2. Courtney: op. cit. pp. 38-39.

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 as consistent with fundamental human desires. The horrifying nature of the unconscious infringement on this order, or the blame-worthy character of the consciously performed act, reconciled the spectators to the painful recoil of the act upon the agent. This type of 'katharsis', however, would not apply to the dramas of Euripides, where confidence in such an order has given place to scepticism. A sort of reconciliation of the spectator to the painful action he has witnessed Prof. Frye does allow to exist in these dramas; but such a conclusion he calls "purely sentimental and lenitive", and to it he would deny the name, 'katharsis'.^{2.} The discussion of such a reconciliation is postponed to the treatment of Shakespeare's conception of tragedy.

Aristotle gives no answer to the question as to whether we should look in the nature of the subject-matter or in the style element of tragedy for the production of 'katharsis', and succeeding critics have not agreed as to the part each plays. The whole element of style is omitted from this study of drama; so it is also from the analysis of former types of tragedy.

In summary, we may say that most of the additions to Aristotle's definition of Greek tragedy have been admitted by their formulators to be too narrow to include even the whole of Attic tragedy, Euripides' conception of the tragic falling outside their definition;^{3.} so their standard is that of the type of tragedy they personally find most satisfying rather than of the whole literary genre. Ignoring then those elements of Aristotle's definition that spring from the peculiar themes of Greek tragedy, we may derive the following idea of tragedy : the test which marks off trag-

1. Dickinson, G. Lowes: op.cit. p. 214.

Frye, P.H. The Theory of Greek Tragedy. passim.

2. Frye, P.H. op.cit. p. 11.

3. Frye, P.H. op.cit. pp. 38 and ff.

edy from other dramatic spectacles is its power to represent thru particular events and characters universal truth that inspires in the spectators the emotions of pity and fear, but, in some manner, so mitigates these emotions that the impression made by tragedy is not finally and as a totality painful.

Section 2. Shakespeare's Conception of Tragedy. - We have no formulation by Shakespeare of his ideas on this subject. He expressed his conception as an artist, not as a philosopher; it must be deduced by critics from his dramas themselves. Butcher has set forth the following account of the differences between the Greek tragedies and Shakespeare's. Greek tragedy portrays conflicts between valued ethical principles, embodied in protagonists who plainly represent the force or institution involved; Shakespeare portrays conflicts of more personal forces and motives, such as love, honor, ambition, and jealousy. This difference leads to another, i.e., the fact that Shakespeare lays more stress on the delineation of individual characters than did the Greek dramatists. Aristotle maintained that each character should be kept within the limits of propriety and consistency; Shakespeare shows people who, though consistent to our general conceptions of human nature, yet within the limitations of their temperaments, stations, and ideas, have discordant elements in their natures - such complications in personality as occur in real men and women. He shows the variation of the individual from the type, as well as his agreement. A further difference exists as to evolution of character during the action. To some degree

1. Aristotle's Theory of Poetry and the Fine Arts with a Critical Text and Translation of the Poetics by Butcher, S.H. pp. 359a and ff.
2. Cf. Frye, P.H.: The Theory of Greek Tragedy. pp. 13-14.

the characters in Greek drama are moulded by the plot, and develop under pressure from without. Shakespeare's drama emphasizes the idea of development from within; its proper subject is character in growth according to the laws of its own nature. We see the deed dormant in its germ and later unfolded in all its outward and inward consequences. Shakespeare's dramas satisfy the modern desire to know, not only what a man is, but also how he came to be that kind of man, and to see each step in the development.

The following statement summarizes Bradley's conclusions^{1.} concerning Shakespeare's conception of the tragic:

Tragedy as portrayed by Shakespeare is a story of exceptional calamity proceeding mainly from a series of interconnected and characteristic actions of men, leading to the death of man in high estate (and consequently involving others in his ruin)- calamity always in some measure caused by the person who perished in the disaster. Bradley points out three characteristics of Shakespeare's tragic hero: (1) he is always a person of exceptional genius, passion , or will, as well as a person of conspicuous social station; (2) he is marked by a tragic intensity or one-sidedness, which is fatal to practical success, but which is at the same time the source of his greatness; (3) his deed which occasions the disaster is not a flawless deed.^{2.} The flaw , however, must be such as not to make us lose sympathy and admiration for the hero. In most cases it is not a conscious breach of right. Of the tragic heroes, only Richard III and Macbeth do what they know to be villainous.

Bradley: Shakespearean Tragedy. p.117.

2. Bradley: op.cit. Lecture I. Sec.3.

Bradley's discussion of the tragic emotion adds to pity^{1.} and fear an additional idea. In his opinion the central tragic feeling is an impression of spiritual waste, causing a profound sense of the mystery of the whole world; this impression unites with the tragic pity and fear. The mystery is in the problem, what is the ultimate power in the universe where such waste of spiritual values, in personalities to whom the spectator gives such approval, can take place so frequently that man cannot deny nor neglect the tragic fact? Is it a blind or a malicious fate? Is it a just and benevolent moral order? Tragedy in Shakespeare, as in the Greek dramatists, involves these questions and "strikes^{2.} down to the roots of all actions, human and divine".

As to the answer which Shakespeare conceived to these questions, one finds the critics at variance. Bradley states that there is usually no religious solution given in Shakespeare;^{3.} Darrell Figgis states an opposite conclusion; "by the very needs of the case all drama is concerned with a divinity;... in serious drama it is impossible for a dramatist to depict action without giving it the purposeful direction of some divinity above, who does not interpose overtly at the end of the drama, nor mechanically identify himself with the action, but who, in the tragic portrayal of human events is relegated to a point beyond the limit^{4.} of earthly accent, in order that men may be free". So square a contradiction seems to prove that there is no emphatic and unmistakable religious solution of the tragic problem in Shakespeare's dramas.

1. Bradley: op. cit. Lecture I. Sec.4.

2. Figgis, Darrell: Shakespeare's Study. p.25.

3. Bradley: op. cit. p. 25.

4. Figgis: op. cit. pp.33- 39.

In Bradley's opinion Shakespeare does not clearly define the ultimate principle of the universe. He does not represent human destiny as ruled by fate, nor by a moral law which un-
failingly deals out happiness and success in a degree just, according with the moral excellence of a person. His conjecture as to Shakespeare's belief may be summarized as follows: There is a system in the universe; but in it individual characters are a small and feeble part; something outside men decides men's circumstances and to a great measure their natures; men's regrets for an act are powerless to prevent the results of the act; the order in the universe is moral to this extent- that tragic catastrophes are the result of a more or less wrong act, and that evil is always a negative and self-destructive force.^{1.}

Shakespeare's conception agrees with the Greek in excluding horror, rebellion, and despair from the tragic emotions.^{2.} The tragic spectacle must produce in the hearers a sense of reconciliation with the outcome. As we have seen, in the Greek dramatists where there was a clear moral implication in the tragedy, the spectators were reconciled to the death of the hero because "at the cost of his suffering or death he directly or indirectly secures the triumph of the right".^{3.} But in such drama as that of Euripides or Shakespeare, reconciliation to the hero's disaster must come from other causes. In general, Bradley feels that our acquiescence in the tragic outcome in dramas of the latter class is due to our realizing that the hero is in some sense in conflict with the moral order.^{4.} In some cases he refers the reconciliation to the fact that the greatness of the character is shown especially in the moment of death. Or we may be reconciled to the death be-

1. Bradley: *op. cit.* pp. 33-39.

2. Bradley: *op. cit.* Lecture I. and Aristotle: *op. cit.* VI.2.

3. Sophocles' *Antigone*, edited by Martin L. D'OOge. p. 6.

4. Bradley: *op. cit.* p. 36.

cause it means escape from an impending peril, as in the case of Cleopatra. Or the suffering that the hero has endured may help to reconcile us to his death.^{1.} Or our reconciliation may be due to our conviction that "the only real thing is the soul, and the tragic world is not the final reality". It will be noted that with the exception of the last suggestion, which lessens the poignancy of the tragedy by a religious hypothesis of another life compensating for this one, the reconciliation which the critic has in mind does not refer to the whole of the tragic experience, but only to the death; to the pain and peril of the tragic character no theory of reconciliation is suggested; and yet it may well be doubted whether it is not the suffering of the hero even more than his death that moves our pity and fear. Probably our reconciliation to the tragedies of Shakespeare is fully explained by two facts; viz. that the situation impresses us as true, and that we have a sense of the greatness of human power and possibility throughout the action.

The Shakespearean conception differs from the typical Greek by having more varied conflicts, and by having, as a result of the prominent place given to character and passion, a richer and more complex characterization.

Section 3. Ibsen's Type of Tragedy. - Professor Thorndike has summed up the novelty of this conception, so far as subject-matter is concerned, as consisting in the portrayal of contemporary bourgeois life, and as regards the language medium, in the use of unadorned prose.^{2.} Ibsen's drama combines Aristotle's simplicity

1. Bradley: op. cit. pp. 84 and ff.

2. Thorndike, Ashley H.: Tragedy. p. 11.

of action with Shakespeare's struggle of individual wills. For our purpose ,however, a more detailed account than Thorndike's is necessary.

Since this drama foregoes the use of heroic and aristocratic figures, the action shrinks in magnitude. The sin or failure represented has no pomp of circumstance ; the catastrophe cannot be a wide-sweeping ruin that by its very proportions gives a sense of human conduct as a great force. The dignity of life must be presented in some other way. Further, the interest in the drama must lie in the nature of the conflicts expressed, since this type of drama renounces picturesque events and background and heroic personages. These conflicts are ethical and psychological. Some are conflicts of conflicting points of view; by means of typical characters, an established and institutionalized point of view is shown to be the source of pain and futility in the individual life. In opposition to it is suggested the point of view by which the values wasted might have been conserved, the modification of the institution which would enable it to function better. In other plays the action shows the tragic results of elevating one life-truth, one value abstracted from the complex of human affairs, to a complete ideal of life. Here the conflict is between the fulness of life and a narrow theory of reforming life. Elsewhere Ibsen shows typical characters failing because they consciously or unconsciously chose a program of life that left out some values indispensable to a happy and harmonious self. The play shows as the result of such selfish choice or insufficient self-knowledge spiritual self-mutilation of the tragic person and against others a sin that he realizes only when he can never undo its consequences. In Hedda Gabler the dramatist shows a character devastated by its

own energy, perverted by being in an environment where its impulses could find no satisfying activity.

In the portrayal of character too, by his choice of unadorned prose, Ibsen has forfeited one of the means that Greeks and Shakespeare had used in creating a sense of the worth of the tragic persons, and has the problem of creating that necessary sense of worth by definite elements of character not at all enhanced or magnified by the medium by which they express themselves nor by the scope of the events in which they take part. The nature of the characters deprives the spectator of another source of pleasure that the preceding type of tragedy afforded; for the recognition of the tragic hero's 'likeness to ourselves' carries with it no self-elevating sense of kinship with lofty kinsmen. To those who are habituated to the Shakespearean drama there was a further reason why the characters in Ibsen's plays were less appealing; instead of the rich, individualized characterization of Shakespeare, Ibsen often leaves off with a presentation of the type. Since the tragic hero in Ibsen seeks the spectator's interest and sympathy wholly by his human worth, it is evident that the dramatist's conception of the ideal human character is of central importance.

His ideal is self-realization, not self-effacement. "The expression of our own individuality is our first duty". Success, happiness, and usefulness are secured by establishing such a scheme of life as allows each individual to secure the satisfaction of the largest number of fundamental impulses. Any institution that negates some of the fundamental desires and rights of personality is ^{not} a moral institution. Not to support unquestioningly its authority, but to criticise it and remould it, is the truly

righteous attitude. We do not find in Ibsen an anarchistic faith that, giving full scope to the impulses of each individual, would eliminate all the disharmony of life. Nor does he champion the rights of the individual for a sentimental sense of the pain of unsatisfied desire. But he does champion them as against conventions and institutions that needlessly thwart them. He is the critic, not the destroyer, of the moral structure in society. Not anarchy, but an increasingly perfect order is his aim.^{1.}

Does he create the tragic effect? Do the characters command our sympathy and make us feel that spiritual waste is involved in their failure? Our estimate of these drama people, as of persons in real life, is made, not only on the basis of their achievement of good, but also of their potentialities, prevented by sufficient and probable causes from becoming actual. This sense of worth is a product of the constructive act that is implied in a judgment of failure. "Tragedy without an implied background of success and happiness is inconceivable; failure becomes intelligible, it is comprehensible only as it implies some kind of possible success".^{2.} Ibsen's bourgeois tragic persons are consistent with our present democratic conceptions of humanity. It could not have fitted with the typical Greek conception of the individual as subordinate to an authoritative moral system; in Shakespeare, the recognition of the individual was limited to aristocrats in station and endowment; only an age free from aristocratic prepossessions could regard the suffering and disaster of men of ordinary position and endowment as of tragic significance and intensity.

1. Henderson: op. cit. p. 242.

Huneker, James: Iconoclasts; a Book of Dramatists. pp. 137-138.

2. Fairchild, Arthur H.R.: The Making of Poetry pp. 162-169.

Is the tragedy of Ibsen merely a picture of the irremediable and painful discrepancy between human possibility and achievement, or is there some element by which reconciliation to the tragic fact is secured? In those plays where a faulty social institution is the cause of the tragic situation, social enlightenment would eliminate the cause. This reconciliation to the painful spectacle can exist even though the dramatist has no specific recommendation as to the reform that is needed. For those temperaments who prefer to live in a world where there exists an authoritative determined moral order, the posing of such problems as Ibsen's in a medium unrelieved by aesthetic elements can be only resented. Ibsen's type of tragedy is valid for a world where ethical values are still in the making. It belongs to such a universe as is set forth in the philosophical outlooks known as Pragmatism and Humanism, where fundamental human desires are thought of as having an important function in the making of the world of experience. Tragedy amounts to a kind of laboratory test of the validity of specific desires; the poignant regret which the spectator feels at seeing these desires thwarted reveals to him his appraisal of their worth. Furthermore, to this school of philosophic thought belongs a hopefulness as to the possibility of solving in time the practical problems. The impassioned recognition of the problem is a first step toward the solution, which will be, not by the compelling logic of some one man's method of solving it, but by the demonstration that his method works in human experience. Therefore a drama may legitimately pose a problem of wide significance, even though the dramatist has no answer ready for the problem.

1. See James, William: The Will To Believe. and Schiller: Humanism.

In addition to this new kind of reconciliation, Ibsen's dramas differ from the preceding conceptions in finding tragic content in contemporary life, and in action almost wholly psychological.

The foregoing comparison of three types of tragic drama has shown that dramas differing widely from each other may still both be true tragedies, judged by their effect. There are degrees of tragic effectiveness; so calling a play a tragedy does not mean that it approaches the highest type of tragedy. The survey has brought out the fact that the substance and method of tragedy must change as conceptions of ethics, religion, and personality change; consequently the standards of a preceding age can never furnish an exact standard for estimating tragedies that are in intimate relation to the thought of the time producing them. A definition of tragedy suitable for use in a study like this must contain only essentials. From a study of various definitions and from a survey of recent dramas, the following definition has been formulated: Tragedy portrays action in which suffering and disaster, from causes not merely accidental, but widely operative in human affairs, befalls individuals or types representing spiritual qualities of such value that the waste of these qualities moves the spectators of the drama to pity and fear.

Section 4. The Tragic in Recent English Novels. - The novel of serious outlook deals with action of the inner, the spiritual sort, rather than action of the external, material sort. Its essential impression is that of reality, of fidelity to life. Such an impression is destroyed by a massing of striking events such as life no longer furnishes. We are not likely to suffer ship-wreck, nor to be in peril from avaricious and true-

ulent pirates; it is not of poisoned cups nor of people with sinister and mad designs against our lives and happiness that we need to beware. It is not by such occasions that the conviction is forced upon us that life is a sad and terrible thing. Consequently, events of extraordinary nature, violent and blood-curdling, have been relegated to the type of fiction that aims at being taken as unreality, and that has no affiliation with tragedy. The tragic as portrayed by the novel is apart from such events. The novel sees the tragedy in fundamental relations and modes of life. It sees as tragic the gulf of misunderstanding that arises in the family, between successive generations. "Perhaps Thackeray's most tragic situation is Clive Newcome growing away in his intellectual and moral sympathies from his father, a gentleman of another age". It sees in man's misapprehension and misuse of woman, action that is sure to bring tragic vengeance. The tragedy of passion that it portrays is that of the psychological strife and devastation caused by thwarted passion, not the outward conflict in which passion might become involved, as in Romeo and Juliet, nor the resulting death.

Humanitarian interest in the novel gave an important place to the life of common people. The sentimental attitude that at first obtained was corrected by realistic satire and by the emphatic position which a scientific approach to the material came to have. Strong belief in causation rendered untenable the belief that the lower classes were rick in all the virtues. Science thus brought to the front a study of social wrongs; portraying them, not in the old fashion of a persecution of innocent and noble beings, but in the light of the waste of possibilities that they oc-

1. Howells, William Dean: Criticism and Fiction .pp.105-107.
2. Cross, Wilbur L.: The Development of the English Novel p.206.
3. Dawson, W.J.: Makers of English Fiction.pp. 208-209.

casation, the limitations they put upon character as well as on life and happiness. In this broader sense it is meant by the statement, "Social determinism is the most tragic fact of contemporary life"^{1.} As was pointed out in connection with drama dealing with social causes of tragic situations, such tragedy is redeemed from being intolerably painful by the fact that the remedy lies in human thought.

In abandoning the aristocratic prejudice that characters of tragic worth existed only within the higher social classes, the novel discovered as tragic material the superior individual in a social world that wrecks his usefulness and his happiness by *an* *its* inability to understand him. Shakespeare has used this material; the mischance that befalls some of his tragic characters seems to be largely due to their being in a world too small for their powers and purposes; but the novel shows it in regard to persons not magnified beyond the usual scale of humanity. To such a tragic story, the reader may be reconciled by his conviction that the hero was doomed to his unhappy fate by the fact that he was a pioneer in ethical ideals and only received the rejection that inert conservatism always puts upon the bearer of a new ideal. Even though the tragic character has not the solace of knowing that he is making a better tomorrow, the reader's consciousness of it makes him see a significance *in* to the suffering. The life of such an individual, for all its pain, is still one that the spectator would not refuse to live.

However, the novel has represented a kind of tragedy without such alleviations. The suffering is that of innocent people, who make the world no better. They were doomed by the very nature of the universe, which is purposeless.^{2.} In such a universe our de-

1. Henderson: op. cit. p. 322.

2. Garwood, Helen: Thomas Hardy; an Illustration of the Philosophy of Schopenhauer.

mands and struggles are vain, our enthusiasms foolish. "Life is a little thing, appointed to derision and disaster, the contortions of a 'mollusc on a leaf', the flight of a gnat in a sunbeam"^{1.} This does not conform to the emotional test of tragedy as formulated from the Greek and the Shakespearean drama. Probably the greater vividness which the dramatic method of imitation has, makes intolerable on the stage such portrayals of life.

Tragedy in the novel differs in another particular; i.e., it does not consider a violent death to be an indispensable part of its subject-matter. "Death in and of itself is no longer tragic. It is tragic only in certain circumstances, as when a man falls in the midst of worthy labors, or leaves behind him children unprotected and unprovided for. On the other hand, we see the intensest pathos in life itself; and science has enforced common observation. The tragedy is not in the cries of Prometheus bound, but of Prometheus not yet bound, says George Eliot; in 'a solitude of despised ideas', in 'the fatal pressure of poverty and disease'. Thus the tragedy of Dr. Lydgate is not so much in his death as in his failure as a man."^{2.}

The conception of tragedy in the novel differs from that in the English drama in the following respects: (1) the interest in psychical, rather than ⁱⁿ physical action; (2) the avoidance of plots dealing with unusual and violent events; (3) in interest in current sociological questions such as concern woman and the lower social classes; (4) in allowing tragic material to which there is no reconciliation, which aroused in the novelist only despair.

1. Dawson: op. cit. p. 230.

2. Cross: op. cit. pp. 257-258.

CHAPTER II.

Forms of Drama Resembling Tragedy in the Period 1900-1912.

Closet Drama and Dramatic Poems.— There is a considerable number of dramatic pieces that were not intended for the stage, and that plainly show this. Some of these have subject-matter that has been used for true tragedy by other writers. For example, Herakles, by George Cabot Lodge, uses the legend of the demigod, shows him at the beginning of the poem successful and honored, refusing the crown offered him by Creon, because he is bent on another enterprise, — to fathom the meaning of life. Into the proud egotism of his life comes suddenly Eurystheus' demand for low and toilsome services. He defies this claim upon him. In frantic pursuit of his quest he makes his way into the very shrine of Apollo, only to find it empty, and to be told by the priestess that "who knocks is Master of the House!" In vaunt of his divinity he strips life "stark naked as a flame" by slaying his children. Then in humble acceptance of the road to truth that he had before despised, he goes upon the labors prescribed for him, and attains his quest. The theme is a philosophical doctrine of truth; Herakles is not an individual man, but an epitome of human effort to get in touch with ultimate things. The content of the poem is conveyed by speeches of such length and abstruseness that they require more attention than hearing them once from the lips of an actor in order to be intelligible at all. Words and conduct of the persons are paradoxical and perplexing if the reader regards them as subject to the laws of human character. Such speeches are Creon's at resigning his kingship, and Herakles' indignant refusal of the crown, his refusal to be "sold like any common man for a small thing", and to be "content in these safe human mediocri-

ties". To take the persons as concrete humanity is to miss the key to the poem; therefore the bodily presence of actors speaking the parts in a stage presentment would decrease instead of increase the effectiveness of the exposition that the author intended. Similarly in Lodge's Cain, the conflict is between conceptions of the universe, and the human will contending is abstract. Adam and Abel represent the belief in a determined, absolute universe; Eve and Cain champion the freedom and reality of human impulses and experience, an indeterminate world, growing and shaping by man's response to the urge of life within him. In this interpretation of the legend, the characters who have traditionally been esteemed the sinners are in reality the light-bringers, the saviors of the world from fatal passivity, always misunderstood and rejected by the mass, who believe in the past instead of the future. The strife between Cain and Abel was this of incompatible conceptions of life, not a deed with the human implications. The scene of Cain's slaying of Abel is true to the symbolic meaning of the figures, but disregards or violates the standards of concrete character. Drama may declare itself to be for reading instead of representation on the stage, by using characters that do not admit of flesh and blood impersonation, as in Moody's Masque of Judgment, or by requiring such scenic setting as can be provided only by the imagination. Of this same type is Moody's drama, The Fire-Bringer. In the drama by Barton, Denys of Auxerre, the conflict is again that of abstractions more than of people, and the poet's needs for his symbolism dictate the settings of the scenes without concern for the possibilities of actual stages. The events get their truthfulness when seen, not as developing a history of an individual, but as portraying the possibilities

of a certain ethical temperament and outlook. Augustine the Man is chiefly philosophy in dialogue and soliloquy, although it contains some scenes of action, those showing a love story of the church father. The interest is in modes of thought, in the realization that happiness requires life to have deeper significance than it can find in pleasure of the senses and ⁱⁿ shallow imitative art, in the reaction to mystic religion and monastic austerity, and in the discovery that the second ideal too has failed to put the seeker in touch with a satisfying God. At one hearing, the greater part of the drama would convey only glimmerings of meaning, even to those to whom the abstract theme was interesting. Neihardt's one-act pieces, The Fugitive Glory and The Passing of The Lion, seem to be properly classed with drama that would lose effect by stage-production. The latter does indeed use a figure from history, Alcibiades, as the type of selfish ambition and pleasure, but he is attenuated to a mere type, and is posed in a final scene that would not be credited as actuality.

Martha W. Austin, in an introduction to Tristram and Isoult, calls ~~it~~ ^{the play} a dramatic poem, and seems to imply that it was written with no reference to the stage. It is an example of speech that ignores the laws of character in a desire to give full expression to a feeling, just as the types of drama we have before been considering ignored these laws for the sake of complete and impressive exposition of a philosophical idea. For example, it is bad dramatic art when a character, in order to make his emotion known, talks himself out with no regard to the usual dignified and significant reticences and silences of character. Such freedom and effusion degrades the person so speaking, making him appear to us either weak or foolish. Extravagances unnoticed in the lyrical poem appear with striking clearness when that language

is heard on the lips of a person. Further, should we see Isoult and Mark talking together, we should no longer judge their words as one conception of life opposing another and bent on justifying itself and denouncing the baseness of the other, but we should have one human being saying bitter things to another, and forfeiting our esteem and sympathy by lacking all tenderness and pity, by seeming too much a heartless common scold.

Length may indicate that the drama was not intended for the theatre. This is true of Hardy's Dynasts, which is of epic proportions. Length, conception, and treatment in The Saxons mark it as belonging to the closet rather than the stage. Moore's The Apostle in its present condition, which the author calls, "a scenario for a drama which I hope one day to write", gives evidence that the completed play would not be for the stage.

We shall next consider some stage dramas that resemble to some degree tragedy, but do not meet the test.

Masque and Pantomime.— These forms may ^{contain} scenes of conflict and death, but they are unable to characterize with sufficient definiteness and power to rally to the doomed character such sympathy as we must have for the tragic figure, and, the deeper kind of causation being lacking, the dire events are rather unreal, are felt as mere pictures, and do not greatly move us, whatever of stormy movement and fatal ending they may depict.

Historical Plays of Diffuse Structure.— These may present as material the death of the chief character, but yet fail entirely of tragic effect. The author is concerned more with an effort to give an accurate picture of a past age than with the depicting of a personality. The play appeals to historical and antiquarian interest, and for this reason gives many scenes that allow us to forget the chief person entirely. Such a play is Sir Walter Raleigh

by Cruso. Details of Elizabethan life and speech,— the punning, the balanced phrases, the scraps of Latin, the bad spelling of Lady Raleigh, take so much attention that the great seaman and his son, who both meet death in the course of the play, are only shadowy figures for whom we have no concern. Tragic material has been conceived and treated as romance by the author.

Melodrama.— Within this period we find plays denominated by the non-committal terms 'drama' or 'play', which as to plot satisfy the requirements of tragedy. In Lords and Lovers, by Olive Tilford Dargan, the young king of England, Henry III, has met by chance a young girl who has been kept secluded in out of the way places by her uncle, one of the few nobles of the realm not plotting against the king. His desire to marry the maid is met by a horrified refusal from the uncle. The maid is found murdered. Circumstantial evidence makes the uncle and his bride each think that the other is the murderer, and each claims the crime as his own to save the other. However, the confession of the girl's mother reveals the fact that she has murdered her daughter as the climax of a life of agonizing dread lest her sin be discovered and punished by her husband. The maid is the illegitimate daughter of the former king, and the sister of Henry III. However, the mere synopsis of the action indicates why it is not tragedy. There is an inordinate piling up of violent scenes; the plot becomes incredible. The characters are equally incredible: the husband's brutal jealous threats of punishment, should he learn of his wife's unchastity; the lovers, whose love is undimmed by the belief that the other is guilty of a cold-blooded murder; the unnatural mother, whose one feeling toward her illegitimate daughter is dread that her existence may some day expose her ancient sin;

the mad French princess, who recovers her wits just in the nick of time to save from peril her son, another fruit of the former king's lawless love; the conspiring nobles, who are in such haste to talk of their treasonous plans that they do not even stop to make sure that the king's faithful old vassal is really dead, and whose carelessness on this matter allows him to learn their designs. It is useless to mention that the earl dies just a moment too soon to acquaint the king with his peril, has only time to point accusingly at the false lords, but can speak no word before death claims him. The treason, murder, madness, illicit love, and incest, are the stuff of which tragedy is made; but the lack of reality in the drama, deprives it of any tragic appeal.

Another drama by this same author takes as plot one of the unhappy tales of history, the fate of Maximilian in Mexico, his death, and the madness of his empress. The tragic personages are portrayed as accepting the throne of Mexico for unselfish motives, a desire to heal the wounds of that war-weary land, and to right the wrongs that the Catholic Church had suffered there. They appeal to our sympathy by their love for each other. Another admirable quality, unsuspecting faith in men, is carried to so extreme a degree that it depreciates them in our eyes. Their ignorance of the cruelties that were being perpetrated by their generals is inexcusable, and - more fatal for their tragic appeal - it is incredible. The perspicacity that enabled Maximilian to see, as soon as he had examined the matter, that the claims of the church were unjust, should have saved him from such fatal ignorance of the misrule his deputies were exerting. We might condone a certain staginess of the emperor in crises: his message to Napoleon,

"Tell him that he has placed me here between

Death and dishonor - and my choice is made" ,

or even the more difficult to reconcile attitude in his death hour, when, as he goes out to execution, he turns and salutes the people with the words, "Mexicans! Long live Mexico!" When, however, he puts upon his head the crown of thorns that has fallen from the statue of Christ, the sacrilege of the act makes the character incredible and brings us into the world of theatricalities, where suffering is unreal and death meaningless. The sense of unreality arises throughout the play from the multiplicity of striking scenes, and from the incredible nature of the major characters. The whole texture of tragedy needs to be convincing. This play has made violent novelty of plot and scene, and has let these determine the characterization.

In another drama, Mrs. Dargan has taken a tragic story from life and has destroyed its tragic appeal by making of the chief character a portraiture that we must either disbelieve as preposterous or despise. The Poet has Poe as the protagonist. The acts and language ascribed to the poet read like a burlesque of "the artistic temperament". The action shows the death of Virginia, but it is too theatrical to impress our feelings as sad. The poet, in the course of the action, has fallen so completely into our contempt that his death appeals to us, not as a waste of something precious in the universe, but as the blotting out of a monstrous mistake.

Kidmir, by the same author, is a melodrama of persons either superhuman or inhuman, at the time of the later Crusades. All the good and some of the bad die. The heroine, after stabbing her lover to save him from the death by crucifixion to which her brothers had doomed him, dies of the stress of the moment.

Mrs. Dargan's dramas, Semiramis and The Mortal Gods, involve

the death of no persons except evil-doers to whom has been due the unhappiness and conflict portrayed.

It would be unfair to forget that these plays should not be counted failing attempts to produce the tragic effect. It is difficult to see what other effect could have been sought in The Poet; but the melodrama of the others may have been the full intent of the author, who calls them only 'plays' or 'dramas'. She may agree with Matthews that melodrama is a legitimate type of play, and she may consider it worthy of the blank verse medium, in which all of these except The Poet are presented. They have been used here for purposes of illustration because of their resemblance to dramas that their authors call 'tragedies'.

In Zangwill's play, The Next Religion, the action is as follows: a clergyman of the Church of England leaves his living and endures poverty in London in order to write a book telling of the religion that has superseded orthodox belief, and to preach this religion. Through a millionaire manufacturer of armaments, he builds a great temple, and has a large number of adherents. During the dedication of this temple, the clergyman's only son, a gifted musician and apostle of the new creed, is killed by a religious fanatic who has come with the intention of slaying the clergyman himself as the destroyer of religion.

The nature of the play appears more truly from a study of the characterization than from a synopsis of the action. Stephen Trame, the supposed to be a spiritual leader, is without respect for the religious feeling in those who have not deserted the old creed. Only a man quite without the religious sense could refer to his outworn creed with the coarse scoffing with which Trame jeers at it, as "that obsolete stuff", "those played-out stage

properties - Angels, Squalling saints, Golden Floors!" , " a lubber-land of eternal lollipops". He sneers at Good Friday as God's "day off the joy of his eternal omnipotence", and this he utters to his wife, who devoutly believes the faith he is mocking. Nor does he have that other necessary element of a religious leader, viz., esteem for man; he refers to the people of his parish as "brainless gentry and bovine clodhoppers". He sneers in the presence of the missionary bishop, his father-in-law, at mission zeal, terming it "these village brains exporting their narrow creed to save the world". His 'new religion' is chiefly denial of the old, lacking positive appeal except for its emphasis on social duty. Trame himself is not so clear about it that he is not quickly influenced by his millionaire disciple to change from a priestless, purely spiritual religion to one with heavy trappings of ritual and a paid priesthood. In his relation as father he claims our respect as little as he does in the role of apostle; he is careless of the child , and inhumanly exempt from grief when the boy is murdered. If the portrayal of Trame's character were not unbelievable, his character would rouse only our aversion.

The wife is equally unreal and unamiable. She is , indeed, devoted to her wifely duties as care-taker of her husband's health, but her conception of wifehood goes no farther than seeing that Trame has rest and his eye-drops; she does not understand his purposes. She pawns her clothing for food, and she works to keep off starvation, but she callously talks to her husband of the possibility of having to sell her virtue as a common woman of the street, and she has no pity for his disappointment at the fate of his book, but tells the truth with brutal unkindness. Her grief over her dead son is of the stage at its worst, rather than of life.

A suffering mother could never use her phrases: "all of us turning like him into loathsome logs"; "death waiting to fell your children like bullocks". Only shallow lack of pain could heap the son's corpse with palms and lillies, and raise above him a great lily, as she declares the faith in personal immortality to which she has, at the test of death, returned.

The minor characters are equally unconvincing. The fanatic blacksmith, who, watching the sparks at his anvil, is reminded of the souls of sinners going to hell, is determined by the need, for plot purposes, of a believer whose cure for heresy is his hammer, not by the realities of human thought and conduct. The play throughout is an example of complete loss of tragic significance by reason of the unreality of details of plot and by the utter lack of semblance to life in the characterization.

Romantic Dramas Involving Death.— One of the chief characters in The Coming of Philibert, by Sara King Wiley, is murdered, and his favorite also meets a violent death. However, both of these, the young king and his servile courtier, have been on the side of the ^evil that has threatened all the admirable characters in the play; their death does not involve the passing of good out of the world. The king has no kingly virtues; his nobles plunder the people; his life is lascivious; he consents to a plot to have his twin brother murdered. Awaking at last, however, to the frank and unselfish ideals of his brother, he saves his brother's life at the expense of his own, and by this redeeming act of nobility lets his kingdom and his bride pass to a man who will secure the happiness of both. Even the corrupt courtier is allowed a death that has an element of beauty; for his friendship to his king is shown to be sincere enough to make him die trying to defend the king. The effect of the deaths is not to make us feel the dire

and inexplicable nature of the world, but to conceive it as a place where sure righteousness of judgment comes to the good and the evil. The good inherit the earth; and even the evil in the hour of death array themselves with the forces of righteousness. Numerous light scenes indicate to the spectator that all the trials of the good are to go no farther than reveal their worth; instead of the forebodings of tragedy, a promise of the resolution of all the difficulties pervades the drama. Evil-doing is not shown as the outgrowth of human depravity. The wickedness of the young king is represented as being the result of the servile and sycophantic education given by elders who wished the king's favor at any cost. On the contrary, his brother, reared in ignorance of his high station, by a man who loved righteousness, escaped all the king's mistakes. Human nature is pictured as having been warped by circumstances, though not of itself wicked.

In Alfred Noyes' play, Sherwood, the outcome is the death of Robin Hood, Maid Marian, and King Richard. And yet the tone is triumph, not defeat. The main life-purpose of the two lovers has been to keep love from doubt and harm, and in this purpose they have been undefeated. Robin Hood failed of his attempt to save the people from John's misrule; the tyrant goes to the throne, and the champion of his people to his grave; Richard has perished in a far land. But even in this evil case, the spectators are made to feel that the righteous purposes have not been defeated. A religious back-ground reveals that there are great champions of the right whose will must finally be brought to pass. The final words of the lovers are sure of immortality. The play ends, not with the triumphant evil characters, nor with the brave death of the good, but with those who still go forward on their quest to find "the great

King".

The Goddess of Reason, by Mary Johnston, ends with the death of the principal characters and of many of the minor characters. Yet the effect is never that of tragedy. In part this is because the persons in the play have at no time appealed to the spectators as embodying the forces on which humanity must count for success in its sternest conflicts. The heroine is, it is true, presented to us as the leader of the hungry peasants in their uprising, but when she is hunted by the soldiers and her life is in danger, she leaves the bread she has been about to taste, in order to wave to and fro a lady's fan, and dream aloud of the glories she would have were she "a lady fair and free". None of her part in the Revolution is the result of passionate love for liberty; her career under the tricolor came about from a little vanity and a great resentment of having her love unreturned. The love that is the leading motive of the play is of the unreal sort, a matter of a charmed night, a face glimpsed in a wood bewitched. In the hero, the charm still has its power even after the girl, in a fit of sudden jealousy at his effort to save the woman she has hated as a rival, has delivered him and the woman to death. We do not much respect a love that is not influenced by the unworthiness of its object. The persons of the play are too much concerned with fans and flowers and gallant ways of coquetting and dying; they never suffer too much to be capable of a pretty speech, or an effective one in a grand pose. In addition to the light unreality of the characters, another element destroys the possibility of tragic effect. Not only is death here sought by the heroine herself, life being naught in comparison to being with her newly revealed lover, but to both of them the earthly life is but an episode; they are sure of immortality. They have found love, the one peculiar mean-

ing of life. Their assurance of immortality makes death no tragic destruction of the joy of life, but an escape to unassailable joy.

Morality plays and Allegorical dramas.— A considerable number of plays of the period under discussion set forth ethical and sociological truths concerning the causes of human suffering and waste, using, in addition to the human protagonists, symbols and allegorical figures, expressing powers or tendencies of in typical temperaments or in society, generally. Unlike tragedy, these plays show only the possibility, not the fact of irrevocable disaster. Before the fatal decision for dishonesty is made in Goodman's play, Dust of the Road, the tempted man and woman are confronted with "soul that's walked the evil edges of the world for nineteen centuries", Judas. By his burden of the thirty pieces of silver, they come to know what their intended deed would mean to them, and their outrage against their own natures is averted. Into a group of people whose lives were being ruined by selfishness in various forms comes, in The Passing of the Third Floor Back, the personification of kindness and belief in humanity; and under the irresistible influence of this spirit, all the pain and waste is resolved into happiness and usefulness. Similarly, in The Servant in the House, the character who is a personification of the spirit of brotherhood and service, brings into harmony with themselves and with others all the types to whom such an appeal could be made. Only the bishop, deaf and blind to all but gain, is unredeemed by the Servant. In The Piper, by Josephine Preston Peabody, the Pied Piper is given abstract significance. He stands for the things of the spirit, the romance and dreams of humanity, the loves other than those that trade can give. A mercenary and faith-breaking society learns by the temporary loss of their children that life has other grave concerns besides shrewd bargaining. Because

of one mother's great and comprehending love the children are returned to human duty and destiny among the villagers, now wiser because of their pain and fit for parentage. Yeats' morality play, The Hour-glass, teaches that it is not by intellect alone, but by mystic knowledge, that men lay hold of the supernal realities, for which the coming of death makes them grope. Here again, in the hour of need, the saving spirit is present, here typified by the fool who has kept his spiritual vision, though all of the other members of society, even the children, have fallen victims to the teacher's short-sighted, proud intellectualism. The Countess Cathleen shows the souls of men in peril from materialism, which posits ideals of success and happiness, ignoring all the soul's claims and needs, and which even casts doubt on the existence of the soul. Society is saved by a woman who prized so highly the souls of men that she sold even her own eternal happiness that men might have means of saving their souls from the fiends who were trafficking in them. The theme is again the soul in Yeats' play, The Shadowy Waters. It pictures the soul's quest for satisfaction. It is mystically wise, and no longer hopes to find satisfaction in the ordinary round of sense-enjoyment or worldly ambitions. Nor is love found to be the end of the journey; farther still the two voyagers prepare to go with "the best of pilots", the human birds, souls of the newly dead, who wing their way in search of a joy that shall abide and satisfy. Similar in message is Sharp's drama, The Immortal Hour. We have his own statement as to the meaning of the shadowy figures that pass through the scenes of the poem. "Others may see also in Etain, what I see, and would convey in The Immortal Hour, a symbol of the wayward but home-wandering soul; and in Midir, a symbol of the Spirit; and in

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Eochaidh, a symbol of the mundane life, of mortal love". Galsworthy calls his play, The Little Dream, "an allegory in six scenes". By the 'dream technique' it shows problems that confront the soul in this earth life. Neither the self-centered, busy pursuit of pleasure, adventure, and experience, nor the quiescent acceptance of calm, duty, and tradition, satisfies the soul. Its quest leads it beyond these and into mystery.

In the foregoing plays, the plot does not involve disaster of the characters. Either all is shown resulting in happiness here in earthly experience, or the inability to find a perfect solution here is made a glory of the soul and a sure promise of a successful prosecution of its quest elsewhere. Death has lost its meaning, and become a privilege. In the allegorical turn that Courtney gives to an old legend in his dramatic version of Undine, the choice of Huldbrand is not a choice of death, but a proof that he has learned the importance of the ideal he had previously failed and betrayed. The author furnishes the key to his allegory in one of the final speeches.^{2.} "The highest life is that which realizes the wonderful union of spirit and flesh in our everyday existence. The man who paints a picture does it; the man who writes or sings does it. Some men can marry the Ideal and bring her to their hearth-side". Death is foretold as the outcome for many in Cathleen ni Houlihan. But here death is a triumph, not a defeat for the wills of men. They die to show that they count above life the beauty of serving in her hour of need their country, Ireland.

The Travelling Man, which Lady Gregory calls a miracle play,

1. Macleod, Fiona: Poems and Dramas. p. 320.

2. Courtney, W.L.: Undine; in The Fortnightly Review. v.77. p.1116.

portrays one of the ways in which man misses happiness. A woman, by reason of her absorption in her household gear and in shining cleanliness, fails to recognize the mysterious person to whose counsel she owes everything. It is a sermon on the blinding effect of materialistic ideals on one's spiritual vision. But there is no tone of finality about the failure depicted.

Mackaye's play, The Scarecrow, belongs to this class by reason of the allegorical, unreal nature of the hero, but it is difficult to know whether we here have a disaster or not. The meaning eludes the reader as one follows the creation of the scare-crow, his successful career in society with the devil as his mentor, and his death. The author states in the preface to the play that he is expressing the incongruity between the elements with which man is furnished by time and heredity and the greatness of the dreams¹ he seeks to realize. The allegory fails unless the dramatist means to say that only death can end the ludicrous proportion between human powers and human endeavor. The scare-crow dies of the realization of his nature; yet death shows that he has attained to being what he only seemed before.

In purpose, The Terrible Meek, by Charles Rann Kennedy, belongs to this class, though it does not present other than human protagonists. It is an expression of the results of Christ's death, considered as a human fact, on three people who talk together the night of the crucifixion. It attempts to show in their conversation the effect of the tragedy on spectators. In the heart of the Roman captain is born a conviction that military ideals of force and duty are wrong, that life is a sacred thing,

1. Mackaye, Percy: The Scarecrow. Preface. p. XIII.

and that there should be a new courage which aims to save life, not to destroy it. The wrongs in politics, and in militarism, and the blindness and indifference of well-meaning people are felt to be universal causes of waste and disaster. The King's Threshold, by Yeats, is another play of this class that has no superhuman figures. The truth is posed by means of type figures. The drama portrays a conflict between king and poet as to which is to be honored as the chief authority. Victory goes to the maker of songs, the maker of ideals, "the rights that have no armies".

The view of life given in this type of drama is not the tragic view. Here is no undeserved misfortune to make men fear at finding their lots cast in a universe where men's strong powers and endeavors are capable of such dire miscarriage. Justice is done, even to a minute degree. The hypothesis may be true in the long run, but even limited experience makes one know that it is not true of all individual lives. And it is with the individual cases, not with the slow course of humanity, that the spectator's sympathy may be roused to tragic intensity. In another fundamental respect the life of these plays is unlike actual life. Here it is plain just how the protagonists should succeed, or why they have brought on themselves failure. Life, on the contrary, is problematic. If humanity loses its way in the well-charted country of these dramas, it is perversity or carelessness; in the tragic world the paths are devious and dim. These are unlike life in the kind of character presented. At best they are no nearer to life than unmistakable types of temperament, social class, and special point of view. Often they are only personifications of some one tendency. They have the artificial character of all abstractions. The author has

reduced personality to a narrow general conception, instead of having general conceptions exert a selective control in the choice and order of the facts to be presented as significant of character. The moral status of the characters is clear; the worth of their mode of life is unmistakable. They are personified proverbs, not the muddled, rebellious, uncertain stuff of which real humanity, or at least that part subject to tragedy, is made. Because of this unreality and unlikeness to us in nature and circumstances our feelings are not profoundly stirred by their fortunes.

Tragic Situations With New Interpretation.— In the dramas of this period we not infrequently meet with a play which deals with a situation traditionally considered tragic; but the purpose of the play seems to be to show that the tragic import was not essential, and to show how far from tragedy the situation is when modern types of character are involved in it. One of the situations frequently subjected to this treatment concerns a woman's loss of chastity. In Hindle Wakes the girl has none of the feelings that the traditional view of the case would expect. She has no grief at the disappointment and humiliation parents would be likely to feel at her fall, no shame at the affair's being known to the parents of the young man, no fear of her future, no love for the man. She is quite calm at being deprived of her mother's home, and finds her ability to earn her own living a complete substitute for home and parents. She coolly announces that she had no stronger impulse toward her misconduct than a mere passing fancy for the rich young man's good looks, and a desire to have a few days of the gaiety of the beach town. There is never a scene in the play where any deep feeling is aroused. Curiosity is the attitude the play inspires. The girl is incredible; self-earned wa-

ges in a girl's pocket seem hardly occasion enough for her lacking all the normal feelings. As independence economically, curiosity, and strong will were the complete formula for the character of the girl in Hindle Wakes, so economic independence and a desire for motherhood constitute the whole character of the heroine in The Last of the De Mullins. It is not convincing. Granting that economic independence might modify many of the traits and views of woman, it would still seem probable that the true way of conceiving the 'modern' woman would be by a process of addition, and not by such sweeping subtraction as marks the two plays referred to. In The New Sin, similar paradox as to all the values held by the hero makes even his decision to commit suicide, and the prospect of his being executed for a murder his brother has committed, events that are powerless over our emotions. They are only the intrusion of serious and unpleasant names into a situation that perverts the usual order and values of life as violently as farces do. This type of play seems to fit Jones' sarcastic directions for play-writing in the prevailing mode. "Avoid any action and story that might arouse emotion; substitute any ideas that are likely to promote discussion. Present them perplexingly"¹.

"Problem" Plays.—The term has been applied to any study of modern life that touched upon sex-morality or industrial justice. In The Drama of Today, Charlton Andrews uses the name to designate all plays that show outworn institutions of conventional origin as engendering in the many a smug morality, and hindering the happiness of the clearer-sighted few who see that the old system of ethics is faulty and who have an experiment of their

1. Jones, Henry Arthur: The Divine Gift. Dedication. p.18.

own ,perhaps, in which they have faith. The disaster, however, that may befall the pioneer in ethics is material for tragedy, and produces the effect of tragedy, if the protest is well-grounded, and the protesting character is one of worth. The term is used in this study to signify plays that are made for the express purpose of propaganda, and that subordinate character and situation to emphasis of the idea the play was built to convey. Instead of persons in these plays we have contending points of view; and since these points of view have none of the modification by other opinions and values that articles of social belief have in the minds of real people, they are emphasized out of all truth and reason. A surface realism of diction and setting makes the spectator of these plays all the more impatient of their lack of truth concerning personality. If the theme is economic oppression and corruption in politics, the representatives of capital are altogether inhuman wretches, in their business dealings, confessing to themselves without compunction the unmitigated evil of their designs. It is usual to allow a small amount of natural feeling toward their families to these villains of industrial melodrama, but London, in Theft, denies his corrupt politician even this small recommendation to sympathy. In addition to dishonest business and politics, the themes found in these plays are questions of sex-morality, and the kindred topics of heredity and eugenics. The Forbidden Guests is called by the author, John Corbin, a tragedy, so it will be given a more detailed consideration. A woman has made her home childless; first because she was unwilling to have her career in sculpture interfered with; later, because she was jealous lest children divide her husband's love and make her share of it less, and because she feared the danger of maternity.

Her husband's death leaves her quite alone. She is unable to bear this loneliness that she has made for herself; in an outburst of grief and self-condemnation to the nurse, and in the delusions of her delirium, her choice and its significance are unrolled. She sees that she deprived her husband of one of the desires of his life; she made herself fall in his esteem, as a woman lacking a fundamental longing, or stifling it for selfish, petty fears. But it is not in the natural reaction of childlessness on love, not in the division, and disappointment in each other, that would be the logical consequence of the situation that the play has suggested, that the author sees the tragedy. The love of the two people in the play does not suffer shipwreck; character does not break down. We are asked to find tragic the too late realization that the woman has held the gates of life against souls that willed to be born; that she has wronged them, and set amiss the other lives that they were fated to complete and make useful. Her selfishness has set her apart from her husband and the souls of the unborn forever. The phantom father has only reproach for her, no love. She has taken all from her country and has given nothing in return. Since our sympathy is demanded for the woman, her character becomes the important fact in the play. She is unamiable in every respect, if we consider ^{her} as a real person and not as an abstract of a mere tendency and possibility in woman's ways of thinking, in their present upheaval from all traditional concepts and duties. Her pre-nuptial stipulation that her marriage should be sterile degrades her, and with her the man who accepted it. There is no such exclusive choice necessary between motherhood and her art as the thesis of the play would have us believe. Her selfish jealousy and fear mark her as one of the women

who indirectly benefit society by refusing to take upon themselves motherhood's delicate and arduous duties, which they would inevitably bungle in performing. The idea of a wrong to those who will never be born has small power over our sympathy; nor do we believe in a reign of fate such as implied in the lives spoiled by just the lack of completion that the unborn would have afforded them. The formula of life implied there is too slight. The woman's grief at feeling that she has separated herself forever from husband and children is too just a result of her own nature to seem to us tragic. Quite apart from all questions of the technique of the drama, it shows itself to be unreal or sentimental. Nothing of value has gone to waste in ^{the} action represented unless we hold the sentimental notion that the maternity of just any woman, regardless of her ethical equipment, is conducive to her happiness and that of her children, and advantageous to society in general. This play shows clearly the impossibility of tragedy in drama where such abstractions as the sociologist makes for purposes of science are made to take the place of human character.

Comedy of Social Criticism.— In some plays where the atmosphere is that of comedy, there is shown some irremediable waste of an individual's power and happiness. Where the characterization stops with the creation of types, this waste will not affect the spectator's emotions; but where the character has the vividness and reality of an individual, the fact that his life cannot run back and be lived again in the wiser conditions that have been established does appeal to the spectator as one of the things in some degree tragic. For example, Milestones, by Bennett and Knoblauch, shows three generations of a family at the crisis for the wills of the young, i.e., the choosing of mates

and of work. The conflict between the will of the individual and such hindrances as the natural conservatism of age, the authority of parents, social ambition, the economic dependence of women, and the dependence of inventive genius on capital, recurs in each generation. Victory finally goes to the individual and progress, but time cannot run back and give fullness of life to the woman who was cheated of it. The third generation profits by her bitter wisdom, but humanity has lost the strength and fineness that the woman would have transmitted had she been one of the mothers.

Lady Gregory calls one volume of her plays tragic comedies. Just what she had in mind in the term is difficult to discover; for it is impossible to see in one of them, The Canavans, any element of tragedy. It seems pure mirth, using with farcical effect two brothers' faith in a prophecy as to the fate of each, and their vain endeavors to cheat the destined course of events. The other two are, however, examples of comedy that has sad earnest in it. The Deliverer, shows a people losing their chance for freedom and happiness because of their petty jealousies and their envy and distrust of a great and noble personality who, coming to be their champion, is rejected by them. The White Cockade, a drama of the fall of King James II, shows the waste of a nation's enthusiasm and loyalty, and the waste of all the brave endeavor of a kingly soldier, because the wrong man happened to be born the king.

The Greek Vase, one of Baring's Diminutive Dramas, is satire, the plight of the artist and of art-lovers, where the situation is under the control of mercenary dealers, cheating both the artist and the purchasing public. The case may well mean tragedy for the artist, but it is not on that our attention is fixed in this

drama, but on the dying artist's success in preventing his masterpiece from coming into the hands of the dishonest dealer, who would sell it as an antique treasure, stealing from the dead artist his due fame, and teaching a public of good intentions, but small discrimination, to make woe and early, bitter death the portion of contemporary artists, while it spent large sums for the work attributed to men long dead.

Ryland, by Stevens and Goodman, is indeed a comedy, though the whole action takes place under the shadow of the gallows, and the last hours of life are come to the artist counterfeiter when the curtain falls. The only value that the hangman will remove from the world is the deft hand of the artist, for he has no other excellence to commend him. To the last he over-reaches and deceives. He is so completely without ethical scruples that the spectator regards him with complete detachment, with no disapproval and with no regret.

The strong similarity between the action in Moore's play, The Bending of the Bough, and tragic failure to be true to one's best impulses is apparent. Two things necessary to tragedy are lacking; viz., sufficient worth to the hero, and suffering. Jasper Dean is morally slight; his discipleship of the man who sought the welfare of the people was sincere, but a weak, romantic enthusiasm, rather than a conviction, was Dean's attitude; he was receptive, but without tenacity; all good seed in him sprang up quickly and as quickly withered. He is without the tragic intensity that keeps against its will the ideal that it refused to recognize in its conduct, and that brings the tragic character continually into judgment with himself. Dean will not be haunted by a murdered self. He does not suffer, and will not.

There is no one who has greatly trusted in him to grieve over his defection. His master has known the stuff of his follower too well to be greatly disappointed.

For the play, The Silver Box, which Galsworthy has called a comedy, tragedy would seem rather fitting, if we consider the play as a whole, and neglect the temper of some scenes. It is true that no character meets with death; there is no external disaster greater than a woman's loss of work and of her reputation for honesty, and a workingman's imprisonment. Yet the man's rage against his unhappy fate, the injustice and hardship of his vain effort to get work, the gloomy outlook for his children, for whom he really cares, suggest possibilities of worth in him that stir our sympathies. The persistence of a strong maternal feeling and of a dull kind of charity and loyalty to her husband makes the woman of the play seem a character who does not deserve her misfortune. It is comedy only in the sense of showing forth the inconsistencies in society's methods of dispensing justice.

Similar in subject-matter and in effect is Housmann's play, Pains and Penalties. Our interest is less in the undeserved misfortune of Queen Caroline than in the satiric accounts of the procedure by which her innocence was tested, in the criticism of an institution that makes such a person as George king, and of the intelligence and consistency of the English populace. It is a study of society and institutions more than of a personality.

CHAPTER III.

Dramas on Themes from History, Legend, and Literature.

The dramas in this chapter will be considered in the following groups: (1) those with plots from Greek stories; (2) those from the Bible and the Apocrypha; (3) those concerning the captains and kings of history; (4) those dealing with unhistorical characters against a historical background; (5) those concerning literary men or artists; (6) those using themes from the Arthurian cycle; (7) those using Irish legends.

With Plots from the Greek.— The following are the dramas called by the writers tragedies, arranged in approximate chronological order:

1. Clytemnestra; a Tragedy, by Arnold F. Graves.
- Erinna; a Tragedy, by John Gurdon.
1. The Virgin Goddess; a Tragedy, by Rudolf Besier.
- Paris and Oenone; a Tragedy in One Act, by Laurence Binnett
- Sappho and Phaon; a Tragedy, by Percy Mackaye.
- Hero and Leander; a Tragedy, by Martin Schütze.
- Orestes; a Tragedy, by Richard Le Gallienne.
- The Agonists; a Trilogy of God and Man, by Maurice Hewlett:
 - Minos, King of Crete.
 - Ariadne in Naxos.
 - The Death of Hippolytus.

In addition to these, there are three, two treatments of the Alcestis story in verse drama; Alcestis, by Sara King Wiley, and Alces-

1. These dramas cannot be obtained from dealers in the United States, and so far it has not been possible to get them from English book-sellers. The writer of this study has not seen them, and makes the classification only tentatively.

tis, by Carlotta Montenegro; and a dramatic version of Orpheus' descent into Hades and of his death, Orpheus and Eurydice, by T. Sturge Moore. The author of the last gives the theme the treatment of a dramatic poem, and probably for that reason does not apply to it the term 'tragedy', although it is tragic in its outcome. The other two dramas present action in which the conflict shows peaceful resolution instead of ending in disaster.

Erinna portrays the suffering and death of Erinna, one of Sappho's poet-maidens, from a disastrous love. Her betrothed, Charaxus, Sappho's brother, during a long absence has proved faithless to Erinna, and returns, bringing as his wife a famous courtesan of another city, whose freedom he has purchased with all his wealth. At finding him beggared, this slave-wife deserts him. Counting himself ruined in soul, he gives himself to the infamy of a pirate's life. Erinna, after taking part in one last display of her skill in song before a stranger who has sought out Sappho and her band of poets, dies of her grief and despair. Neither in plot nor in characterization does this stand such analysis as drama is subjected to. The demands of plausibility are frankly waived. Rhodopis, a personification of the sensual phase of woman's beauty, in a series of stanzas vaunts her power and her triumphs; in a real woman, this pride in her far-spread shame would be incredible, and the marriage of Charaxus to such a woman would be inexplicable. That Erinna's love for him is not lessened by his perfidy and by the revelation of his nature that his degraded infatuation would make, is another example of the complete lack of striving to make the action plausible. The intent of the author has not been to make a plot that would stand scrutiny as an account

of human life, but merely to provide a frame-work in which to set a series of lyric utterances on diverse themes. It is a series of poems with sufficient dialogue to make the few events intelligible. The piece is to be judged as lyric poetry instead of drama, so further discussion of it is omitted. It is purely imitative in its nature.

Paris and Oenone shows the last hours of the life of Paris. Wounded by a poisoned arrow, he has his attendants carry him to Ida, so that Oenone's skill may save him, or that he may at least die among the shepherds who had known and loved him as their benefactor in his youth, rather than among those people of Ilium, who hated Paris, the king's son, the cause of all the woe to their city. He is so sure that he deserves death at Oenone's hands that when she hesitates to find for him the magic herb, he takes her refusal as final and goes away to his death and to the pyre that fate had made ready. Helen, fearing that Paris has deserted her, follows him. Even with Helen there, Oenone still forgives his wrong and is willing to give him life. Finding that it is too late to save him, she shares his death, while Helen cowers, afraid of life, but also of death. She is left to face a ruined tomorrow, knowing herself too slight for the great meanings of life.

Sappho and Phaon presents the conflict that love may cause in human lives. Various types suffer in varying degrees, but the suffering is greatest in the two chief characters, Sappho and Phaon, where the love that would merely enjoy, conflicts with the love that acknowledges duty to the after-race, and serves the needs of the race, not love's own fierce will. The action involves the death of Phaon's two children, and of Sappho, whose individualism of passion is incompatible with "the law of the generations".

Hero and Leander tells the familiar story, ending with the death of the two lovers. In the course of two acts, Orestes covers the murder of Agamemnon, of Clytemnestra, of Aegisthus, and of Cassandra, and shows Orestes torture from the Furies beginning. The poet was, as he states in a preface, following the lead of the music for which he was providing the drama; and this probably accounts for the crowded action. It defeats the intention of the tragedy. There is no time for the spectator to participate sufficiently in the consciousness of any of the characters to feel deeply. The web of fate and sin and bitterness flashes past faster than one can sense its meaning. Prepared as the spectator is by the ancient setting and the familiar story, to find credible the swift heaping of calamities upon the house, the impossibility of feeling the tragedy in such swift presentation remains.

The first of Hewlett's trilogy begins with the death of Pasiphae, and ends with the news of the death of the son of Minos in Athens. The second shows the promised happiness of Ariadne and Theseus broken in upon by the god Dionysus, who inspires in Theseus a rage of battle in which he sails from Naxos, deserting his bride. After vain entreaty that he spare her, Ariadne falls under the sway of the god and yields to his passion. The tyrant god finds that he has had only a slavish submission to his will, not the love of the woman. He seeks to save her from the remorse that overwhelms her, but she slays herself. The final drama portrays Phaedra's mad passion, which she excuses as being the compulsion of Eros, and the natural outcome of her heritage from her mother. The action includes the death of Minos, of Hippolytus, and of Phaedra. The house doomed for its sin is blotted out.

In Sara King Wiley's story of Alcestis one of the points in

which the Greek story is uncongenial to the modern mind has been changed. Admetus does not accept the sacrifice of his wife's life as the price of his own, but Alcestis without his knowledge devotes her life. In grief for her, and in fear lest men think he has accepted his life at the cost of hers, he is about to slay himself when Heracles induces him to wait until the latter shall return. When Heracles brings Alcestis back, he restores her to one who knows the greatness of her spirit.

Carlotta Montenegro's use of the story shows many changes and additions. Admetus here has so strong a love of life that he accepts it at any price. No zeal for his kingdom makes him desire to live, it is mere natural dread of death. Even Alcestis' dismay at death and her belief that he will surely die with her do not induce him to give up life. Apollo offers to save Alcestis if she will grant him her love, but her loyalty is stronger than her fear of death. Hercules defeats death, and declares his love for Alcestis. She refuses, telling him that "love is not all; the soul has business with the universe". Admetus learns that through his weakness he has lost his wife's love; she must perforce love the spirit that proved himself strong and unselfish. At the end a harmony is brought into this discordant relationship, for Alcestis learns from Hercules' devotion to his weary series of labors, that human greatness must help, not despise, the lower creatures in its world; it must rather bring lower beings into fitness for its companionship than seek its peers.

The preceding survey of plots of these dramas shows that the term 'tragedy' is not applied to plays where the action ends happily instead of in death and disaster. The scenes of death are not represented to the spectators in Orestes, Paris and Oenone,

And Hewlett's trilogy. The death of Hero takes place before the audience, and her finding of the body of Leander is represented on the stage, but not Leander's death. In Sappho and Phaon, and in both of the Alcestis dramas, the deaths are portrayed on the stage. These dramas show also the struggle between Heracles and Death, but it is symbolic in nature and would not constitute a scene showing conflict in the external sense. The only supernatural scene, that of the Furies in Orestes, is also symbolic, and would almost surely not be presented directly to the spectator. There is action in the external sense in the scenes where the huntsman demands vengeance in Minos, King of Crete, and in Leander's sudden appearance in the temple where Hero is being consecrated priestess, and in Orestes disclosure of his identity to Electra. Love scenes occur in Sappho and Phaon, and in Montenegro's Alcestis.

The conflict represented in Orestes is that of the individual will attempting in successive generations to make right the monstrous wrongs that sprang from a primal sin and curse. Hewlett has expressed the conflict that he saw embodied in the old stories he retells. In them man perishes because of his wrong con-
 1. ceptions of the gods and his relation to them. Montenegro's Alcestis falls into an abstract formula, that has already been expressed. Sappho and Phaon is constructed to express the priority of the claims of the race over the selfish demands of the individual in the matter of love. On the contrary, the conflict in Hero and Leander, is that of the individual's passionate desire, forced by chance into conflict with the will of an individual representing a powerful institution existing for a good purpose. Hero has for a time the conflict between her vow as priestess and

her earlier betrothal to Leander. Of conflict in the strict sense there is none in Paris and Oenone, except the moment when Oenone seems to hesitate to give life to Paris when she realizes that a renewal of life will mean his return to the life with Helen, forgetting again the appeal of his early, better self, to which the prospect of death has won him. There is a similar moment of conflict as Oenone talks with Helen, but there is a logical march of events bearing all one way, rather than contending forces. Our interest is in the revelation of the souls of the three.

With the exception of Phaon, the tragic characters are of high rank. In the way of further values, Alcestis and Admetus, in Mrs. Wiley's drama, have youth, love, the devotion of their people, self-sacrifice. Hero and Leander have youth and faithful love; in addition, Leander has his physical prowess in games and in war, the equipment of a romantic hero; Hero is unnaturally silent and passive in the temple scene, but shows more resolute spirit later. However, she is of the proportions of the heroine of a romance, not of tragedy. Paris is redeemed from being the contemptible figure that we usually conceive him to be, by the account we have of his youthful self. This part of his nature does not entirely perish during the unworthy years, as is shown by his dying wish to be among his mountain friends. He is not a coward in Binyon's representation of him, but a warrior. His wrong in deserting Oenone, and in deceiving Menelaus, is not explained away by making his conduct the enforcement of the will of the gods or the decrees of fate; his sin is referred rather to divided tendencies in his character, ripening into contradictory deeds in changed circumstances. The deeds against nature committed by the characters in Orestes are made less horrifying by

the fact that they are links far down in a series of such deeds, and they are human efforts to set right the moral tangle. Clytemnestra's deed is not due merely to her illicit love; the outrage that Agamemnon had done to her mother love in sacrificing Iphigenia, had turned her wifely loyalty to hate and had made it easy for her to turn to a love outside the law for the comfort marriage had not given. Aegisthus has as excuse the wrongs of Agamemnon's house toward his father. So back into a dark and mysterious past the links go. Orestes has human horror at the fated duty of slaying his mother, and performs it, not by his own decision that it is the way out of the encompassing horrors, but by the command of the gods. The characters are kept within our sympathy. The persons in Hewlett's trilogy are mere puppets of the gods, and consequently they are meaningless and unappealing to us as human beings. The lyric dramas get their significance only as they are taken to be the story of humanity through long ages, the slow pain by which it learned that certain of its impulses must not be deified and given rule over the whole life. The necessity of this wide and abstract interpretation of the persons makes it seem probable that these dramas would lose when presented by the medium of the stage, and should be considered as dramatic poems; but the author's reference^{1.} to French and Greek dramatists' treatment of some of these themes makes it seem that his intention was to write drama. An examination of the characterization in Alcestis by Carlotta Montenegro reveals the fact that it is for the closet instead of the stage. Alcestis stultifies her offer of her life for her husband's when she expects of him that he will drink the poison she offers and die with her. But as an allegory

Hewlett: op. cit. p. vii and ff.

it is necessary that Admetus' selfishness must be brought out by some decisive test. Apollo's torturing of the woman he loves by showing her all the terrors she must soon meet unless she saves herself by accepting his offer is monstrous, if the god is considered as a personal agent. His solicitings, taken in their allegorical meaning of the importunate clamor of the self-preserving and self-seeking instincts, is significant in the history of the ideal of unselfishness and sacrifice. The allegorical character of Heracles is indicated from the first by the part that his voice, while he is still far away, plays in making Alcestis persevere in her vow. The speech of the characters is further indication that the author was allowing herself the freedom of lyric utterance, instead of keeping within the bounds of dramatic fitness. Sappho and Phaon has shadowy characters which cannot be tested by our conceptions of character in real people. They are posed in various symbolic scenes and acts, provided with speeches that suit the truth they are intended to convey, given romantic and pretty accessories as to scenery; but never for a minute do they attain to being suffering humanity. They are always subservient to the proverb the author has to teach.

The dominant passion in all these plays except the one that is nearest to Greek drama, Orestes, is love; and even Orestes has a modern sympathy with that element of Clytemnestra's character. There is condoning of her infidelity because of the rights of the individual to a sincere love, even though he is legally bound to another. Hewlett's dramas show love in its baser forms meeting a deserved tragic end. Ariadne seeks death, unable to endure her sense of her sin against Theseus and her unborn child; Pasiphae dies of shame at her sin; Phaedra commits suicide. The cause of the tragic situation is a violated moral order in the universe.

The cause in Sappho and Phaon is the same; Sappho's passionate individualism cannot find place in the universe, where social duty is one of the fundamental principles. Fate is the controlling influence in Orestes. Chance causes the disaster of the lovers in Hero and Leander; had Leander returned one day sooner, had the watchers at the temple not happened to see the swimmer, had not the night been stormy, all would have ended happily. Hero's priestly office had been undertaken languidly at her ambitious uncle's insistence, and it would never have haunted her as a duty to the goddess and men that it was sacrilege to desert. Neither in her nor in Leander was there a moral conflict that might have worked their undoing later; they are creatures of one single, untroubled motive. Of the two versions of Alcestis, the causes of the tragic situation in the drama are shown in the nature of the force by which the tragedy is averted. In both, the love that serves is shown to be the saving principle of human life. The death of Paris comes about as the indirect result of his wrong-doing. It is not merely that it is an arrow of a Greek invader that wounds him, for Oenone's herb would have healed him; but it is the intrusion of his selfish, imperious self into a moment of his interview that makes Oenone hesitate to subject herself again to the pain of finding him all unworthy of her love. His condemnation of himself, and his failure, because of his own selfishness, to understand the magnanimity of Oenone cause him to go away and miss the healing that Oenone brings for him. Oenone's tragedy is caused by the fallibility of the man she loves. Helen's tragedy is to be the uneasy sport of circumstance, never master of her own fate, and to see that, compared with a real love, hers for Paris has been only a little thing. However, since the drama does

not show to what extent Paris' fault was a conscious choice of evil, but leaves unexplained why he fell from the happy and righteous self, the play is free from a narrow and exact poetic justice.

In Sappho and Phaon, The Agonists, and Orestes, the spectator is reconciled to the tragic outcome because of the moral significance of the situation. In Hero and Leander, there is perhaps a trace of the religious outlook in Hero's words to the dead Leander,

"Did I not promise I would follow you
Where'er you led? Ah, but you left a key
To unlock the way you went!"

And still more suggestive of a life beyond death for the lovers, though the meaning is not unmistakable, is the exclamation of the priest, Hero's uncle,

"This joined death holds for you more of worth
Than the great life I planned for you!"

The author's special effort has been to show the social significance of the value the lovers died to manifest. For this purpose, there is a second pair of lovers thwarted by the cult of Venus Urania and the stern priest who has no sense of the importance of the impulse he is denying. Further to show the consequence of cutting away legitimate activities of life, the drama has the madman, who has been the product of the priest's theory of life, who picks things to pieces to find their quintessence, and goes about bringing the "peace of the Great Nothing". The madman is useful for romantic foreshadowings of disaster, but his chief function in the drama is to show one effect of such mutilation of life as the priest would make, and the lovers rebel against. By their fate the priest learns that his creed is too narrow for humanity. He

bids the lovers who are prisoners under sentence of death to be released, for "the Gods have spoken". As the rowers take home the dead lovers, they chant the wisdom that the world has gained by the lovers' death;

"Love is the sacred guardian of life,

Knowing the deepest purpose of the Gods".

This widened significance of the individual's demands makes the reconciliation in this play moral in its nature. In Paris and Oenone the reconciliation is of a different kind. In Paris' acceptance of death with no regret except that it could not have befallen him in battle, and in the flaming up of sparks of nobility that life had almost trampled out in him, is brought about a feeling that death is a thing not unfriendly to men, and at its hands they sometimes fare better than at the hands of life. For Oenone death is self-sought, not thrust upon her. It is the end of pain, and the triumph of her will.

In summary, The Agonists, Sappho and Phaon, and Montenegro's Alcestis fail of tragic effect because of imperfect character-portrayal. The characters are not even typical human beings; they are only personifications of ideals and concepts of life, true or false. Instead of being personalities, they are lay-figures on which the allegory is draped. In his eagerness for ethical generalizations the artist has stopped with them, instead of seeing ^{them} exhibited concretely in human affairs. Orestes has excessive incident, leaving characterization insufficient except as it already exists in the reader's mind from the work of other dramatists. The other plays of this group follow the Shakespearean conception as to the rank of the hero, the nature of the conflict, and of the reconciliation, except for the explicit and emphatic social signif-

icance of the conflict in Hero and Leander.

With Plots from the Bible and the Apocrypha.— In addition to the dramas already mentioned under dramatic poems and closet dramas, the following on themes of Scriptural origin or association have been published during the period 1900-1912:

Jonathan; a Tragedy, by Thos. Ewing, Jr.

David; a Tragedy, by Cale Young Rice.^{1.}

Judith of Bethulia; a Tragedy, by Thomas Bailey Aldrich.

Judith; a Tragedy; by Martin Schuetze.

Judith, by T. Sturge Moore.^{2.}

The City; a Drama, by Arthur Upson.

Rahab; a Drama, by Richard Burton.

The House of Rimmon; a Drama, by Henry Van Dyke.

Belshazzar; a Play, by W.C. Dumas.

Of the plays to which the name tragedy has not been given by the authors, those by Van Dyke and Burton have plainly no claim to be considered tragic. Where we have as the causes of the unhappiness of the blameless hero and the prodigiously faithful heroine a priest who has no reverence for his religious position, no loyalty to his king, no care for his people, whose love even is of so base a stamp that he is quite willing that his mistress should use her relation of wife to the king's chief general in order to elicit the general's secrets, and with him a woman his equal in baseness, it is pretty certain that the play is melodrama, even before we find a scene in which the wicked maids whip the unresisting slave, the heroine, with roses until her arms are bloody. The gorgeous unreality goes throughout the scenes; at no time is there

1. Not called 'tragedy' on the title page of the edition of 1909.

2. This drama I have not seen.

any possible doubt of the ultimate happy outcome, even though , in the final scene of the play, the king has not yet given his decision whether he will defy the priest's demand that the Hebrew maid be given as a sacrifice to the god Rimmon, or will lose the help of his restored general, Naaman, against the Assyrians. Of equal unreality is the drama woven about Rahab the harlot, who has been converted from the worship of Baal to belief in Jehovah, by a dream in which she saw the city fallen and a new city risen, in which the people pray to Jehovah. With a plentiful supply of the usual machinery of romance - the king's signet, a soothsayer, a pearl that keeps its whiteness only so long as the wearer remains faithful to the giver - the action works to a happy conclusion. Although the play Belshazzar results in the fall of an empire and the death of all the principal characters, it never at any moment could be mistaken for tragedy. It is the crudest melodrama, caring only for violent scenes, not at all for truthful delineation of character.

The City is based on the legend that the ruler of Edessa sent an embassy to Jesus, asking him to come to his court as his counsellor, and offering him refuge there from his enemies. In Upson's play the king is a young dreamer. He is ill, and has retired to a villa some distance from Edessa , where he awaits the return of the messenger who has gone to entreat the Great Healer at Jerusalem to come and heal the king. The courier returns , telling of Jesus' refusal to come because a mighty purpose required that he meet the fate that his own city meted out to him. From the first appearance of the young king, it is evident that his malady is one that rises from thinking. In him conflict the

two ideals of king-ship, conquest by physical force or leadership in spiritual affairs. He is inclined to the latter, but tradition and circumstances demand of him the former. The example of Jesus, who has gone to the uttermost for the sake of his dreams, decides the young king's conflict. The kerchief of Jesus, by which his sickness is banished, seems plainly a symbol of the power of his example over his wavering mind. Symbolic too are the objections of his citizens to his reforms, their rebellion against him because in digging deep to lay new sewers he has disturbed "the antique gods of stone once worshipped there". We are not shown the issue of the conflict, the mob against the man who dreams of a city "whose builder and maker is God"; but the parallel that is strongly suggested between the king and Christ indicates that he gave vital power to his ideals by showing men his willingness to die for them.

Jonathan is conceived by Ewing to be a tragic character because of the elevation of character he displayed in a situation where he owed a divided allegiance: viz., his love and loyalty to his father, and his religious duty to support David whom the will of God had appointed to be king. The love story of David and Michal occupies a minor place in the drama. The action results in the death of Saul and of Jonathan.

Cale Young Rice's drama built from the same Biblical story makes of chief importance the success of David against the enemies who sought to defeat him in his love for Michal. The outcome is triumph for him, but death for his chief enemy, Saul, and for his friend, Jonathan.

In Aldrich's drama, Judith of Bethulia, the heroic tone of the story as told in the Apocrypha gives place to tragic; for

Judith in the drama is not a woman who with undoubting assurance that her deed is good slays the enemy of her God and her country, but a woman on whom lies the necessity of a deed that she finds an outrage to her own nature. She performs it, but in so doing she makes herself a thing of dread in her own sight.

In Schuetze's drama, Judith, the possibility that the Judith of Aldrich's play only touches upon in her soliloquy— that she might have come to love Holofernes— is made the central fact of the plot. Instead of the deed she thought she was undertaking in order to save her people, the slaying of a tyrant foe, she finds that she must kill a man who honorably loves and trusts her. She puts her country's claims above her own and kills Holofernes; but she slays herself afterwards, unable to endure the horror that her life has become. In addition to the death of the two chief characters, the action shows the death of an Israelite who attempts to kill Holofernes, and the suicide of Holofernes' faithful servant. In both the plays the story has been interpreted in sympathy with modern feeling as to the brotherhood of man instead of the ancient duty of hating the enemies of one's country, and in sympathy with modern esteem for romantic love.

The City stands apart from the other plays of this group by reason of its reliance on psychological interest instead of scenes of outward conflict. Of incidents of the latter class there are the following: the irruption of the rebel army into the king's garden, with the treasonous maid borne on the shoulders of the soldiers; the falling back of the soldiers in awe of the king as he fearlessly confronts them; the queen's laying his sword down on the body of the dead minister, showing by this voluntary disarming that she and the king put their trust no longer in physical force; and the deaths of two characters, the faithful minis-

ter, and the traitor who dies inciting his soldiers to vengeance. The drama ends without showing the fall of the king and the queen. In Jonathan the author's small skill in dramatic composition has been further hampered by his desire to be scrupulously faithful to Biblical incidents and, wherever it was possible, to use the very diction of the Bible, only casting it in English verse. Much of the action is brought before the spectator by means of narrative. There is always an effort to make this have dramatic appeal by having as narrator and auditor persons to whom the events narrated meant much. David relates to Jonathan his consecration by Samuel to the kingship, and the unflinching courage that the consecration had given him; David reminds Jonathan of the latter's heroic leadership in battle; Jonathan tells of his unwitting sin, the curse of the king, and his rescue from death by the people; in Saul's own presence Samuel recalls his crowning, Saul's fall from obedience, and God's rejection of him; David recounts Saul's enforced prophecy; to Jonathan himself Saul's servant tells of the witch's presage— death on the morrow to Saul and his sons. The following scenes have conflict of the external sort: Saul's jealousy is inflamed by seeing David wearing the ^{rich} sword and mantle, in which Jonathan has clad the youthful victor; here the desire for a theatrical scene has dominated all probabilities as to a man's conduct toward a young soldier that he was approaching as an equal or superior, not humoring as a precocious child. Jonathan at the feast denounces his father's rebellion against God's will that David should be king, and Saul attempts to kill him with a javelin. Troopers who come upon the stage under Saul's captains who are pursuing David forsake Saul's service and become the soldiers of Jonathan. Jonathan's wife attempts to persuade him to flee from

the dangers with which he is surrounded; but he remains, deeming it folly to flee the will of God, and thinking it duty to be with his father in his last battles. The placing the crown from Saul's head to Jonathan's just before the latter is slain in the battle is an example of an effort to create a scene that would be effective in the external way. The procession of priests and cooks can have no other explanation than the author's belief that action of the visible sort was indispensable to dramatic interest. The other spectacular scenes, the troop of women singing the praise of David, and the procession of mourners carrying the bodies of Saul and David to the funeral pyre have some connection with the action of the drama; they help to determine conduct or to reveal character. Rice's David bristles with violent and startling scenes. Saul makes four attempts to slay David; his daughter, Merab, makes a melodramatic effort to bring about his death by offering him a poisoned dagger to draw forth the drop of blood that she has asked of him. The love scenes are always complicated with darker feeling. Michal has such fear lest she is being used only as a stepping-stone toward the throne that she insists on David's vowing most solemnly that he will never be king of Israel. In another ^{scene,} David upbraids her as a spy. She accuses him of having slain the sleeping king, her father. One cause of misunderstanding crowds upon another. To Michal, in her disguise of a leper, David gives a chain that had been Michal's gift to him, with the prayer that he may forget her. In another scene her love for him has to bear the strain of seeing a courtesan accost David as though she were his mistress. Merab is the occasion of several violent scenes in addition to that of the poisoned dagger, already mentioned. To David, while in hiding, she declares her love and offers to stir up rebellion against

her father and help to give David the throne. In anger at her devotion to David, his enemy, Doeg, tries to stab her. This is followed by the combat between David and Doeg. David's magnanimity in sparing his sleeping foe is another scene. A supernatural element is present in two scenes; the dropping of Saul's javelin in fear lest palsy strike his arm, and the apparition and prophecy in the house of the witch. We might add to this list the bringing of news of disaster, such as the slaughter of all the priests, and the death of Saul and Jonathan, in order to realize to what a degree this piling up of incidents is carried in the play.

In Aldrich's Judith of Bethulia the events are either to show the necessity for Judith's deed or to show the means by which the achievement of her purpose was assisted or hindered in the Assyrian camp. Supernatural elements are employed twice; a hand, visible only to Judith, (consequently this need not be taken as really supernatural) indicates to her that her idea of slaying the captain of the enemy has the sanction of heaven; and a dream such as had foretold the death of his ancestors foreshadows the death of Holofernes. The episode of the mad woman who accuses herself of her daughter's death because she half-conscious had drunk the few last drops of water, which the daughter had unselfishly thrust upon her, is a strained way of indicating the woe in the besieged mountain village and the heroic temper of the people that Judith is trying to save. The one quite unexpected element of the situation of Judith in the Assyrian camp is the finding an ally in the slave of Holofernes, who suggests to her the drugged wine by which she may be safe at the banquet. The scenes in which there is conflict are those in which the horror of the murder is fighting against Judith's desire to save her country. The scene of her triumph and crowning by her people is brief.

The bloody act of carrying back to Bethulis the head of Holofernes is here assigned to Judith's maid, and not to the heroine herself. Schutze's drama on this same story has many more striking incidents. The distress of the besieged town is portrayed by the mob's demand that the rulers surrender rather than longer subject them to such great privations, and by the killing of the man who tried to compel the guards at the well to let him have extra water to relieve his fevered child. The stoning of the woman with the Gentile husband occasions from Judith an ironically sure condemnation of a woman who deems "the sickly tenderness of lust a sacrament", and would slay her people that one man might live - a condemnation that soon fits her own case. Judith's plan is radically different in this play from her purpose in the Apocrypha and in Aldrich's drama; for she means to submit to her own defilement in order to slay Holofernes. A violent tone is given to Judith's first interview with Holofernes; the Assyrians clamor for her death as they hear her talk of the power of Jehovah. As she sees Holofernes' life in danger, she cries out a warning, and lets the intruding Israelite die instead of the Assyrian captain. We are told that the soldiers boasted to her as she passed of the outrages that her country-women should endure on the morrow when they had taken Bethulia. It is for the purpose of creating a strong scene that we have presented the details of taking possession of Holofernes' tent- his servant rushing forth from it with drawn sword as Judith is entering. Much is made of the plaudits of the people for Judith's deed, and of their threat against her as she blasphemes by saying that earthly love is to be chosen rather than holiness. The heroine herself twice swoons

and once screams hysterically.

All these dramas are true to the tradition that the hero shall be a person of high rank. The king in The City is left as a personification of the idealist spirit in humanity; what would be short-comings in a real person, e.g., his slowness in starting to the seditious city, and his non-resistance, his unconcern as to the fate of his people after he allows himself to be slain, are consistent qualities of the allegorical figures. Jonathan is too blameless to be real and appealing to us. There is too clear a line drawn between the good and the bad characters. Those who are on the side of David and God are all sinless; the others are without redeeming traits. Saul vacillates, now persuaded by Jonathan to believe no evil of David and to make no resistance to the decrees of Jehovah, now under the influence of a wicked counsellor. The author is so anxious to vindicate the justice of God in rejecting Saul that he does not even let the reader attribute Saul's disobedience concerning the conquered people to a commendable repugnance to carry out cruel commands, but explains that greed dictated Saul's act of mercy. The fact that Saul is deserted by all his followers in his last battle degrades his character beyond the possibility of tragedy, by showing him to be of so little worth that no man was faithful to him. His death is poetic justice. In Rice's drama, David, characterization is subordinated to the making of an elaborate plot, full of surprises, narrow escapes, thrills of suspense. David is the blameless hero, pursued by undeserved misfortune incurred because of his beauty and his prospective kingship. The essential unreality of character and situation keeps the play from making the effect of tragedy averted. The two deaths that befall do not affect the spectator as tragic; Saul's death is pure poetic justice, the re-

removal of one of the persons to whom the perils and unhappiness of the hero are due; the death of Jonathan is that of a subordinate character, to whom no ethical significance has been given.

In Aldrich's play, the austere, unflinching, hard heroism of the woman of the Apocrypha has been made tragic material by taking away the single-minded impulse to save her country and replacing it with a complication and opposition of impulses. The first phase of Judith's character, that of the religious zealot, would carry her unscathed through the ordeal, were it the whole of her character. But the womanly tenderness shown in the second act of the drama is the source of tragic division in her soul before her purpose is achieved. She finds Holofernes, not the monster of cruelty that she had conceived him to be, but "a gentle prince with gracious words and ways". Aldrich does not eliminate all the dark elements of Holofernes' character and throw our sympathy with him instead of with Judith and her Bethulians. He is represented as having the cruelty natural to his age and his position, but this is shown to be only ^{an} accidental quality of the man, who in reality cares more for peaceful happiness than for war and power. In addition to these potentialities for the tender human values, Holofernes has a strong self-mastery, the temperance befitting a leader. This majesty of his personality, by which he towers above all men she has known, redeems Judith's inclination for him from being only a weak infatuation for his "heathen beauty", as she would shake off her weakness by calling it, and gives it the character of natural and wholesome impulse, one which involves serious loss to the race and the individual if it must be denied. Judith is forced to choose between two right things. It is her misfortune to have to do the right at the expense of her future peace. The

dramatist suggests to us by the words of Judith in the last act and by her withdrawal from all the happy phases of life that she goes away to do years of battle with an insoluble problem as to the nature of a universe where so tragic a dilemma could be forced upon a woman who was bent upon righteousness and service. Though in moments of exaltation she may attain to sureness that she was indeed the sword of the Lord, the prevailing mood of her future will be doubt. She has trusted her nature beyond its power; it has broken under the strain; and her heroism has come to seem to her, arrogance. From her bitter knowledge she gives to men a warning against deeds that rashly transcend human might; "Let no one born of woman follow me!" Judith's is the tragedy of living on, with a broken vision and a fighting self.

In Schutze's drama, Judith, the death of Holofernes is intended to be a tragic fact; it is not subordinated, as in Aldrich's drama, nor made poetic justice, as in the Apocrypha. For this purpose, his character is made free from the sins and blemishes that it had in the other versions. Far from being guilty of such cruelty as slaying a poet for bad verses— as Aldrich's Holofernes lightly boasted of doing— he forgives even the factious and disloyal generals who endanger the integrity and force of his army. In an atmosphere where treason is rampant, and a spy of the king must continually frighten or buy men into a semblance of loyalty, Holofernes is kept from treason by the repugnance of his own nature to all forms of dishonor. When he asks the king's counselor what is to prevent his leading his army against the king, he feels that the whole truth is told in the counsellor's reply, "Yourself, great Holofernes!" The innate nobility of the man keeps him also from the third sin to which the men of his age and

race were prone- lust. When he asks Judith what is to prevent his seizing her without waiting for the consent of her love, and marriage, her answer is also, "Yourself, great Holofernes!" He is represented as having the ideals of peaceful reconstruction for the countries he conquers; the only act of destruction he intends in Judaea is minatory in its intent. For the atrocities that his soldiers intend, we are probably to feel that he cannot be responsible. For this, however, as for the intended sacking of Bethulia, the reason may be that the incidents are required for the working out of the plot, and character consistency has given way before plot requirements. It is not the intention of the author to degrade the character of his hero by the erotic tone of his soliloquy, as he awaits Judith on the nuptial night; his surrender to passion is supposed to command the sympathy of the spectators of the drama. The passing of Holofernes is intended to impress the spectators as the waste of splendid manhood. The Judith of the first act is a narrow and austere religious zealot. She shares the strictest conceptions of the uncleanness of associations with Gentiles, whose human claims she is quite unable to see, as is manifest in her harsh judgment of the woman with an alien husband. She is the superstitious worshiper of a God capable of dark vengeance, whose will may be guessed by taking as an oracle the chance utterance of a fanatic. This woman conceives the plan of saving her people by enticing and slaying Holofernes. A plan ^{to} submit to dishonor by an alien is an extravagant demand on the spectator's belief whether ^{he} takes toward it the modern view of the individual's rights to happiness, or regards it with its ethnological meaning, the monstrous nature of the act, the divine origin and enforcement of the law her act will violate. The de-

sire for sensational motives and incidents persists throughout the drama. Judith's conflict between her task and her love for Holofernes is indicated by outward struggle, such as the guard of the camp relates, and by voluble conversations with herself and with the woman servant who has accompanied her. Her religious outlook of the first act of the play forsakes her; her conviction asks to be reenforced by a sign from God; she plans the future of Bethulia, leaving God's promise of deliverance entirely out of the question. Another element of her character in its first portrayal, that is lacking in the later development, is her will-power. The inhumanly resolved woman of the first of the drama is given to hysterical swooning and screaming before the play is done. It is difficult to believe that a woman confronted by a terrible deed would talk the mere prettiness of the scene where she and Holofernes are deciding upon jewels for her bridal adornment. But most fatal to our belief in the character and our respect for her is her garrulous glorification of the hour of passion. All other values are swept out of her life. In an effort to give her passion moving intensity, the author has given to it voluble expression, forgetting that there are certain phases of life that in their nature are silent. To set these to babbling of their hurt is to degrade the speaker, and make him contemptible in the eyes of the spectator of the drama. Judith fails to be tragic by being unreal and repulsive. The incredible conception of her character makes the whole drama unreal, so that the undeserved death of Holofernes is powerless over the emotions of the spectator.

The cause of the tragic situation in The City is the hostility of society to new ideals. In Jonathan, disobedience to the will of deity, plainly manifest, is the cause of disaster. In

David, thwarted love and ambition trouble the course of true love. In Judith of Bethulia, a tragic degree of suffering befalls an individual who has undertaken a task that conflicts with fundamental impulses of her nature. In Judith, the tragedy is due to a woman's failure to make sex the determining influence of life, in an effort to defy its sovereignty over her.

The nature of the reconciliation in each drama is consistent with its purpose. In the allegory, The City, the abstract nature of the protagonists, and the suggestion of the future triumph of the cause they champion, a triumph that can be secured by their dying for it rather than by their living for it, keep the impression of painful possibilities in human affairs from being of tragic intensity. The religious didacticism of Jonathan finds for the death of Saul sufficient reconciliation in the poetic justice of his fate, and affords comfort for the death of Jonathan by the recompense that will be afforded him in eternity. The attitude of this drama toward pain and death is that of the medieval miracle and morality plays rather than the attitude of true tragedy¹. In David, as has been said elsewhere, the only death that would constitute a problem, viz., that of Jonathan, is relegated to be a mere minor incident; the death of Saul is a case of poetic justice, so this drama has no tragic situation to reconcile. In Judith of Bethulia, the reconciliation is that of the Greek tragedies which display morality in the making². Here the humanity of the man of another race and his consequent claims on sympathy are demonstrated by the feeling aroused in the woman who is compelled to ignore the claims. The significance of the event for the hist-

1. Ristine, Frank Humphrey: English Tragi-comedy. pp. 11-16.

2. Aescylus; The Seven Plays in English Verse, by Lewis Campbell.

is suggested by the presence of the scholar , Nathan, in whom the "the event breeds thoughts", who surmises that Judith may know "some vague, nameless sense of dread

Of her own self that could do such a deed!"

The author of Judith seeks to reconcile spectators to the death of the heroine by comments that stress the greatness of her nature, and the enduring memory of the deed.

"She was true. She held within her substance
The utter test of action".

" "A deed has been enacted
Which , having sprung from the utmost heart of man,
Endures unto the last, an awful brow
Bending on every age it serves, asking
A full and separate account."

In summary, this group of dramas shows the tendency to express causes of spiritual waste by allegory instead of tragedy; the term 'tragedy' has been loosely applied to heroic romance^{1.} in the case of David , to a miracle play didactically moral in Jonathan; a fondness for sensational motives and situations in Judith make it romance and melodrama rather than tragedy. The drama, Judith of Bethulia , partakes of the Greek and the Shakespearean conceptions of the tragic hero and the tragic problem.

Dramas Using Persons of Political History. - The following is a list of the dramas termed tragedy on their title -pages:

Herod is a Tragedy, by Stephen Phillips.

Kiartan, the Icelander; a Tragedy, by Henry Newman Howard.^{2.}

Flodden Field; a Tragedy, by Alfred Austin.

El Dorado; a Tragedy, by Frederic Ridgeley Torrence.

Savonarola; a Tragedy, by Henry Newman Howard.^{2.}

1. Ristine: op. cit. p.111.

2. These plays are out of print, and I have not been able to see them.

Constantine the Great; a Tragedy. by Henry Newman Howard.

Attila; a Tragedy. by Laurence Binyon.

Yzdra; a Tragedy. by Louis V. Ledoux.

The Tragedy of Pompey the Great. by John Masfield.

Jeanne D'Arc; a Tragedy. by Percy Mackaye.

To this list should be added the following plays, which end with the death of the chief characters:

Nero. by Stephen Phillips.

The Treason and Death of Benedict Arnold. by John Jay Chapman.

1.

Marianne. by T. Sturge Moore.

The Trial of Jeanne D'Arc; an Historical Play. by Edward Garnett.

The Nun of Kent. by Grace Denio Litchfield.

Columbus. by George Lansing Raymond.

2.

The Princess of Hanover. by Margaret L. Woods.

Columbus is crude melodrama as to incidents and lack of power to delineate character. It lacks the conventional happy ending of melodrama, but the death of the hero is relieved by his visions of all sense of pain and final failure. The Princess of Hanover tells the disaster that befell the young wife of the Prince of Hanover, afterwards George I of England. Married for reasons of state, humiliated and abused by her husband, she falls from her own ideals toward those of the court in which she lives. She comes to love a foreigner at the court, whose death is brought about by his love for her. She is forced to spend all her remaining life practically a prisoner. The princess is represented as being ruined by circumstances. But these circumstances are so exceptional that the story lacks significance. Even though the coarse brutality of the prince, the callous heartlessness of the women surrounding

1. I have not seen this drama.

2. This play was written before 1900, but I have not found that it was published until 1903.

the young princess, and the almost universal immorality of the court were proved to be absolutely accurate in their agreement with history, yet the unfitness of the story for tragedy would remain. For a human group so lacking in normal decency and tenderness would certainly seem of so rare occurrence as to constitute only a negligible cause of tragic waste. The Treason and Death of Benedict Arnold portrays only suffering that is the just result of an act that the hero realizes to be wrong; consequently this play is not tragic. Garnett's play, The Trial of Jeanne D'Arc, shows so base a phase of humanity in the persecutors of the maid that, however firmly established it may be as a fact of history, it can never get credence as truth concerning human nature. The impression the play produces is horror, as at the monstrous cruelties of a madman. We wish to be spared the knowledge of terrible facts that are only accidental and sporadic and have no significance as revealing the truth about human life. Nero and The Nun of Kent will be considered in connection with plays called tragedies which they resemble.

Herod shows cruelty, ambition, and jealousy causing the death of Herod's young brother-in-law, his most trusted soldier, and his queen, and the king's own madness. Nero shows a similar sweep of death and madness, arising from the character of Nero and of his mother. Flodden Field is the story of Lady Heron's unlawful love for Surrey, commander of the English forces in the battle against the Scotch. To make his victory sure, she summons to her the Scotch king, James IV, and makes him late for the battle. He is slain; Surrey deserts her in horror at her treachery toward the king, and she kills herself. El Dorado, a tale of Coronado's search for the cities of treasure, ends with death for one of the

principal characters, but with a happy issue out of innumerable misfortunes for the rest. In Constantine the Great, the action results in the death of the wife ^{whom} Constantine had renounced for the sake of empire, of her one son, and of the woman that the son loved. In Attila, the great soldier is cut off amid his plans to conquer Rome, by a Burgundian princess, who learns that he intends to betray her love for him for the sake of a Roman princess by whom he will become master of Rome. Yzdra has as basis of the plot the legend of the maiden who, having, by the direction of an oracle, been fed all her life with poisons that she might be deadly to whoever loved her, was sent by an enemy of Alexander to him as a bride to cement a proffered alliance. She loves the Greek and kills herself to prevent him from incurring death through his love for her. The Tragedy of Pompey the Great shows the fall of Pompey as the defeat of an idealist who attempts to make Rome fulfil a mission of peace and law and new theory of government among the nations. Mackaye's play, Jeanne D'Arc, portrays the maid possessed by her visions at the fairy tree in Dom Remy, and follows her fortunes to the moment when the executioner opens the door of her cell. The inhumanity of her trial and of her prison experience, of which so much is made in Garnett's play, is omitted; the emphasis is on her spiritual experience, her implicit faith in her visions and voices at first, her loss of them, and their return at the death hour. The Nun of Kent has as plot the effort of some ambitious priests and some Catholic nobles to depose Henry VIII, and place on the throne his Catholic daughter, Mary. To arouse the superstitious enthusiasm of the common people, a monk deluded a young girl who had fallen into a trance during an illness into believing that visions had bidden her to arm herself as did Jeanne D'Arc, and free

her country from the reign of an irreligious monarch. The treasonous plot is discovered by the lover of the deluded girl. He discloses it to the king. The maid shares the fate of the real traitors; her lover, failing to save her, commits suicide.

The two dramas by Stephen Phillips consist of a series of violent scenes. A procession and shouting crowd that introduces the young boy in whom Herod fears a rival, an order for his death, a love-scene with the sister of the doomed lad, the wailing of the people who bring the murdered boy, the forcing from the soldier a confession that Herod had ordered the death, denunciation, poisoned cups, the mob repulsed by Herod's fearless demeanor, Herod's wavering as to the command for Mariamme to be slain, the melancholy king, his summons that the queen be brought before him, the bringing of her embalmed body, the catalepsy—such is the catalogue of sensations through which the spectator is taken by the dramatist. Nero is equally melodramatic; an emperor dying of poison while an astrologer watches the stars to determine the moment at which the son of his murderer shall be declared his successor—this first scene indicates the tone which the play sustains throughout.

Flodden Field gives much more time to the development of character than to extravagant incidents. The latter are not altogether lacking, however. The plot uses disguise, surprise, swift reversal of action, and the stagey device of bringing into Lady Heron's presence the dead king, whom she had decoyed to his defeat. El Dorado abounds in devices to thrill the spectator: the release of the prisoner who had been for two decades entombed for no crime but having wed above his station; Coronado's vow to slay his love should she attempt to follow him to his army; the maid's disguise; Coronado's condemning his father and his disguised lady to death;

not knowing that his hasty suspicion is falling upon his nearest; a duel between the father and the son, stopped by the father's recognition of the son by the mark of the crucifix on his arm; resues from suicide, from starvation, from assassination. Constantine the Great has incidents of the same style: Crispus, Constantine's unacknowledged son, ignorant of his high parentage, loves at first sight a slave, severs her bonds with his sword, and with the emperor's signet ring betroths her; on this ring Maximian builds a plot to make the empress think her life in danger, and so persuade her to assist in killing Constantine; she discloses the plot, and a foolish and vain pontiff from Rome is given the couch on which the emperor was to sleep; the murder having been done, as Maximian harangues the soldiers, to make himself emperor again, the emperor that he supposes dead suddenly confronts him and condemns him to death; Constantine's abandoned wife, in the disguise of a slave, bringing their son to him, dies in his presence, and her identity becomes known to him; Fausta's love at first sight for Crispus enables his enemies to form a plot against him by which Constantine becomes convinced of his treachery and condemns him to death; too late his innocence is made clear to his father; lest the last on scene lack force and action, Crispus' slave-love kills herself at his dead body. It seems superfluous to mention scenes more mildly sensational in nature, such as the cruelty of the slave master, the testing of the Christian soldiers by threats of torture, the addressing to one woman the words of love intended for another, for whom she has been mistaken, and the supernatural appearances--the sign to Constantine, and the apparition of his mother which appears to Crispus just before his death. In Attila, on the contrary, the scenes of violent nature represented on the stage are few.

Only one of the five deaths included in the action takes place before the spectators. The night attack and the interviews between Attila and the wife he is repudiating are the scenes in which there is the most of what is usually meant by the stage meaning of the term 'action'. Yzdra has more scenes of the sensational kind; in several of these a picturesque Brahman plays a leading part; he sends the jester to death; by the power of his glance he twice masters the rebellious will of the princess; he attempts to stab Alexander; he curses both the lovers. The spectator sees Yzdra's theatrical beseeching Alexander for the stroke of death; her threat to test whether she is indeed mortal to all, she embraces by kissing the woman who has helped to make her a monster, and her suicide to save her lover from death. He sees also Alexander taking farewell of his army after his last victory, and the kiss by which he attempts to follow Yzdra to death. In The Tragedy of Pompey the Great no death is represented on the stage; that of Pompey is made known to us by the words of his wife and other horrified spectators of his murder. There is no scene which depends on an element of the supernatural for its power to thrill spectators; the one approach to this is the scene where a voice calls mockingly to Pompey from the darkness. In Jeanne D'Arc the supernatural element is made much of—Jeanne's visions and her recognition of the king when an attempt is made to deceive her. The spectacular element is strong in this drama. In The Nun of Kent there are no visions and no pomp of battle; in one scene the nun is in armor; in the same scene is presented the effort of the conspiring monks to arouse the people to rebellion, and the sudden reversal of the course of events by the entrance of the soldiers. Surprise gives force to the trial scene, when the monk tells the nun that her visions have

had no foundation and that she has been merely the tool of his ambition, and when she learns that it was her lover who denounced her treason. The love scenes in this drama do not rely merely on the interest which the rhetoric of love speeches commands; in both there is some added cause of their effectiveness; in the first, her conflicting desires are symbolized by the peasant dress under the nun's garb; in the last, the imminence of death and her sense of sin against her country mingle with the love element.

In the two dramas by Stephen Phillips the conflict portrayed is mainly the contest between the desire of the main character, and the wills of other people or circumstances. In Herod there is a brief initial conflict between the king's selfish love for Mariamne and his ambition and his fear of a rival. But there is no moment in which the forces of good and evil are poised and balanced in the hero's soul, and his character as well as his outward fate are in the making. In both Herod and Nero the action consists of an accumulation of monstrous deeds committed by the hero, until vengeance overtakes him. In Constantine the Great the author intended to show "against a background of religious crisis ... a fidelity, religion in essence, and its obverse infidelity, severally to a friend, a cause, and a past". But in the hurly-burly of events, the ir significance is lost; and the psychological history that the drama was supposed to convey gets crowded into a brief speech of Constantine's at the end of the play, when the spectator is in a state of mind to pay little attention to it. El Dorado shows an unremitting rain of misfortunes upon an undeserving hero, whose will has no chance to determine events. In The Nun of

1. Howard: Constantine the Great. Author's preface.

Kent, the heroine is the tool of a man whose religious office gives him easy ascendancy over her and certain triumph in his contest against her lover. He sees clearly that Elizabeth is not a religious leader, a vehicle for revelation, but a dupe of the priest, who is forcing her life away from its natural bent and its destined chance for happiness. Elizabeth herself is blind to the real situation and has no real choice in her destiny. Her lover does confront a conscious choice, viz. whether he shall denounce the plot and imperil Elizabeth's life, or keep silent, saving her, but imperiling the peace of his country. This is made little of; he decides at once to do his duty as a patriot; probability of motive seems here to be sacrificed to the needs of two further incidents. The drama deals with physical rather than psychological action.

In Attila and Pompey the Great, the emphasis is on the spiritual action. Along with the success of his love-suit to Ildico and the fate of his kingdom, Attila's better self is at stake. His respect for the rights of a soul, hers and his own, and his conception of something more than brute force as the power at work in shaping man's world are arrayed against the lust and greed of power that would treat men and women as mere pawns in his game, and against trust in physical force only. In the Burgundian princess, the conflict is between narrow loyalty to her country and hatred of its foes, and the homage and loyalty due the greatness she dreams of, and almost brings to birth, in Attila. Her disaster is not merely the loss of her love-happiness, but the death of a great faith and a great ideal. Pompey's conflict is that of the pioneer in ideals against the blind tenacity with which people cling to the old. Not only the blindness of men, but their self-

ishness, combines with chance to bring about his undoing. He sees the significance of the events in which he is an actor, and consciously wills to risk defeat, in the external sense, in order to serve the right, and have success in his own soul. In Jeanne D'Arc, the drama by Mackaye, a mystic and spiritual nature combats material difficulties. In addition to that external conflict there is also the struggle against persons whose conceptions of life threaten to break down the maid's faith in her visions and herself. For Jeanne the most tragic conflict is not that outward one which ends in her death, but the inner conflict between her instinctive faith in her visions and the doubt that is born of D'Alencon's rational scepticism about them. In Yzdra the conflict between the two forces that strive for the country is a mere incident. The concern of the drama is with the choice that is thrust upon the two chief characters. In the heroine, love of life and a very slight love for her country contend with her love for Alexander; in him love of life contends against his passion for Yzdra. In Flodden Field a woman's will in love is defeated by the sense of honor and fair play that she unwittingly antagonizes.

only
In none of these dramas is there an effort to present as tragic the life of common people, viz. The Nun of Kent. And there we can speak with assurance only of the rank of the heroine, for there seems to be an inconsistent conception of her character, as will be shown by a comparison of the qualities attributed to her in the first scenes with her bearing in the last of the drama. She is so naïve that when she is told she is to be the saviour of her country she takes the phrase in the most literal sense as meaning a crown of thorns and crucifixion. She is stupidly docile about calling the revelation that Bocking gives her her own. She has a

child's delight in the jewels that people bring her. Even in her fear, as she puts on the armor, making ready for the public announcement of the movement against Henry, she has time for a childishly vain wish that Cuthbert might see her in her splendid costume of war. Although she has seemed to be quite without spiritual fervor, as soon as her calamities begin she is represented as having profound faith that she is a saint and that God will protect her. She awakens to a sense of the wrong she committed against God in lending herself to a pretense of holy things. The ignorant and shallow maid of the first of the play could hardly be capable of the thought and feeling of the woman of the last. The impression made by the first is the pathos of the youth and weakness of the victim of the plot; the spectator's difficulty in recognizing as the same person the Elizabeth of the last act produces in him a disbelief that makes the close of the play ineffective. Jeanne of Arc is, of course, of peasant birth, but her visions set her apart from ordinary humanity. In all the other plays the protagonists are persons of high rank.

In Herod, Phillips seeks to move our sympathy by the woes of people who have no virtues that we can even respect, much less admire, and who have marked repellent qualities. Even their love is a thoroughly selfish passion, and Herod's feeling for Mariamne is so low in its nature as to awaken our disgust. In Nero the people are melodramatically wicked and their motives are incredible. In Constantine the Great and in El Dorado, the characters make the same impression of unreality as do the incidents. In all these four plays extravagance of language is used as though it could directly convey the emotion of the person in the drama to the spectator, even though the character were violently unreal and outside

our usual sympathies. One of these dramatists, Stephen Phillips, has expressed an opinion on the question of the importance of character, in the following questions attributed to him: "Is character the only element in drama? Do not action and passion count for something?" The antithesis between character and passion, implied in the questions, does not exist in ordinary usage of the terms. In ordinary usage character does not mean one element of personality, but all its elements—its habits, ideals, and powers. The distinction made by Phillips implies that passion can be apprehended and represented as a detached thing, having tragic power, without regard to other elements of personality. For example, we may be told nothing about the tragic character, either by his own words or actions or by the testimony of other characters, except that he feels one intense passion. Can such a character seem to us sufficiently like ourselves to arouse intense emotion by his suffering or disaster? If the absorbing interest is one that we approve, the sympathy which the character wins is not due wholly to the force of his passion. His devotion to that one purpose suggests to us that he possesses other qualities which we associate with such devotion; even though these are not explicit in the characterization, they are taken for granted. If the passion pursues an end which we do not approve, the intensity of the desire may still suggest power in the character, provided we are able to see that his devotion to a wrong end came about by some mistake or perversion of values, such as men are likely to suffer from. But intensity in some kinds of feeling only degrades the character to whom it is attributed. Such passion as Herod's for Mariamne, which makes him rant of his intention to "slake the thirst of the flesh,

even though her love is dead and her soul is denied him, the passion which sends him babbling to any who will listen to him about having been denied her kisses, degrades the character. Such passion is slavish, not imperious. In the character of Mariamne, the danger of trying to command sympathy by mere passion shows in the portrayal of her love for her brother. The dramatist's method is, to have the queen indulge in voluble sentimental utterances about faint dawns, flowers, and fields, and a love that has hovered round him from his birth and suffered in her dreams. Such an outpouring leaves the spectator weary and embarrassed at the lady's arrogance at asking, "Was ever brother loved as thou art loved?" She seems a sickly sentimentalist, not a strong and loving woman. The character of Nero shows how likely the effort to make a character effective by the violence of its passions sets the character beyond the limits of our belief, or, if the rhetoric is too effective for complete disbelief, makes his story seem that of a madman, not of humanity as it concerns the spectator.

Ledoux's drama, Yzdra, attempts to make the intensity of the love-passion the key to the necessary sympathy and admiration on the part of the spectators. The love in question is elevated above mere sensuous attraction by Alexander's chivalrous unwillingness to have a woman's heart given to him by any other will than her own. This fact makes the spectator interested in the love, not as mere intense passion, but as the passion of an elevated nature. This initial sympathy is subjected to a difficult test, however, before the play is finished. In the first place, it is difficult to maintain the love-interest paramount throughout a considerable part of the drama, expressing it by love-scenes, not by the meeting with external obstacles, without having recourse to language

that displeases by being either strained and affected or erotic. In the second place, the alternative that the lovers must accept if their will is defeated must be one that would appeal to the spectator as failing and ignoble. In the case of the lovers in Yzdra, there is no such alternative. Alexander chooses for the sake of an hour of passion to forfeit all the other possibilities of life. With such a choice the passion becomes an indication of weakness, and of limitation, not of strength. The spectator of the drama cannot fail to see that Alexander owes to his army a duty that he cannot without dishonor shirk. The overwhelming intensity of his passion for the princess is decadent; and if he had perished, as he intended, his fate would not seem to have involved the ruin of great human values. The act of sacrifice with which Yzdra ends her life places her higher in the spectator's esteem than she has been during the action; but the final moment of the drama is occupied with the question whether or not the poisons had made the woman deadly, and there is little time for her action to be realized. The plot trespasses on the character interest .

The chief character in Flodden Field is dominated by the passion of love; but in her case it is illicit . The trait of her character that is emphasized from the first is a fierce wantonness. The open manner in which she talks with her young ward about her passion for Surrey seems to strain to the utmost the spectator's belief. For Lady Heron is portrayed as being really fond of the young girl, and it is not her intention to accustom the girl to impurity. She can still recognize purity and prize it; but it is plain that she believes her sins have wrought into her character unchangeable effects, so that repentance and escape

from evil consequences are alike impossible. Her repellent frankness about her sins is due to rebellion and self-contempt, not to dulled ideals. Her infidelity to her husband is made less offensive by his weakness of character; her treachery to James is less revolting because he is wholly insincere in his relations to women; her vanity is a natural result of her beauty, and her failure to find anything permanently satisfying in life. Having started with an antipathetic character, the dramatist tries to soften the most disagreeable traits and make the evil side of the character show near kinship to ordinary impulses. In addition to redeeming Lady Heron from moral obloquy, the author has given her keen intelligence, energy, and beauty—forces whose ruin and waste must inspire regret. The central fact of her character and of the plot, viz. her love for Surrey is unconvincing because of the dramatist's small success in building Surrey's character. In his determination not to survive the battle if the English lose, the author seems to have been controlled by his wish to make it imperative for Lady Heron to use her unfair means of securing victory for the English; for the reason why Surrey should be staking all upon the issue of this battle is not clear. He is given to priggish speeches about his "soveran lord, Will, and its consort, Reason", and it is difficult to see why Lady Heron should care so much for him that life was not endurable after he had scorned and deserted her. Nor does a speech, quite out of keeping with her maidenly character, which the author attributes to Margery,¹ Lady Heron's ward, help to convince the spectator that Surrey is the man to command so great a passion. It is impossible to avoid

1. Austin, Alfred: Flodden Field. p. 69.

feeling that his sense of honor works inconsistently; it is acute to perceive Lady Heron's treachery toward the king, but it does not prevent his own wrong and dishonor to Sir William Heron. The inconsistency serves the needs of the plot, however, it will be observed. Even in this drama, in which the author evidently considers character one of the most important elements in tragic effect, plausibility and consistency of motive are subordinated to sensational incidents and types of character.

In Attila and in Pompey the Great the chief characters represent not only the military skill and the force of personality that holds in order a chaotic society, but also the power to apprehend ideals of a spiritual sort. In this last kind of value, Attila has potential rather than actual worth; for he turns away from the ideal of which he has caught a gleam, and, falling back into the old habits of thought, denies to himself that the new vision had any reality and worth. Pompey, on the other hand, maintains his faith in his ideals for a Rome without turbulence and tyranny, for a conquest by ideas instead of swords. It is in his quality of general that Masefield lets Pompey become less than great; the temper of all those who talk of the military situation in Act II is so sure of a victory over Caesar's troops, that Pompey's generalship seems to have been at fault when in Act III we find him defeated and fleeing.

In El Dorado, chance is the cause of the tragic events. One misfortune after another befalls Perth and the lovers, in a sequence that is accidental, not causal. Hence the impression is that of unreality. In Herod and Nero the evil nature of the protagonists causes their undoing. In Constantine the Great the emperor traces all his woes to a selfish choice he had made. In

Yzdra the tragic train of events is the work of fate. Fate is the emphatic word in the epilogue to Pompey the Great; but the final lines suggest that fate is in some way to consummate human desires, not to annihilate them. In Yzdra, on the contrary, fate is indifferent to human good or malicious toward it. Attila causes his death by his treason to the noble love he felt for the Burgundian princess. So long as she conceived him to be the human agency by which a better world was to come into being, she held loyalty to him to be her duty rather than preserving the independence of her tribe. But when he sank to a mere conqueror by force, her love became dishonor to her, and her old duty became dominant, i.e. to slay the enemy of her country. Indirectly the principal character in Flodden Field is the cause of her own disaster. By habitual lack of honor in her relation as wife she has become blind to the force that honor has in other people's minds. In Jeanne D'Arc chance is in a certain sense the cause of the heroine's suffering. For, as has been said before, this is chiefly the failing of her visions and her faith in the supernatural powers that had influenced her to her great undertaking; it is her chance association with a friend of rational and sceptical temperament that for a time bereaves her of her visions. Chance is the cause of the tragedy in The Nun of Kent; the accident of Elizabeth's repeating in delirium scraps of the Bible and the church service, coinciding with the presence of an ambitious and unscrupulous priest as auditor of her words, set in motion the fatal action. The binding force of her traditional reverence for a representative of the church closed all possibility of an ignorant young girl's discovering the danger of her situation and avoiding it. Her lover's true interpretation of her case and his

entreaties that she return to her real self and the simple, lowly happiness of her natural lot have no more chance of effect than if they had been addressed to deaf ears.

Because of the weakness and helplessness of Elizabeth in the toils of chance, no reconciliation to her fate is attained in the drama, which remains only the presentation of a pitiful story, not a tragedy. In Jeanne D'Arc the return of the heroine's visions amounts to an averting of the tragedy, for the failure of her objective purpose is of minor importance. The pain and finality of death are taken away by the words of her supernatural visitants. It is true that they speak no more specific promises of immortality and bliss than these: "Thy pain- it is a dream", and "Be not afraid". These utterances may have no scope beyond Jeanne's earthly need of courage and comfort. But at least they soften the tragic effect of her undeserved death by taking away her greatest cause of suffering, i.e., her doubt. In Attila, Herod, Nero, and Constantine the Great, the reconciliation is effected by showing the moral significance of the situation. In the play last named, the dramatist intends that the lofty motive which prevented Crispus from saving himself and his father's promise to make his son remembered shall reconcile the spectator to the young soldier's death. In Pompey the Great, the hero's unselfishness and courage, inducing him to incur his own death rather than imperil others, provides a reconciliation of the Shakespearean kind. In Yzdra, a similar reconciliation is intended. Yzdra dies to show that she knows a loyalty greater than love of life. In Flodden Field, the heroine shows the energy of her will and the intensity of her desire for the values in which she believed, when she swiftly rejected a future from which all those values

had disappeared.

The dramas of this group show two tendencies; Herod, Nero, Constantine the Great, and El Dorado count multiplicity of sensational incidents as the subject-matter of tragedy. Yzdra uses a most sensational plot; it does not rely on the cumulative effect of extraordinary events, as do the preceding four plays, but on the sensational problem that is posed. In Jeanne D'Arc, the author has made an effort to give psychological interest an important place; but this drama is much like the preceding in the spectacular nature of the incidents, and in the unusual type of person chosen for the heroine. The interest in characters that are ethically unusual links Flodden Field with these plays that consider the sensational, either in incident, or character, or in both, to be indispensable to tragedy. Pompey the Great stands apart from the others in its preference for portraying movements of the soul rather than striking external action, and in its emphasis on the ethical significance of a situation rather than on its sensational quality. This last play tends to subordinate vividness of action and characterization to clearness of moral exposition. Pompey the Great and Jeanne D'Arc differ from the others in not having romantic love as the dominant theme.

Dramas Using Artists and Literary Men as Characters.— In this group of plays will be included also Stephen Phillips; Paolo and Francesca. The literary associations of the story makes it have such acceptance as fact, such interest in the very names, and such traditional conception of the characters as great personalities, as have the life-stories of men of art or letters. The following list is in order of publication.

Paolo and Francesca; a Tragedy, by Stephen Phillips.

Fortune and Men's Eyes, by Josephine Preston Peabody.

The Dean of St. Patrick's; a Play, by Mrs. Hugh Bell.

Marlowe, by Josephine Preston Peabody.

Abelard and Heloise; a Play, by Frederic Ridgeley Torrence.

A Night in Avignon, by Cale Young Rice.

Dante and Beatrice, by Sara King Wiley.

Shakespeare's End, by Norreys Connell.

Of these, Dante and Beatrice is not drama in principles of composition. It is divided into speeches assigned to speakers of different names; but it disregards all the laws of human nature in the content of the speeches and in the circumstances in which they are made. Even Dante is portrayed as a loquacious weakling who prates to any acquaintance of his love for Beatrice, and at her failing to return his salutation bursts into this exclamation:

"Ah, God of Mercy, she denies me blessing!

Take me away, my frail soul faints in me".

It is a travesty of human character, no more drama for the closet than it is drama for the stage. The fact that Beatrice dies of love in the course of the many speeches does not make it in any way a tragedy.

The Dean of St. Patrick's fails to conceive and portray the mind of Swift; it is only an unhappy love story, ending in the death of the woman, against a background that seeks to reproduce the manners and ways of thought of the eighteenth century.

A Night in Avignon portrays the night of Petrarch's life in which he lost forever the chance of having his love returned by Laura. Weary of loving Laura, who made no sign of requiting his love, he has determined to turn to Sancia. Laura, coming to tell him what his spiritual love for her has meant to her, finds Sancia

and other revelers of her class at Petrarch's house, and decides that she has dreamed an impossible dream in hoping that any man loved a woman's spirit and was true to such a love. For a moment's succumbing to the lure of his senses, the poet has slain Laura's faith in him and in mankind. The drama shows the common fault of having the chief character talk too freely to a person with whom such confidence would be improbable. Extravagant language is another blemish on the characterization of the poet. Worth of character has been sacrificed to the besetting sin of sensationalism when to Petrarch, whose life hitherto has been one of purity, are assigned wild words about leaning out over the brink of hell to pluck the joy of Sancia's lips. The author cannot trust to purely psychological action, but introduces into the scene where the poet and the monk argue about the former's intent to abandon himself to sensual pleasure, the sudden tolling of a death knell. The monk announces that it is tolling for "a man

Whose soul has gone for its licentious days
Upon steep purgatory"

The disaster represented in this drama is entirely of the souls of men, but the manner of the representation is like that of the melodramatic tragedies of this period.

Marlowe shows scenes of the dramatist's life, following tradition as to his character and events of his life, but adding the interest of two love affairs. The one is Marlowe's passion for a nameless woman of the court, whose fear and enmity later endanger him; the other is the love of a country maid for Marlowe. The play ends with his death, in a tavern brawl. The character interest is the chief interest in this play, and the death is the

least part of the tragedy. The hero is is great in mental endowment, and intense in his passion for joy and fame. Even in the early scenes, where the mocking exuberance of his gay fancy is emphasized, the spectator is conscious of his insatiable yearning for more than ordinary life, and of the tragic possibilities in such a nature. He seems to aim solely at the greatest happiness for himself. Even his love is a phase of vaunting self-assertion, of triumph over ordinary social barriers, of pride rather than tenderness and solicitude. Although his attitude toward people is never consciously unkind, it seems careless and arrogant. Bame's denunciation of him is not much exaggerated:

You took her heart, but for a whim,

... All other folk,
 Their homes so many ant-hills! All the world
 A show for you, a cheaper show than yours; -
 A pageant wagon, - with the people here,
 And overhead their angels and their God,
 Another show! And you to laugh at all!"

This attitude of disregard for common people leads to his tragic love. Preferring a woman for surpassing beauty and spectacular rank rather than for goodness, gentleness, and fidelity, he wastes his love on a vain, fickle, vindictive woman. He might have had the woman whom his later, wiser self recognized as one who redeems faltering faith in human nature. Such passionate egotism as Marlowe's demands of life a joy that is impossible to attain on earth. Unless it can moderate its demands, it must despair and perish, as Marlowe does. Character is here shown to be the individual's fate. The one-act drama, Fortune and Men's Eyes, by the same author as Marlowe, deals with an hour in Shakespeare's life when he learns for a certainty that both love and friendship have deceived him.

No external disaster is portrayed; instead of the loss of life and fortune, the suffering is that involved in an hour of complete disillusionment; and the disaster and death is that which may befall a man's soul in such an hour. The protagonist is great in his capacity for love and friendship, and in consequent suffering at being deceived.

The play by Norreys Connell called Shakespeare's End presents a kind of symposium on the subject of life-ideals. Characters and incidents are selected for this purpose. The author himself says, "The object of the play is not to portray dead men, but to set forth living ideas which, the author believes, may be associated with their names"¹. Shakespeare himself is represented as having renounced poetry with contempt for it, and as being engrossed in the effort to become a rich English gentleman and a knight. He has "pawnd his laurels and bought land". He wishes that his life had been used for more practical ends than poetry, that he might have been a banker of the world, or a great captain of armies or ships. As Jonson maintains that there is no joy in these occupations to match that of the poet, out of the night there enters a wild and lawless figure, who had been with Grenville on the Revenge. Shakespeare eagerly questions him about his life, but he has naught to tell of the things that Shakespeare has by his imagination known of the romance of England on the sea; he can remember only a time of pillage and rape in Spain. Another type of life then enters, a Jesuit priest, who insists on declaring his religion and his political errand before he is given shelter in an English house. In contrast to the priest's zeal, the poet's calling seems to him a trivial thing. But the lawless sailor follows the priest out into the night, to slay him for the

coins that Shakespeare has given him for his cause; and Jonson insists that better than the man who perishes by the sword in trying to reform the world by the sword is the poet who is "the fountain of law" and who moves the world by "the leverage of his all-^opowerful thought". When Shakespeare doubts himself as such a poet, Jonson mentions The Tempest. The play ends with the death of Shakespeare; but it is not the important fact; it might be omitted without changing the real content of the drama. The tradition as to the manner of the poet's death is so familiar that it is suggested to the spectator that he is hearing Shakespeare's last questions about the true end of human life; and that gives an additional interest and solemnity to the discussion, but it is not essential. The drama is more akin to a morality play than to tragedy; it is a portrayal of ideas, as the dramatist said, rather than of dead men. The ideas attributed to Shakespeare, even though they are seen by the spectator to be mistaken, do not represent him as having fallen tragically from the high career for which his soul was destined; for his life has been spent in the work that he has come to make little of, and the doubts that he has been cherishing as truth are banished on that last night. Both the dramas about Shakespeare belong to the type of averted tragedy. The real tragedy in Fortune and Men's Eyes would have been his change from love and trust to misanthropic wariness and doubt of all mankind. The loss of love and friend might well have entailed the loss of the player's own soul, but from this tragedy he saved himself. In Connell's play, a kindly divinity of circumstance has kept the poet's life from swerving quite away from its proper task.

Torrence's drama, Abelard and Heloise, portrays the conflict

between love and ambition- the ambition of Heloise's uncle that she should make an advantageous marriage, and Abelard's ambition for advancement in the church. Against the first obstacle Heloise's will was sufficient to prevail; but against the flaw in her lover's will, against his divided purpose, she was powerless. Her refusal to become his wife left his worldly career unhampered. Yet the end of the drama shows him cheated of the glory and power he sought, excommunicated as a heretic, and dying, cursed by his son. The son, an impassioned preacher of a crusade, does not know of his parentage. A mad hermit, who regards Heloise as Satan's emissary against the soul of Abelard, to punish her for her determination to see Abelard after twenty years of separation, declares to the son, and to the people the son is addressing, the young preacher's illegitimate birth. The people are represented as turning violently against their leader when they learn of his mother's dishonor. It is his horror at finding his work ruined that makes him curse his dying father. In all the play the dramatist relies on sensational motives and scenes for effect.

In Paolo and Francesca, love and jealousy are the dominant passions in the protagonists. Fate dominates the action, and human will makes limp and spasmodic resistance. The lovers vacillate weakly between scruples and desire. Paolo resolves to avoid Francesca and to seek forgetfulness in woe. But immediately and without external cause he determines on death instead. In this grim purpose he still has thought for the manner of his death; he must die in such a way that he will not be marred, but will be "beautiful as a sleeper at her feet". Provided with a potion, he further delays by going to Rimini to look once more upon Francesca. What finally dissipates his resolution to die we never learn.

The drama seems to be constructed in accordance with Phillips' ^{idea} that passion, distinct from character, can be so presented as to produce the tragic emotions. But he has not succeeded in portraying mere passion; we receive impressions of vanity and weakness that prevent our having any feeling but contempt for Paolo's love and death. Lyric passages cannot make tragic material out of the love of weak and unattractive characters, compelled by fate. Giovanni's passionate jealousy shows itself in a sudden unprovoked outburst against whatever might rob him of his wife. As in real life, this motiveless passion only makes the spectator ashamed or amused. Passion moves us, not by its volubility, its exclamations, and reiterations, but by the significance of what occasions the passion and by the worth of the whole character of him who feels it. Tragic effect depends upon a sense that the fate was undeserved, that something of high human value has been wasted. Phillips' plays are not tragedies. They are melodramas in elaborate diction, with lyric passages.

The one play of this group called by its author 'tragedy' conceives tragic character and situation to be necessarily sensational. Abelard and Heloise and A Night in Avignon are of the same type. Josephine Preston Peabody's two plays differ in : (1) the emphasis on character instead of striking events; (2) the choice of motives and situations of wide import instead of rare occurrence; (3) in not making sex-love the whole theme. Connell, in Shakespeare's End, uses historical names, but treats them as types of life-ideals rather than as individual persons. Incidents in his play make no pretense of historical basis, but are invented to suit the symbolic needs in the play.

Dramas with a Setting in Distant Time.— Only three plays of this group are called by their authors tragedies. These are:

Charles di Tocca; a Tragedy, by Cale Young Rice.

Iole; a Tragedy, by Stephen Phillips.

The King; a Tragedy, by Stephen Phillips.

The following represent action painful in nature and ending in disaster:

The Duchess of Padua, by Oscar Wilde.^{1.}

The Winterfeast, by Charles Rann Kennedy.

The Immortal Lure, by Cale Young Rice.

Arduin, by Cale Young Rice.

Giorgone, by Cale Young Rice.

In the following, a peaceful solution is found for a tragic conflict:

The Maid's Forgiveness, by John Jay Chapman.

Yolanda of Cyprus, by Cale Young Rice.

Pietro of Siena, by Stephen Phillips.

The Sin of David, by Stephen Phillips.

The Heralds of the Dawn, by William Watson.

In addition to the foregoing plays should be mentioned three plays that have death as part of the action, but are not tragic in tone. Phillips' drama, The Adversary, is an allegory, presenting, by scenes of successive disaster terminating in the death of the chief character, the idea that each man is himself responsible for his own ruin. Connell calls The Piper "an unended argument", and in a prefatory letter says that he meant it to be the history, not only of Ireland, but of democracy in arms; only

1. Though of much earlier composition, this play was not published until within the period 1900-1912.

a prince can make effective war. As to the characters, he further explains the meaning of the play; "Black Mike is the type of noble fools who for their country suffered ignoble deaths; as the Piper is the symbol of their thought that no death could be so ignominious as the life of slaves." ^{1.} The merely symbolic nature of the characterization and of the incidents keeps the impression from having the reality necessary to tragedy. In a group of one-act plays by Beulah Marie Dix, called Allison's Lad and Other Martial Interludes, the deaths represented are triumphant assertions of the human will, defeating the forces opposing it. Such self-sought deaths are represented in The Snare of the Fowler and The Captain of the Gate; men give up their own lives, which they had opportunities of saving, in order to save or comfort others. The Weakest Link is a slightly melodramatic working of poetic justice; in addition to the lack of reality in the action, the defeat and death ~~are~~ too well deserved to impress the spectator as tragic. The Dark of the Dawn is kept from being tragic by the incredible motivation of one of the chief characters, even though the cruelty had fallen as its perpetrator intended, instead of recoiling upon his own head. In The Hundredth Trick, the hero is compelled to choose between the life of his young brother and the safety of the people in a castle. Since the dramatist succeeds in suggesting, without assigning to the hero any expression of the suffering his choice entails upon him, how much it costs him to do the duty of a soldier and let the boy he loves die, the situation is tragic. But this is relieved by the fact that he prevents the torture of the boy, which is threatened by the opposing commander. So, even in this nearest approach to tragedy in this group of plays, the prevailing impres-

sion is that the best powers of humanity are unconquerable.

The plays that show peaceful solution of a conflict deal with the following themes: In Pietro of Siena the conflict is the familiar one of Measure for Measure, similar to that of Monna Vanna. A young girl must choose between her brother's life and her chastity. A miraculously sudden conversion of a profligate into a man of honor solves the problem in a cheap and artificial way. In The Sin of David, a captain of the Puritan army in the English Civil War commits David's sin and meets his punishment - the death of the child. He and his wife both conceive of the death as a punishment for some sin. To prevent her blaming herself as unworthy to be trusted with the child, he tells of his sin. Her feeling that their marriage must end is argued down by her husband, who insists that the death of the child has taken from their love for each other the taint that it at first had. The woman's quick succumbing to his argument makes her seem of small ethical sensitiveness; and his easy compounding with his conscience takes out of the situation the tragic significance, which would lie in the mental history of the sinners, not in an external happening like the death of the child. In The Maid's Forgiveness, a king is threatened with madness rising from his remorse at two vows that his sudden call to the kingdom had long before caused him to break; his kingdom is threatened with war about his successor. These evils are averted, all the evil-doers are brought to justice, the man fit for kingship becomes king instead of the prince who had all his life rebelled against the task of ruling, and the tangled love runs smoothly; the cause of peaceful outcome is the spirit shown by the king's first bride, who had counted the king and his acknowledged wife guiltless of evil

intent , and , dying, had forgiven the queen for the wrong she had unwittingly done to her and had sent to the queen's charge her infant son. This superhuman goodness, aided by kindly chance, makes all end well. A synopsis of the plot indicates that it inclines to seek the exceptional in motive and in complication of events. In the next play of this group, Yolanda of Cyprus, a melodrama in both incidents and characterization is brought to a close , happy for all the good persons in the play, by dint of having the sinful wife revive on her bier long enough to declare the innocence of the maid who has concealed the wife's guilt, and of having an image of the Magdalen in the chapel fall and kill the villain whom the sacrificing maid has been forced to wed. The Heralds of the Dawn shows the evils of war averted by a spirit of justice and brotherhood between nations. The characters seem mere types and the purpose of the play ^{seems to be} to present abstract ideas rather than an imitation of concrete reality.

The three short plays by Rice are characterized by the same choice of sensational motives and incidents, such as a son's murder of his father, a father's murder of his son's betrothed, an effort to restore to life the dead. In The Duchess of Padua, we have a medieval setting and story, with an inhuman duke, a gentle, generous, beautiful, lonely young duchess, and a youth dedicated to the task of avenging his father's murder by killing the duke, his murderer. The youth, having decided to spare the duke and take the better revenge of showing that he has had the duke's life in his power and has not struck him down, meets the duchess , who has removed the barrier between them by killing the duke. Her lover shrinks from her in horror. She denounces him as the duke's murderer. Throughout his trial she fears to allow him a chance to

speak lest he tell of her guilt; but when at last he does speak he takes her crime upon himself. At one again, the lovers die in his cell, by poison and dagger. Plausibility of characterization is entirely lacking. The duke is too elaborately wicked to be impressive. The duchess, gentleness itself in her first phase of character, not only murders her husband, but, infuriated at her lover for his scorn and horror at her deed, she delivers him to death and lashes him with shrewish hatred at his trial. It seems strange that Guido, who has lived for a considerable time with his ^{mind} bent on killing the duke, should become convinced of the sinfulness of taking life just at the very time and under the influence of the same passion that inspires the gentle duchess to murder him. St. John Hankin says of this play that it is "a tragedy planned on the most ambitious Elizabethan lines", a purely imitative piece of work, "an exercise, a study in style, not an authentic work of art".^{2.} The Winterfeast is set among sea-going people of the North, in pagan times. The lie by which a chief secures for his son a maiden who has betrothed herself to his foster brother starts a train of circumstances that result in suffering and disaster. The woman never forgets the scorn that was put upon her strong and brave love. As a loveless, though dutiful, wife she takes all the song out of the heart and life of her husband, a minstrel by nature, and shapes him to be what she would have him for her hope of a far off revenge - a warrior. The play shows the events of the night when the opportunity of revenge comes. Nine men are slain, one dies by his own hand, and a young girl dies of sorrow. The chief who lied, his enemy who sought revenge, and

1. Hankin, St. John: op. cit. p. 188.

2. Hankin, St. John: op. cit. p. 189.

the woman whose mistaken hate slew all she loved, live on. In spite of the large number of deaths included in the action, it has evidently not been the intention of the dramatist to rely on these for the tragic effect. The drama avoids representing on the stage violent scenes; the three death-duels take place off the stage; not one of the eleven deaths is shown before the audience. These he plainly does not regard as obligatory scenes, those that the interest of the audience demands. Two specific considerations probably influenced Kennedy not to show the slaying of the seven sons of the vengeful priest; first, it would have given this part of the action a prominence not due it and would have diverted attention from the main theme of the drama; second, it would have seemed mere swash-buckling melodrama, this triumph of an old man against seven young swordsmen; even in narration this event strains the spectator's credulity. The dramatist has intended to emphasize the ethical significance of the play; consequently the worth of the characters and the validity of the causes involving them in disaster are the fundamental questions concerning the play. The four important characters who die are intended to be persons of notable value. The two young people, in addition to youth and love, have the conventional excellences of the hero and heroine of romance; but they are never in a position to make their own fates, and they cannot appeal to the spectator as exponents of the power in human nature. The skald is so thoroughly plastic in his susceptibility to his wife's ideals that he is lacking in strength; he is humanity in an amiable, but weak phase. Even the warrior is so unmistakably only a pawn in a game played by the will of others that he does not represent a high degree of worth. Our emotions at contemplating the disaster befalling the weak can be only pity;

only when the mischance befalls characters possessing the powers on which human success depends does the disaster arouse fear, a sense of the dread possibilities for humanity at best. We cannot have this feeling concerning characters whose fate is brought about in such a way that no power of theirs could have enabled them to escape. The characters who dominate the action, though possessing energy, lack other qualities necessary to produce the tragic effect. In the priest and in Herdisa there is an abstractness, a thinness of motivation, that makes for unreality in the drama; the priest is actuated purely by desire for personal revenge; so too Herdisa sees in life only one value, revenge for her slighted love; this purpose makes her inhuman in her blindness to the excellence of her husband and in her ruthless slaughter of his powers and his happiness in order to make him the instrument of her revenge. The act which initiates the tragic train of events will not bear scrutiny. Setting aside all demand for historical truth, and allowing romantic love to be counted as one of the important values of life at the period the drama represents, it still remains difficult to believe that a father would violate one of the chief articles of his code of honor in order to secure for his son the maiden that the son loved. The play seems to deal with a wavering conception of love. Inasmuch as the Viking father deems it of great importance that his son's desire for Herdisa be granted, his outlook implies such a recognition of love as chivalrous romance makes; but in his confident interference, in his solution of the difficulty - which ignores the fact that the woman has given her love to another man - he seems to hold a cruder conception of love, identifying it with mere possession, and ignoring the spiritual side of it, the voluntary homage one soul pays to another.

Judged from the stand-point of the romantic conception, the act shows the father to be stupid, ignorant of the forces with which he is interfering. From the stand-point of a cruder conception it stamps both father and son with the blemish of unmanly sentimentality. On analysis, the forces to which the disaster was due are seen to be unconvincing, when looked at as human motives. Furthermore, that such gigantic harvest of pain and death should come from one immoral act is a violent assumption, that seems to imply a delicately mechanical moral order, in which any violation of the order must work with rigorous logic and cannot be met and overcome by human intelligence and virtue. Such a hypothesis is uncongenial, and seems to be a waiving of truth out of consideration for the needs of the plot in the drama, rather than a sincere presentation of the truth about life.

The author of the tragedy, Charles di Tocco, seeks to obtain indulgence for a swift series of sensational incidents and violent motives by setting the drama in the fifteenth century, and characterizing the period as "years dyed in crime". But he would need to put the events quite outside human history in order to gain credence for them. Rice's chief concern seems to be to find shocking situations for the persons of his drama. A father and son love the same woman, neither knowing of the other's passion. Nor does the woman herself know of the father's desire to marry her. She and the son are affianced lovers though between them is a barrier—her brother's hatred of Antonio because Antonio's father has slain theirs, with no excuse for his crime except "the tyrannous and cruel times". Her brother attempts to slay her to save her honor; the duke matches this unnatural deed by condemning his own son to death; and the maid, not knowing that a mutiny of the

soldiers has saved Antonio's life , commits suicide. This act of devotion Antonio promptly duplicates, making only momentary the duke's relief at being saved from the horror of being his own son's murderer. A happy ending might have been given to all the difficulties if only it had occurred to any one in the plot to save Antonio's life, or to Antonio himself after his deliverance, that it would be wise to inform Helena that her lover had not met death. The duke had lost all desire for Helena in the hour when he thought his son was dying at his hasty command; he was prepared to approve his son's choice of bride; so all would have been fortunate had a modicum of common-sense existed in the people in the drama. Earlier the whole coil would have been avoided had not both the duke and Antonio lacked ordinary ability to get things said. Charles has no virtues to command our sympathy. His career has been crowded with lust and murder. Yet we are asked by the dramatist to believe that his love for Helena has made over his character and that he intends honorable marriage with her, though he enters upon it by the rather unusual overture of having her ordered to his palace with no word as to what he intends. He is never sufficiently mindful of past devotion to his service to give an accused friend a moment for explanation. It is so much more telling for stage purposes to put to death in haste and repent at more leisure. His son is made ridiculous by his peculiar method of easing the pangs of absent love, *i.e.*, by vociferous apostrophes to his mistress. It is impossible to find any truth of character or incident in the drama, and nothing but the title page would suggest that the play could be thought of as tragedy. However, this play is the work of a dramatist who has frequently essayed drama, whose work has been considered literary drama by

newspaper and magazine reviewers, and conjectured by some of the critics to be too excellent to succeed on the stage. Further, Mr. Rice is the author of one of the verse plays that has had stage production.^{1.} For these reasons, as well as for the title page denomination of the play, the preposterous travesty of nature, Charles di Tocca, could not be ignored in this study.

The theme in Phillips' play, The King, is the unconscious incest of a prince of Spain and a lady who is his father's unacknowledged illegitimate daughter. Learning the horror of their position, the two commit suicide. The tragedy Iole has as plot the story of Jephthah's daughter, transferred to Corinth, and an oracle of Juno substituted for the rash vow of the Hebrew father. This oracle declares that the Corinthian general as he returns from the victory must slay whatever meets him first. His daughter, who has not heard of the strange demand of the goddess, willingly consents to die when she learns that she has incurred the doom. She triumphs in the thought that she has, by her death, saved her country. In both these short plays the suitability of eloquent declamation and lyric speeches to the mood and surroundings of the person is entirely disregarded. The dramatist in his choice of these themes seems to consider that what has formerly been successfully used as the subject of tragedy must continue to be a "subject of intense tragedy"^{2.} He disregards the fact that evil chances that were real possibilities in one stage of development become rare and meaningless to later people, differently situated. Certain sins and punishments were themes for tragic treatment in a former age because those sins were still living possibilities of human destiny.

1. A Night in Avignon was produced by Donald Robertson in 1907-8.
2. Phillips, Stephen: The King. Prefatory Note.

When they have ^e ~~cas~~ed to be real possibilities, and have become only stories passing strange, their effectiveness for tragedy is gone.

The tragedies of this group, as well as the dramas of tragic subject-matter not termed tragedies by the authors, conceive unnatural deeds and sensational incidents to be the essentials of tragedy, worth and truth of character being neglected in order to secure the former elements.

Dramas Using Themes from the Arthurian Cycle.-- The following are the plays of this group:

Tristan and Isolde; a Tragedy , by Louis K. Anspacher.

1.

Tristram and Iseult, by Joseph William Comyns Carr.

2.

Guenevere , by Stark Young.

3.

Excalibur; a Play , by Ralph Adams Cram.

Tristram and Iseult; a Play , by Maurice Baring.

In both Anspacher's and Baring's treatment of the story of Tristram and Iseult, Mark is not a villain, but a kindly and honorable king. Not his character and his ill treatment of the two, as in some versions of the story, constitute the lovers' excuse for their sin; but their excuse is fate, coming upon them through the magic draught they drank unknowing. In both plays the lovers are represented as having striven to be honorable, but as being overcome by fate. Mark in Anspacher's play is so magnanimous that it seems the whole disaster might have been averted had Tristan realized his uncle's surpassing generosity. In Baring's play the king gives way to natural resentment at learning of the wrong done

1. This was printed only in a private edition. I have not seen it.
2. This play dealers have not yet secured. I have not seen it.
3. This play is out of print. I have not seen it.

to him by the lovers and condemns them to death; but he is eager to believe them true and is readily persuaded by the hermit that he has suspected them unjustly. In both plays the sadness is the pleasant and unreal woe of a sad romance rather than tragedy. The author's effort was to give a poetic dramatic setting to an old theme, not to say profound truths about human nature and fate.

Dramas Using Themes from the Irish Legends.— These plays are the following:

The House of Usna; a Drama , by William Sharp.

1.

Deirdre; a Drama , by George William Russell.

Deirdre of the Sorrows, by John Millington Synge.

Deirdre , by William Butler Yeats.

On Baile's Strand , by William Butler Yeats.

Grania; a Tragedy , by Isabella Augusta Gregory.

Kincora; a Tragedy , by Isabella Augusta Gregory.

Dervorgilla; a Tragedy , by Isabella Augusta Gregory.

Although Lady Gregory calls Dervorgilla a tragedy, it is not a tragedy in its effect, but a dramatic presentation of an ethical concept. It portrays the woe to Ireland resulting from a traitor's deed and the woe to the traitor himself. We do not have any further knowledge of the traitor than just the fact of her treason. We do not know any of the motives or circumstances that led to the treason for which she afterwards wants to atone. Nor do we know the cause for her repentance. Because of this lack of characterization, the play seems to be a morality, telling the truth about treason in the abstract instead of showing an individual case of treason and its consequences. The traitor suffers the loss of a faithful servant, struck by missiles meant for the traitor her-

1. I have not seen this drama. Dealers have not been able to get it

self, and she learns that years of piety and good deeds cannot undo a wrong deed nor prevent its consequences. The plot might be tragic material; but it has received abstract treatment.

Kincora is a play of a king who, a lover of peace, sought to make Ireland united and peaceful. Time after time his hope of success is thwarted; and, in old age, as he thinks himself once more on the eve of a great peace, war stirs again in his realm. Broken with treachery, Brian goes out to win one more battle. We do not see him die, nor hear of his death, but it is clear that he is to fall in the battle and thus gain the peace that life has continually denied. His will for peace and righteousness is defeated by other men's love for strife and for selfish power. Chief among the forces against him is Gormleith, his wife. Her love of discord involves her in a conflict between her desire to be loyal to the king, her husband, and her love for her son, whose life is in danger. She works blindly, rather than viciously, against Brian's ideals. When she comes to full consciousness of his aims and hers, she is under a compelling influence, rising from her former blind deeds, and forcing her to serve still on the side of discord. It is difficult to think of Gormleith as a woman; she seems instead a personification of the spirit of strife that has repeatedly made null the efforts of reformers in Ireland. Because of the symbolic impression made by this important character, this play seems to be another example of the morality play rather than a drama of individual characters. The religious tone at the end of the play takes away the sadness of Brian's death.

Lady Gregory's third folk-history play that she calls tragedy is a presentment of concrete life. Of the three characters in Grania, all suffer, and all meet disaster. The king, Finn, suf-

ferw from wounded pride because his bride, on the eve of marrying him, renounces her high state, and instead of queenship chooses poverty and wandering with Diarmuid. For seven years Diarmuid endures the conflict between his love for Grania and his promise to the king not to be disloyal and take her for his wife. During this time, Grania, to whom love is a lord higher than any king and friend, chafes at her lover's fidelity to his word and his neglect of her beauty and her love. When a moment of jealous fear breaks down the barrier of Diarmuid's will, the king's vengeance quickly falls. Diarmuid loses his life; Grania learns that his love for her was always less than his desire to be faithful to Finn, - a blighting knowledge much worse than mere death. Finn lives on in remorse for his lost friend, with his wicked desire for Grania granted after he has grown beyond wishing it. For Grania, no longer a loving woman, but all a creature of sore and bitter pride, insists on having at least the splendor of state as Finn's queen, since life has no nobler uses for her. Her will, roused to its utmost energy by love, has struggled against the circumstance of her being a king's betrothed, and against the poverty and wandering of the years when she and her lover had been fugitives. Against these she has been successful. But she is beaten by a force she did not know the existence of, and against which her love, her beauty, and her devotion are vain, viz. the fact that love can never conquer and exclude all other claims in the life of a man as it can in the life of a woman. With the realization of this bitter truth, one phase of Grania's life is ended, and the will that had exerted itself to realize life by love turns to a new value and activity with bitter, but unabated, energy. Her acceptance of the queenly

state that she had counted naught in the days when she had believed in love is an outward sign of the disaster that has befallen the soul of Grania. As a first cause of the tragedy in Grania is a convention of society, viz., giving a woman in marriage as a mere pawn of state, without regard for her own will. With this cause works Finn's tenacious desire for revenge. But chiefly this play shows the will of the individual defeated by a fact or law of human nature. Finn's disaster is of his own making; it might have been averted had he been wise a little sooner. He confesses his repentance of the vengeance he has accomplished and would undo it if he could. The moral element furnishes reconciliation for his part of the tragedy. But for Diarmuid and Grania such reconciliation is not existing. They had sought a legitimate end in life. Their case presents the tragic mystery why it is allowed that a man should have two equally right and equally imperative contradictory duties, and why valid impulses of the individual should be doomed to sure defeat by the very constitution of things.

Yeats' drama, On Baile's Strand, has as the chief character Cuchulain. He is a great warrior and has been an uncompromising individualist, owning no king as his overlord. At the beginning of the play, Cuchulain, for the sake of his warriors, who, being now past youth, wish settledness and order, vows allegiance to the great king Conchubar. At once the king uses his supremacy to force upon Cuchulain a combat that the latter wishes to avoid. Cuchulain himself desires the friendship of the young champion who challenges Conchubar's knights, for the youth reminds him of a fierce queen of the north whom he had once conquered and loved. Having slain the youth, Cuchulain learns that he has slain his own son.

Mad, he wars against the foam-crowned waves, which overwhelm him. In this play intense individualism is pitted against institutions that embody humanity's desire to circumscribe the individual will, and the individualist is also in conflict with another individual as intensely self-asserting as himself. We feel that Cuchulain's deeds have been done chiefly for the joy he had in doing them. His egoism is well-founded and not unkindly. Yet self-love has been his greatest love. He has rejected ordinary associations, caring for no son unless he were as great as his father, wishing for no queen unless she were of fierce fine spirit and of surpassing strength and beauty. There is something fine in his rejection of all but great things. Conchubar expresses disapprovingly Cuchulain's attitude toward ordinary human life:

"You mock at every reasonable hope,
And would have nothing, or impossible things".

However, Cuchulain's love for unhampered individualism does yield to the wish of the king, the counsellors, and his young men warriors, who would have an institution above the individual will, and he takes the oath of allegiance to the high king. It may further be said in favor of his type of egoism that it lacks the vices to which the individualist is liable; he is without envy; he is quick to see the greatness of the young champion and to desire his friendship. He has no dread of the younger generation's knock at the door. Cuchulain's fate is caused by a character of the same type as himself. His careless or ruthless treatment of the one great woman he has known, Queen Aoife, has wounded her self-love and has made her hate him with all her fierce energy. Their son is the instrument by which she brings about Cuchulain's despair and death. The son's share in his father's fate, and the loss Aoife is forced to inflict upon herself in order to have revenge on

Cuchulain, seem symbolic reenforcements of the cause of the tragedy which the plot itself shows; i.e., unmodified individualism is an impracticable scheme of life ; it proves self-destructive. The spectator is reconciled to the tragic outcome by reason of the ethical significance of the situation. Cuchulain's death is less painful than continued life would be after he finally has made out the meaning of the words of the fool and the blind man.

The remaining plays of this group use the legend of Deirdre the Beautiful. Because of her beauty as a child, the king, Conchubar, had chosen her to be educated for his queen, though he was already old, and though there was a prophecy that Deirdre's beauty should bring ruin to the house of Usna, a hero closely allied with Conchubar. To avert the prophesied ill, the king had the maiden reared in seclusion. The precaution availed naught; by chance Deirdre and Naisi met, and loved each other so well that they gladly chose poverty and exile together rather than the greatness they might have at court if Deirdre wronged love by submitting to a loveless marriage with the old king . From this happy self-appointed exile, the lovers were treacherously lured back to the court by the king. Conchubar had Naisi and his brothers slain, intending to carry out his old purpose and make Deirdre his queen; but she escaped him by death.

Synge's play, Deirdre of the Sorrows, begins at the point in the story where the king announces to Deirdre that she is to come the next day to his palace. Her entreaty for more time is refused. A storm brings Naisi and his brothers for shelter to the hut where Deirdre and her two attendants dwell. The imminence of Deirdre's marriage with the king forces upon the young warrior and the maiden the realization of their love. Each finding that the other esteems love above the pomp of the world, they choose exile and dan-

ger rather than safety in king's palaces without each other. In Synge's version of the legend, they elude all the treacherous overtures from the jealous king. But Deirdre overhears her husband admitting that he dreads the coming of the day when love will have become weary and life will need other interests besides. The woman knows that death would be better than that fate, so she makes the decision that they will return. Naisi and his brothers perish in the king's snares, and Deirdre slays herself at their unfilled grave. Yeats' Deirdre begins the action at the return of the lovers to the court of Conchubar, and shows the last hours only of their life. In Sharp's drama, The House of Usna, the whole story of Deirdre and Naisi is over before the action of the play begins. As a result of the king's treachery, he is deserted by a third of his knights of the Red Branch, among them his son. His proud city is in ruins. The king, on the verge of madness at the results of his treacherous revenge, wishes to be king no more, but to be reconciled to his son and make him king. But fate has denied this too; his son has been killed by a harper whose wife's lover he has been. By the lyric speech of picturesque figures, to whom the vague loveliness of poetic foreboding and lament is speech fitting the speaker, the Druid, the Harpers, and the boy, and by the choruses of harpers and unseen mourners, the dramatist seeks to show universal emotions, "the mystery and the silent rivals of destiny... and sorrow at the passage of beauty".^{1.} He has expressed his intention in a foreword to the two dramas: "In these short dramas I have attempted to give voice to two elemental emotions, the emotion of the inevitableness of destiny and the emotion of tragical loveliness".^{2.} It is his intent to strip from

1. Sharp, William: Poems and Dramas of Fiona Macleod. p.297.
2. Sharp, William: op. cit. p. 297.

the persons of his dramas the individual characteristics and make of them symbols that will directly convey emotion as does a picture or music. " The poet, the dramatist, is not able - is not yet able - to express in beauty and convey in symbol the visible energies of these emotions (i.e. the inevitableness of destiny and tragical loveliness) without resort to the artifice of men and women set in array, with harmonious and arbitrary speech given them, and a back-ground of illusion made unreal by being made emphatic.

"If one were to express the passion of remorse under the signal of a Voice lamenting, or the passion of tears under the signal of a Cry, and be content to give no name to these protagonists and to deny them the back-ground of history and legend: and were to unite them in the sequence of significant and essential things which is drama in action, but in a sequence of suggestion and symbol rather than of statement and pageant: he would be told that he had mistaken the method of music passing into drama for the method of verbal illusion passing into drama.

" And , while this is so, it cannot be gainsaid that he must not seek to disengage from the creature of his imagination these old allies, the intimate name and the familiar circumstance. It may be true that a Voice and a Cry may suffice ... as protagonists in a drama where the passions and energies and unveiled emotions are unloosed, and elemental strives with elemental, ... and Death and Sorrow and Wrath and Lamentation disclose their own august nakedness, beings standing apart from the mortal wrappings of words and actions, of silence and sound and colour and shape, to which our mind compels them. But that is too subtle a dream for realization to seem possible yet."^{1.}

1. Sharp: op. cit. pp. 300-302.

The preceding quotations indicate that we are here dealing with a conception of drama differing from the three that were considered in the first chapter. Such drama as Sharp intends does not deal with questions of motive and moral responsibility; all happens by fate, even the sins of men; men themselves and their doings and sufferings are only shadows on a dial by which the movements of the forces in the universe are shown. Instead of the questions that apply to persons in actual life, questions of the intent and consequence of their deeds, only aesthetic questions apply to the persons in tragedies of this type. The only test of truth to which they can be submitted is whether or not the play as a whole produces emotions that are felt to be the same as those the spectator has felt concerning life in general. The intensity of the emotion is the stamp of truth upon it. These dramas cannot be subjected to such analysis as this study has been making; they cannot be made to give an intellectual account of themselves. They are mystic in their method of apprehending and conveying truth.

Certain expressions by William Butler Yeats concerning character in drama suggest that he has written with the same conception of drama in mind. "Character in great periods of drama grows less and sometimes disappears, and there is much lyric feeling. ... Character is continuously present in comedy alone, and there is much tragedy where its place is taken by passions and motives. ... Shakespeare is always a writer of tragi-comedy. In tragi-comedy there is indeed character, but it is in moments of comedy that character is defined, in Hamlet's gaiety, let us say; while amid the great moments all is lyricism, unmixed passion, 'the integrity of fire'. Character never attains to complete def-

1.
 initeness in these characters". It seems probable that Yeats means by 'character' complete individualization or such portrayal of a type as seems to have given a closed account of all the content of the typical personality, a complete catalogue of his traits and powers, which are regarded as fixed quantities. Tragedy finds individuality of the sort that is represented by mannerisms of thought or speech or by minute idiosyncracies unsuited to its purpose. By lack of character in tragic figures, Yeats probably means that they are persons of emotional intensity, dominated by passion with which we so strongly sympathize that we are absorbed in a sense of likeness to the tragic characters, and are oblivious to individual differences between them and us. He overlooks the part that the delineated or suggested character of the tragic hero plays in making us sympathize with his emotion. We have seen that the hero of On Baile's Strand is intelligible in terms of typical character. He is not to be summed up as the expression of one passion, unless the term passion be taken in so wide a meaning, as, for example, in the phrase 'passion for self-realization', that it would make no direct appeal to the emotions of the spectator, and could not be given lyric expression. Cuchulain has meaning as a person, not as a mere passion.

The persons in Yeats' play Deirdre seem real; they are not mere embodiments of an abstracted impulse or power of human nature. The main characters are a man and a woman, dominated throughout the action by one passion.

"Two
 That bargained for their love, and paid for it
 All that men value."

But this one-act play does not leave the characters as empty of all other content than love, as though we only heard two voices speak-

ing love lyrics. These two have given up court positions, splendor, and ambition, and have lived by their own resources. That choice and the successful carrying out of the choice suggest character elements. Their freedom from fear of treachery suggests noble natures not understanding the temptation to deal treacherously. In these ways character is suggested for Deirdre and Naisi in addition to their passion. Conchubar is not merely an embodiment of the passion of jealousy. His persistence in his purpose to have the woman that he had chosen in her childhood and reared to be his queen suggests more than mere capacity for jealous rage. Such tenacity of purpose and such craft as he uses to gain Deirdre, would, when applied to his duties as a ruler, be efficient traits in a king's character during an age when kingship was a rough hard undertaking. Something in addition to mere jealousy is indicated by these words of Conchubar's final speech:

"I, being king, did right
In choosing her most fitting to be queen".

In all the persons of Yeats' play there are elements of worth by which the characters command our admiration and sympathy as well as by the strength of the passion they feel.

In Deirdre the tragedy is not due, as in The House of Usna, to fate making naught the wills of men. The cause is a natural conflict between individual wills. When a great excellence appears among men, an excellence that only one can attain, but that others must inevitably desire, wills come into conflict without either's being in the wrong in his striving. The superior right of youth and mutual love does not put outside our sympathy Conchubar's desire for "love as the crown of years". Since the conflict rises between natural and uncondemned impulses and is not occasioned by some monstrous motive in one of the protagonists,

the tragedy has significance that an exceptional situation could not have. In this drama the reconciliation is that which is secured by showing in the manner of their death the greatness of the characters. The lovers die to show that love is to them greater than life. Deirdre slays herself rather than go to Conchubar. Even as they know that death is inevitable, they are sure that life has been worth while, and love makes precious even the last moments together, when they await the certain and speedy coming of death. They are sure of immortality- a religious reconciliation.

In Synge's play, Deirdre of the Sorrows, the lovers have, in addition to the intensity, energy, and resourcefulness suggested as traits of the two in Yeats' play, practical judgment of men, which makes Conchubar's attempts to deceive them vain. Their worth is indicated by the devotion of Naisi's two brothers, who voluntarily share their exile, and who die for them. Their mischance is caused by an unconquerable fact of human nature. Had they remained in exile, Conchubar would have had no power to harm them. The one thing that Deirdre's brave, bright will cannot overcome is a law of man's life, i.e. that love cannot permanently be his sole interest. Apparently chance plays an important part in bringing about their disaster; but this is only apparently so. It is by chance that Deirdre overhears Naisi admit that he fears he will find love passing, but her fear was already on sharp lookout for that knowledge, and, without this chance, she would sooner or later have learned the truth he was endeavoring to keep from her. This drama lacks the religious reconciliation that was present in Yeats' Deirdre. The pain of the tragic portrayal is softened only by the sense of the greatness of human possibilities, as evidenced by the protagonists.

To summarize, of the three plays that Lady Gregory terms tragedies, two, by reason of the abstract nature of the characters, and of the exact justice of the disaster befalling the tragic character in Dervorgilla, seem to be moralities in type. Sharp's The House of Usna is a portrayal of tragic elements of life by means of persons used as symbols to awake one certain emotional response. The other plays of this group are tragedies in each respect specified in the definition of tragedy used in this study.

A drama, Fenris the Wolf, which the author, Percy Mackaye, calls a tragedy, is based on material from Northern mythology. By mythological figures it presents the pain wrought by evil, the death of an innocent girl, the grief and terror of Odin, the danger to Baldur, the suffering of the wolf himself as he comes to see his own nature. The outcome, the death of Fenris, as he voluntarily renounces a joy that could be won only by a relapse to wolfish selfishness, is triumph rather than disaster. Throughout the play the spectator is prevented from attaching to incidents the meaning they would have were the protagonists men and not immortals in disguise, and only the disaster that befalls minor characters has any reality. In no respect is the drama a tragedy. It is an allegory showing how pain may be eliminated from human fate.

The fore-going survey shows that drama portraying a painful conflict, but having the catastrophe averted, is not considered a type of tragedy; it is always called merely drama or play by the dramatists of this period.

Of the twenty-nine so-called tragedies considered, three

are mere exercises in the use of the dramatic form, the material being used in an established significance as to motivation of the characters and as to causes of the tragic situation. Such plays are : Jonathan; Orestes; and Anspacher's Tristan and Isolde. Most of the dramas termed tragedies fail in convincingsness of characterization. Some show character crowded out of the drama or made inconsistent by the demand for a series of sensational incidents. In other plays , where the interest is in character rather than in mere occurrences , the types of character or the situation are so sensational as to lack appeal and significance as well as worth. A love motive is indispensable in the dramas of this type , and this motive is pushed to an erotic and decadent degree of importance in determining conduct in many of the plays. These dramatists conceive tragedy to be a drama of a certain magnitude, presenting by speeches innocent of psychological fitness, in hyperbolical, florid verse , and by striking action, the suffering and death of persons of high rank, but of no recognizable truth and worth. Another tendency in the tragedy of this period is to lack concreteness of characterization, to convey an ethical truth in some abstract way, instead of showing it in its working in concrete life. Only one drama conceives tragedy as a symbolic appeal to the emotions, not to be apprehended by the intellect .

Though the term 'tragedy' is a misnomer for most of the dramas in this chapter to which the authors or publishers have applied the term, yet a few of the plays so called, and several of those called me rely dramas, escape the besetting sins of melodrama and of abstract moralizing, and are true tragedies

in the painful and disastrous action they present, in the consistency and worth of the tragic characters, and in the truthfulness and the wide significance of the causes to which the disaster is referred.

CHAPTER IV.

Dramas Portraying Contemporary Life.

Authors of this period have rarely applied to their dramas of contemporary life the name tragedy, or the adjective tragic. It has been used in the following cases:

The Theatrocrat; a Tragic Play of Church and Stage, by

John Davidson.

Justice; a Tragedy, by John Galsworthy.

When The Dawn is Come; a Tragedy, by Thomas Macdonagh. ^{1.}

The Tragedy of Nan, by John Masefield. ^{2.}

Double Love; a Tragedy, by Arthur Rees Dougherty. ^{3.}

The War God; a Tragedy, by Israel Zangwill.

Davidson's play is of the type that presents problems and theories, rather than life. It shows how one thing, abstracted from all the modifications to which it is subjected in real character, becomes a misrepresentation of character, when it is accentuated for the purpose of expressing a theory. Davidson's theory of metaphysics, and his criticism of the modern theatre as a place where ideas are taboo, make his characters swerve from reality, in order to make clear the dramatist's propositions.

Zangwill's War God is melodrama with a preachment, in blank verse. The play is an exposition of the horrors of war. War is shown to result in revolution, burning and ravaging of convents, assassinations, -not to mention the moral and econom-

1. Efforts to secure this play have been unsuccessful.
2. Not strictly contemporary; time-setting about one hundred years ago.
3. This play I havenot seen; it is out of print.

ic evils resulting to the individual citizen. The representative of the war spirit comes to realize the monstrous nature of the cause he champions ; for an off-spring of war, anarchy, deprives him of his friend and his son. His plans all come to naught. This representative of war is portrayed with all manner of disagreeable and degrading traits, even to uncouthness in his way of eating. He makes coarse jests and dull puns. He is low-born, but he is^a thorough snob, weeping with maudlin appreciation at the king's visit to him, and choosing for his son a bride of ducal rank. Although he is supposed to be a statesman, he has no more tact than to talk to the new queen boastfully of the recent war in which her country had been conquered. He interprets all the unrest and idealism of youth- his son's socialism and Lady Norna's anarchism- as being merely "the riot of their springtide blood,

The riot meant for mating".

He gives contradictory arguments to defend his belief in war; he defends it as a training school for manly virtue without which men would "sink to molluscs", but in his next speech is defending it as the only way to peace. He coarsely taunts with his race his Jewish secretary , when the latter refuses to drink his toast to war; though he has said that he loves this secretary next to his son. To this jumble of traits the author adds, to the character of the chancellor, a great reverence for his dead wife - whose picture is a kind of shrine - and a religious temperament.

To show the inhumanity which war begets in gentle tempers, the dramatist creates the character of Norna. She is described as having "a sweet, shy expression", but she is a violent anarchist in word and deed. When even the most practised

assassins are unable to bring themselves to slay Frithiof, the apostle of peace by non-resistance, it is Norna whose unshaken nerves fire the shot. She makes repeated efforts to kill Torgrim, and she spares him at last only because life is a greater punishment to him than death would be. Sensational scenes abound, but action and characters are so completely unlike what the spectator knows of life that he is unmoved at all the horrors that are piled together.

Galsworthy's play, Justice, shows the complete waste of two lives which had held possibilities of usefulness in humble pursuits, and in the relations of marriage and the care of children. Poverty; a woman's inability under English law to get a divorce from a husband who is brutal to her and to her children; a method of dispensing justice which considers the nature of one act rather than the whole complex of motives causing the act; the mental cruelty of prison methods; a former convict's difficulty in finding work; and an ordinary unskilled woman's inability to support herself and her children except by selling herself - these are the causes leading to the death of the man and the prostitution of the woman. The protagonists are dominated by legitimate desires. Chance has so placed them that they cannot attain these desires without coming into conflict with law. The hero of the play, an honest man, in sore need of means to prevent great unhappiness in others' lives, forges. He is not a weak and easy sinner. We know that in the man there occurred a conflict between his habits and ideal of honesty on the one hand, and, on the other, his love for the woman and his desire to protect her from the brutal marriage to which the law condemned her. We do not see the

conflict; we learn it only from suggestions we receive in a witness's account of the man's behaviour the morning that the choice was thrust upon the man. Our sympathy for the crime is further secured by the fact that the man did not deliberately plan to make the guilt seem that of another clerk; there was not time for realizing all the consequences of the forgery; chance presented a possible way out of an unbearable difficulty, and he snatched at the possibility. We do not see the conflict and the crisis in the woman's problems either. We gather it from the self-control with which she briefly tells of her vain fight and her surrender to necessity. By these suggestions of the unwillingness with which the persons of the drama fall into sin, and by the fact that they act in a blind despair, not in a conscious choice of evil, the characters are conceived as having potential worth great enough to command the spectator's sympathy and to make him feel that spiritual values have been wasted in their ruin, even though the persons are only ordinary in ability. This drama does not afford a moral reconciliation, nor does it give a heightened sense of humanity's powers by showing great protagonists overcome by terrible odds. The willingness to contemplate the painful truth which the drama presents must be referred to the nature of the causes of the tragedy. These are, in the main, faults in human institutions; and recognition of these faults is a first step toward eliminating them. The truth presented in a tragedy of this type is universal only in its wide application, not in the sense of being true for all times and all sorts of men. It is a true account of causes from which tragedy of today springs; and the drama is not undertaking to say anything concerning the perm-

anent causes of mischance in human destiny. When the causes portrayed in Justice are removed from life, when the institutions criticised are reformed so as to promote the individual's welfare, instead of thwarting it, it may well be that the spectator will be unwilling to contemplate this tragedy. It may seem an unnecessary subjection of himself to a painful experience. But so long as it is recognized as no rare accident of human life, but as the result of forces so widely active that they may and do often combine to produce complete disaster to individuals whose equipment for life should have enabled them to succeed, the effect of such drama is tragic. In the next play to be considered there is an example of tragedy that is in part referable to causes that have been eliminated from the social fabric.

The Tragedy of Nan shows the suffering of a young girl, a dependent in a household where her rather well-meaning uncle is unable to control his wife's nagging and jealous spite and his daughter's coarse envy and deceit. Mad with despair at the mercenary selfishness of her lover, the scorn of those who know that her father was hanged, and the law's callous effort to make money atonement for having put to death an innocent man in executing her father, Nan inflicts justice on her cousin, kills her lover, and goes out to die in the great tide that is coming up the Severn. In this play the death of Nan's father is the event that places her in the circumstances working out to a tragic conclusion. This death was caused by an inhuman law such as no longer exists, a law that punished a theft by death. This use of a cause not longer existing detracts from the force of the tragedy so long as we have it in mind. It is

only as we are oblivious of this violent assumption in the plot that the drama has compelling interest and significance for us. Another strain on the spectator's belief is occasioned by a tendency on the author's part to melodramatic, sensational characterization. The aunt's cruel treatment of Nan may be plausible in the light of her jealousy of Nan's dead mother, her vindictive recollection that her love for Nan's father had met with no return, and her anger at seeing her own daughter's marriage interfered with by Nan's beauty. But the niggardly method of combining frugality with ostentatious hospitality, which the aunt is representing as parctising, passes belief. Serving guests with a meat pasty that the family is instructed to refuse because of the danger that the meat is infected, indicates an incredible degree of moral obtuseness. It might be a fact concerning a particular human history, but it could never be a truth about human nature. It is only as we forget these exceptional elements of the play that it makes tragic appeal. The heroine of the drama has the charm of beauty and youth, and with these, richness and intensity of the emotional nature. She far surpasses the other women in the drama, but this is given reasonable basis by the differences in her parentage and rearing, and so does not appeal as a violation of probability in characterization. If the play should be taken as showing realistic technique throughout in the portrayal of character, we should have to conceive Nan as a person of extraordinary endowment. For her language has a poetic quality that would indicate, by realistic method of portrayal, that the speaker is a genius. It is probable that we have in the case of Nan language that forsakes realism entirely and heightens expression in order to

suggest intensity of mood, and that Nan is to be considered as endowed exceptionally only in the keenness of her emotions. However, it is certain that this drama does not attempt to make a character of worth suitable for tragedy and yet portray only an average man, as did Galsworthy in Justice. Nan's choice of a weak and selfish person as the object of her love shows only ordinary blindness about human nature. A noble nature easily in youth idealizes an selfish and weak one. Such loves do not seem the necessary outcome of the nature of those who make the choice; they are workings of chance in determining fatal human relationships, but such chance is so frequent a factor in human fate that it appeals as truth, just as does plain causal connection between the character of the agent and his fate. Such mistakes do not degrade the tragic character as incapable and foolish. In discussing reconciliation in this drama, it is necessary to distinguish between the whole action and the final scenes. In the unhappiness of the first of the drama, the reconciling cause is the beauty of Nan's character revealed in her distress, as prosperity could never have shown it. Her death, which she herself causes, is a last assertion of her high conception of life; in a world that denies all the values which she found essential for life she refuses to live on and sink to acquiescence with sordid satisfactions. The manner of her death is also an element in the reconciliation. If her suicide had had the elements of homely horror that her murder of her lover shows, the effect would have been very different. But for Nan's death nature has made a great and mysterious readiness, - the tide. It is as if death comes to meet her. And the timely coming suggests that Nan's fate

has not befallen her in a universe quite blind and indifferent to her. Something seems to have noted her pain, and the timeliness of the release it brings suggests that this something may be not unkindly. There is a shadowy approximation to a religious reconciliation.

Two one-act plays, to which Masefield does not give the name tragedy, portray action resulting in the death of the chief characters. The Campden Wonder and Mrs. Harrison, like The Tragedy of Nan, do not portray strictly contemporary life. They deal with people of the lower classes in England a hundred years ago, but in subject and treatment these plays bear much more resemblance to the drama of this chapter than to those of the preceding, and for that reason they are considered here. The Campden Wonder tells of a laborer whose hatred for the success and respectability of his brother is so inordinate that he drags him down to disgrace and death, even though he must bring the same fate upon himself and his mother. Here again we have an instance of Masefield's tendency to melodramatic motive. The wickedness of John Perry's purpose seems monstrous malevolence, past belief. However, the author has endeavored, by mention that Perry's mother makes of the character of his father and of her mistakes in rearing him, to bring even his extraordinary malice within the realm of causes of a familiar sort. The sufferers in this drama are only people of ordinary ability, of low rank and occupation. The worth attaching to them is that of moral excellence, such as humble lives may show. The part played by chance in the action is reduced to one thing, i.e. the ill-assorted marriage of which Dick and John Perry

are the children. What seems at first to be chance, i.e., the late reappearance of the man who was supposed to have been murdered, is found to have been planned. The motivation here is not clear; some enormity of wickedness is suggested, that gives an unreality to the action, by requiring the spectator to take for granted a sweeping hypothesis as to man's depravity. The painful effect of the death of the innocent persons in the play is softened by their religious outlook, expressed by Mrs. Perry's words of faith, "I be going to God's house". Even though the religious hypothesis is not presented as necessarily true by the dramatist, though it is only a subjective fact to the tragic character, it mitigates his suffering, and so renders the outcome less painful to the spectator even if he does not share the faith.

Mrs. Harrison ends with the suicide of a woman, who is broken by the shame of her husband's crime and by the part she had taken in helping him to escape detection, and further by the unjust deaths of the laborer and his mother, which form the theme in The Camden Wonder. She makes her way out of a world that she feels to be intolerably wicked. Her own act is one of the causes of her tragedy. When her husband is in danger of detection in his part of a crime, her habit of wifely subservience and duty rules the moment's decision, and she invents the story by which he escapes the consequences of his guilt. A great individual might have solved the conflict, but an average woman could only suffer and fail. Her unpremeditated complicity in evil is such violation of her moral nature that she can neither forget nor condone it. Though she is only a woman of ordinary idealism, no moralist nor religious

devotee, she dies rather than live on in daily contact with a vileness that she can see no way of escape from. Her suicide is due to her devotion to moral ideals; she has failed them in conduct, but she cannot live without them. A world where such injustice and wickedness can exist , andwhere she has proved powerless even to keep herself blameless, is insupportable. Without the comfort of religion, her story would be one of complete despair; but her pain is lessened , and a solution of the mystery of life is suggested to her; in her hour of death she turns the pages of her Bible to find comfort.

A list of plays that the authors have called by the general name only, but which end in the death of one or more of the chief characters, follows:

Baring ,Maurice: The Double Game.

Barker, Granville: Waste.

Ervine, St.John: Mixed Marriage.

Fox, S.M.: The Waters of Bitterness.

Gibson, Wilfrid Wilson: Daily Bread.

The House of Candles.

"The Family's Pride.

The Shirt.

The Night-shift.

The Wound.

Holiday.

Masefield,John: The Campden Wonder.

" " : Mrs. Harrison.

Mugham, W. Somerset: A Man of Honour.

Murray, T.C.: Birthright.

Robinson,S.Lennox: The Clancy Name.

Yeats,William Butler: The Unicorn from the Stars.

1.

Abercrombie,Lascelles: Deborah.

1. Where There Is Nothing deals with the same theme. It is an hastily written study, superseded by the later play.

To this list should be added Synge's Riders To The Sea, in which death is in a large measure the substance of the action, though the chief character does not die. The theme is the grief of a woman who time after time has seen the sea take toll of life from those whom poverty forces to brave its dangers. The action covers the death of her last son, and suggestion and narration in the play link with that death the drowning at former times of the woman's five other sons, her husband, and her husband's father. The play shows the end of the life-long anxiety and grief; even sorrow is wearied out. To such a play as this, reconciliation must be connected with the conviction that the situation is quite true to life; that men do know just as great hardships as the play presents and women endure such agony of foreboding and loss. Love and duty show as heroisms against the dark background. Such drama fulfils Archer's requirement that a drama should give us at least "the pessimistic pleasure of realizing some part of 'the bitter, old, and wrinkled truth' about life"¹. That this sense of truth does constitute a reconciling element is suggested in this statement of Gummere's : "The cause of our liking for tragedy, or rather for our need of it, has often been discussed; but there is a very simple explanation of this need as a craving for truth. ... To every man come times when he desires to see the thing as it is, and what he then sees is tragedy. ... Only the tragic can be finally true."² From the tragedy that shows man overcome in his struggle with the forces of nature, as in Riders to the Sea, the spectator derives the feeling of heightened life which has been counted as one of the effects of tragedy; for it suggests the greatness of the adversary the race has

1. Archer, William: Play-making. p.344.

2. Gummere, Francis B. The Popular Ballad.

had to overcome in order to win its struggle for existence.

Very similar in theme is the one-act play of Gibson , "The Family's Pride". And if we substitute the perils of the era of the machine for the struggle with wind and wave, we have the same tragedy in The Shirt , The Night-shift, and The Wound. The brief plays are a kind of epic of poverty and labor- its brave adventure against perils, its cheerful endurance, its effort amid the shadow of want and illness and death to attain the great human values, friendship and family love, its silent fortitude when doom falls. In the plays where this suggestion of the greatness of the characters is suggested , and the impression of truth is kept, the plays are tragic in their effect. The Furnace is a story of death found in the accidents of work, like the others, but the method of presentation seems to strain for effectiveness , to transgress the realism of setting, and consequently to make the whole seem somewhat unreal. Only in this play is a death scene presented on the stage. In the other ⁴three dramas of death and work, the action shows instead the news of the man's death falling upon the women who love him. In Holiday is shown the tragedy of the young girl who has been worn-out at the machines. As she lies unconscious, her hands keep still the old movement of her work. Her love of spring and joy has had little fulfilment. Strong as her will for life is shown to be, fate , -the way in which some must earn their daily bread- has been too strong for her. This play unfortunately ends in a sensational incident that mars the play as realism, and involves a change of conception if it is to be understood symbolically. The death of the woman in The House of Candles is the death of worn-out age, not

the violent death with which tragedy has to do. The tragedy unfolded is that of the woman's mind. She had lived a lifetime of dread, banishing the dark lest under its cover her dead child should return to reproach her for having murdered it by her hate while it was yet unborn. Deserted by its father, embittered against life, she had willed that it should not have life. When the little creature was born dead, she counted that she had killed it in her heart although her hands were clean. Slowly through the years her strong instinct for motherhood, outraged and perverted by the man's sin against her, had brought her to forego hate, forgive life its wrongs to her, and attain peace, so that she need no longer burn the incessant candles to keep off the little ghost. It is a spiritual tragedy in which the soul has found a peaceful reconciliation.

Robinson's play, The Clancy Name, portrays people of the Irish farming-class. A man whose conscience demands that he confess a murder which he has committed more by accident than intent, in a quarrel, is prevented from doing so by his mother's horror at having disgrace fall upon the family name, that she has just freed from the stain of debt. Unable to assert his will against her stronger will, he commits suicide. Even in his death he has a care to keep from shame the Clancy name; he saves a child from a runaway horse, but delays his own escape and is trampled. He lives long enough after he is brought to his house to utter a few incoherent references to his crime. These so terrify his mother lest his secret become known that she is evidently relieved when it is certain that his last word has been spoken and the secret rests with her alone. The moth-

er's character is not evil. She is a limited person as to innate qualities, and these limitations have been narrowed still farther during those years of her widowhood when she has been bending all her energies to making good her husband's failure to make the family prosperous. In gaining her part of the world she has not had time to remember what small lore she may earlier have had about souls. When suddenly a spiritual value such as integrity of conscience, is pitted against the value that she has made paramount for years, she, of course, decides according to her habit of esteeming material achievement the real success. There is the tragedy of the woman, i.e. that of spiritual perceptions dull'd by the press of practical duties, as well as the tragedy of the son. We are reconciled to the son's suicide by realizing that he never could have had strength enough to go his way toward his soul's peace against his mother's opposition and arguments as to the folly of his confession, nor could she ever have been persuaded that such a course alone would satisfy his nature. The truth of the portrayal of her disaster reconciles the spectator to it; it is a working of the universal law, that one value in life is likely to be secured at the expense of others that later prove to be indispensable to success and happiness.

Birthright is a tragedy of family relationships. Again the conflict is one in which there is no evil intent on either side. The eldest son inherits from his mother a richer and more sensitive nature than his father can understand. By her efforts to make up to the sonlike herself for his father's lack of understanding and unintentional hardness, she creates in the younger son a smouldering sense of his mother's preference for his

brother and her injustice to him. The father regrets that his land- his chief pride- must go to his incapable first-born, and the second, who would have carried out his father's every desire for the farm, must seek his fortune in America. In a moment of exasperation at the eldest's absence at a cricket match and a celebration of the victory, the father decides that his years of promises to his eldest son shall be broken, the birth-right shall be taken from him, and he shall go to the far land. In a quarrel the younger son strikes down his brother, then, dazed and horrified, staggers out into the night. Even the two most limited persons in the play appeal strongly to our sympathies. Each has a strain of poetry of his own sort; in the eldest son it shows itself in the music and verse-making and love of Ireland's past; in the father it is a passion for the land that he has drained from the bog and redeemed from being "a cold, poor place, with more of the rock, an' the briar, an' the sour weed than the sweet grass"; in the younger son it is love for the farm and the mare that had helped in ploughing the acres, "the great little woman" with "the lonely look in her big eyes with the death coming down on them like a dark dream".

In Ervine's play Mixed Marriage the chief force in causing the disaster is religious intolerance, the strife between Catholics and Protestants. The success of a workingmen's strike depends on both factions, i.e., those of both religions, holding out together. Leaders on both sides try to foment religious hatred, for their own advantage, and the control of the Protestant body rests with one workman, John Rainey. When he discovers that his son is planning to marry a Catholic girl as

soon as the strike is won and there will be no danger that the "mixed" marriage will stir up distrust in each party and jeopardize the success of the struggle for industrial justice, his old anger against the Catholics revives, and he threatens to denounce the strike as an Irish plot for power. A liberal Catholic leader, who cannot bear to see the "grand dream" of a united and happy Ireland fade again, asks the lovers to renounce each other for the sake of the welfare of the many involved in the strike. They refuse. When riots between the religious parties begin, and it is sure that life will be lost, the woman blames her selfish choice for all the bloodshed. She rushes into the street, in a frantic effort to prevent the loss of life, and is struck by the volley the soldiers fire to disperse the mob. In addition to the object-lesson concerning religious bigotry, the play shows the evil results in the family of the father's unchallenged authority. The wisest person in the household of the Raineys, the mother, has no voice in the decisions. The sons are kept subservient until they break forth in angry revolt. A well-meaning man comes to have in family relations some of the vices of a despot. The death with which the play ends is one which the person seeks because he holds some other value above that of life. It is a final proof of the worth of the tragic character. How much change it effects in ridding the world of the cause of the tragedy is not indicated in the play; yet we feel that it in Rainey's words to himself, "A wus right. A know A wus right", we hear, not confidence, but grave doubt, trying to reassure itself.

The Waters of Bitterness, by Fox, has as the chief character a lonely spinster, who, to her great shame, finds that

her feeling for a young artist, an invalid , is not the purely maternal feeling that convention would respect, but sex-love, which she knows to be futile and feels to be ridiculous in the eyes of other people. The play ends with her suicide. The play makes the blunder of the problem play, viz., that of making too narrow a hypothesis about life. In the normal cases a woman would not be entirely without vent for her home-making impulses even though she had not married. And even if a woman had been betrayed by instinct into an unsuitable love, suicide would not suggest itself as the one way of regaining her lost equilibrium. The death is due too much to her neurotic state to be significant and vital truth, such as tragedy presents.

The three plays now to be discussed have as chief characters people of intellectual pursuits, not peasants and laborers. The hero of A Man of Honour is a man who has been educated for law , but has given more time to literature. A slightly self-satisfied sense of chivalry causes him to marry a girl of a much lower class, in order that she may be saved from distress and threatened suicide, and that their child be legitimate. He had known that their marriage would mean social ostracism and poverty, but he had not counted that it would mean his being tortured with the presence of her vulgar kinspeople, with her implied and expressed reproaches for his lack of financial success, and with her jealousy of the one or two friendships he has kept up with people of his own class and tastes. The marriage is unhappy for the wife too; the baby is dead; but his suggestion of a separation is bitterly rejected , for in her unenlightened way she loves him. Realizing that he never has loved her and that he never can, the young wife drowns herself.

The man will live on, rather contemptuous of himself for feeling no more remorse than he does feel for the pain he brought upon her for his half-way idealism. He feels that he would not live on were he not a rather shallow person with whom the higher values do not greatly count. The causes of the tragedy are false ideas: the toleration of immorality in men; the caste idea, that makes it easy for a woman of the lower classes to become unchaste, flattered by the man's higher station, and regarded by him as somewhat less than a real human being; romantic notions that marriages to make reparation for such a wrong could be successful. The causes are under the control of human intelligence; that fact constitutes a kind of reconciliation in the spectator's mind. The impression made by the play is not that the train of tragic events could have, been as well as not, avoided by the hero in Maugham's play, but that the whole complex of ideas that created it may be changed when men see the tragic results of the false ideas.

The Double Game, by Baring, shows a tragedy of youthful idealism in a disillusioned and hopeless society, modern Russia's intellectual classes. A girl of noble rank gives up her social position in order to serve the cause of liberty as a student at the university and a revolutionist. Convinced that nothing can be accomplished by the moderate reformers, who only talk, she becomes one of the radical anarchists. The failure of a plot her unit has made discloses the fact that many of her associates are spies in the pay of the police. Finding that the man who had seemed to her incarnate patriotism and love of liberty, was such a spy, she committed suicide. In his youth he had been what she thought him; but he had come to be-

lieve humanity not worth trying to help; he had scorned his idealism as wild folly. Since nothing could really be done to change Russia for the better, he might spend his time in rendering harmless the efforts of revolutionists who had not yet learned his bitter wisdom, that there was no use in any effort. His tragedy had been the purely subjective one. In the girl's case, the failure of her social dreams and the failure of her love venture were crowded into the same minute, and she could make no terms of surrender with life. Her failure is that of the idealist who made too brave a hypothesis about life and could not survive finding it false. In such circumstances the death is not ignoble weakness.

Granville's play, Waste, has as protagonist a political idealist. His religion is education, the production of people who will think clearly and fearlessly, as individuals, not as mobs, following a catch-word. As he is on the eve of success in his political program, he becomes threatened with a scandal. His colleagues, for whom his program has been too radically idealistic, make of this an excuse to keep him from introducing the measure he has in mind. He had made his work the one value in his life. His reformer enthusiasm for the people who were to come to be in the future of his making existed by the side of contempt for people as contemporary individuals. This contempt betrayed him into a relation with a woman, who lost her life in her efforts to avoid the peril of maternity. Though he cared nothing for the woman, he found that he did care for the child that was to be born. Her cowardice robbed him of this possible interest, parentage. When his work was ruined, he did the last thing that he could do to

make his indifferent colleagues realize that a man could care passionately for his plans, ~~instead~~ of treating political position as a trifle and their work as a perfunctory task, -he refused to live on. The character of the hero embodies a value that is highly esteemed, viz., zeal for social reform. He is intellectual and forceful. The woman, vain and passionate, planned to involve him in the ~~amour~~; in no sense was she his victim, or at all deceived as to the lack of any love for her. Her ruin is altogether of her own making. In her death nothing of value to society was lost. Her story alone has no tragic meaning because of the lack of worth in her character. It is only in its influence on the man's career that it has significance. If she had possessed an average woman's courage about enduring the pain and danger of child-burth, and normally strong instinct for motherhood, she would not have been living apart from her husband and would not have been a continual moral menace with her vanity and her weakness. Or if she had sinned through real love, the situation might have awakened in the man latent capacities for feeling. His lack of normal feeling is shown to be to some extent due to chance in his associations with people, but it is explained as due chiefly to a defect naturally attendant upon the idealism of an intellectual temperament. The development of the man's character is perhaps a little too abstractly logical, and the problem is made clear to the intellect at some expense to the emotional appeal that less accentuated character would make; but, while the highest degree of tragic effect is not attained, the emotions aroused are of the tragic kind.

Abercrombie's play, Deborah, cannot be called atrictly a portrayal of contemporary life. The setting is one in which the time element is left indefinite. Realism of detail is not the method used by the dramatist in showing the human will defeated, rallying, making for itself a new life and happiness out of the wrecks of the old, and finally defeated. The protagonist is a woman. Her lover dies in a plague that sweeps the marshy village. He might have been saved, had not a father held the doctor to watch over his child, even after the latter was no longer in danger, while others of the village were dying. When Deborah came to take vengeance on his selfishness, she found that death had been before her; the plague had taken the man. He left as his child's legacy the hate of the villagers whose kin had died while he kept the doctor from them. It was Deborah who saved the boy from neglect and hate and reared him. When he and her lover's young sister came to be lovers, it was as if her life had overcome its defeat, and she had found joy by identifying herself with other lives. But the father's selfishness lives on in the son, who betrays and deserts the girl, leaving the tiny village for "the great life of sailors". He comes back one stormy night months later, wrecked in mind and body by horrors he has known. Miriam is to him now his hope of healing; he remembers her,-

"the little close
Sweetness of comfortable wonted life
Which would grip firm about me."

But, when he went away, Miriam had deceived him in answering his question as to her condition, unwilling that pity and a sense of dull duty should bind him to her when love did not. At his return, he finds her broken by the pain of her deserted motherhood, and mad with an old superstition that God has no

watch over the souls of still-born , unchristened children. She hears it crying in terror out in the storm and flees from her watchers to go to its protection. Deborah hastens after her, and both perish in the quagmire of the marsh. The theme is a symbolic treatment of such tragedy as Hardy shows befalling women.. They are forced by elemental impulses into the relations that cause their mischance. All their strength and fineness cannot extricate them. There is no reconciliation, no mitigation of the painful impression, except that found in the spectator's passionate affirmation of the excellence of those who suffered and failed, and his conviction that his human values are right even though the universe seems to deny them.

Yeats' play, The Unicorn from the Stars, is another in which there is no definiteness of time setting, and realism is not the method. The action portrays a mystic's endeavor to tear down all the institutions that man has built up about him and to leave the individual soul in naked helplessness, to turn to God and hear his voice and see his visions. The seeker perishes in his endeavor, slain by the force of one of the institutions he is trying to overthrow. The type of humanity represented by the tragic character keeps the play from being tragic in its effect. The mystic , who without inner conflict, completely dominated by one motive, is possessed by his visions, and who works toward the doubtful end of destroying cities, law codes, and all religious ritual, and of restoring the "the old terrible individual life", scarcely appeals to us as a possible human fact. He might come to seem possible and even intelligible and admirable, if the dramatist portrayed a more complete character, and made known to us causes that would explain his peculiar

iar obsession. But Yeats counts on the mystic force of the symbols he uses , and does not undertake to make a situation that can be subjected to intellectual analysis. For spectators who are not under the spell of the mystic symbols, and who must find character capable of being apprehended by the intellect as well as by a vague emotion, the play fails to have tragic effect. Yeats' conception of tragedy sets his work apart from that of the other dramatists considered in this chapter.

We shall consider next dramas that represent the character as suffering disaster of great magnitude, but not death.

Plays of this sort are:

Maurice Harte, by T.C. Murray.

Strife, by John Galsworthy.

The Pigeon , by John Galsworthy.

Harvest, by S. Lennox Robinson.

Patriots , by S. Lennox Robinson.

Rutherford and Son , by Githa Sowerby.

Chains, by Elizabeth Baker.

The Grey Stocking, by Maurice Baring.

The Betrothed and The Child , by Wilfrid Wilson Gibson.

(In Daily Bread)

The Man Masterful , The Gargoyle, and In His House,

by George Middleton. (In Embers)

In Maurice Harte, idolatrous respect for the priestly profession causes an Irish farmer and his wife to undergo great financial strain and incur heavy debts , that a son with a taste for books might be educated for the church. The financial ruin that would be caused to his family if his career as a priest were abandoned, prevents his withdrawing from the work,

when , before his ordination, he becomes convinced that he has no vocation for the priesthood and that a life in holy orders would be a life of sacrilege. The strain of his mental conflict brings about a nervous break-down and insanity just as he is ready to be ordained. The parish priest holds out the hope that his state is only temporary, but it is doubtful whether he himself regards his words as any more than a kindly deception to help the parents bear the first days of their shock. At any rate the disaster is final so far as the ambition for the priesthood is concerned, and almost certainly there is no chance for any further happiness for the parents and the broken youth. The tragedy comes about from natural and commendable parental ambition, and from the spiritual fineness of the son. Economic straits partially cause the disaster, but it would not be eliminated by removing the poverty that makes the young man's remaining in the priesthood an imperative duty toward others, while his leaving it is an equally imperative duty toward himself and God. For the disappointment of his parents' hopes, the disapproving scrutiny of the community, and his own sense of failure and isolation would have produced about the same result even had the youth been allowed to resign from his occupation at the time he made known to his parents his conviction that he should resign.

Strife, by Galsworthy, shows as protagonists two men of mighty wills, captains in a conflict between capital and labor. Both are repudiated by a spirit of weak and timorous compromise in their respective forces, and their purposes are defeated. Nothing comes of the long strike except hunger and cold for a whole community of laborers, "a woman dead, and the two

best men broken". And a similar strife between the two misunderstanding forces is certain to occur again; nothing has been settled. Had either protagonist succeeded in getting his plan of settlement adopted, an experiment of a significant sort would have been initiated; and whether his plan was right or wrong would have become clear eventually. But the will of each was defeated by the common man's inability to hold out for an idea. This tendency to compromise was just as strong in the directors' meeting as in the meeting of the striking workmen. Each of the protagonists appeals to our respect, not only by his energy and tenacity of will, but by his sureness that he is right in the dispute.

The Pigeon portrays the unsolved problem of the human misfits, and society's blundering efforts to deal with them according to theories of charity and not by sympathy. All three of the luckless characters, somehow marred in the making, come to see the hopelessness of their situation, and each attempts to solve it by the only remedy, death. But society promptly frustrates their attempts, and saves them, for their future pain and its perplexity. We do not have a clear sense of even potential worth in the case of these three human derelicts. The question of their worth is hard to determine. We cannot say just what their lives might have been and done under happier conditions. The drama seems to pose the dark question whether individuals are born with an equipment of impulses that make successful living impossible, or whether the nature of social institutions and values is at fault, in demanding of these what they cannot give. Their outcast and unhappy state seems undeserved; for we recognize that their character is like

that of men and women whom society approves and who live in prosperity and shallow happiness, with no bitter self-knowledge thrust upon them as it is on their penniless counterparts. That the drama awakens pity is unquestioned; in its revelation of the close kinship between apparent success and evident failure, it stirs also the fear as to what showing many ordinary lives might make if the veiling of kindly circumstances were stripped away and only the spiritual substance of the character revealed.

Robinson's play, Harvest, shows the breaking down of family ties and of individual moral standards in an Irish family of the small farmer class. Contempt for rural life and work and the correlative desire to find city employment, the priest's pathetic optimism as to the advantage there is in education, even though it be of a selfish and practically inefficient sort, - these are shown creating unsound economic change and maladjustment. The farm has been drained of money needed to keep it economically efficient in order to educate the sons and the one daughter to over-crowded trades and professions. Instead of the easy victory and large incomes that rural ignorance of conditions had expected, most of these find it difficult to get a footing; the son who succeeds is so bent on his own gear that he finds no money to send when he is asked for aid. The only help comes from the daughter, who has returned home, meaning to give up the life the city had forced upon her as the only way of earning more than a pittance. But she finds after a few weeks on the farm that she cannot live the old life.; the craving for a brighter, more varied life is too strong. Besides, she sees the financial state of

the farm and fears that her father may be unable to maintain his moral integrity under the strain. She writes to the man she has left, gives to her brother the money he sends, pretending to her father that she has received it from a prosperous brother, and goes back to her shameful life. A brother from the city who has attempted to help make the farm prosperous again, finds that his years of indoor work have made him an unprofitable farm-laborer; his wife, a city girl, is useless and unhappy at farm employments; so they too give up the effort to save the situation. This brother, who alone knows where the money came from, and who has at first protested that the family cannot take money earned in such a way, has to give up his scruples and let the money rescue his father and the farm, since he can not. The people fail to appeal to us as characters fairly representing the power of humanity, for they approach too closely to the abstraction, "man, the economic". They are too plastic to economic pressure to seem a satisfactory account of human behavior. The very institutions from which we expect other than mercenary conceptions of success, i.e. the church and school, are the most completely under the influence of materialistic ideals. We can easily criticise the conception of the play, but it is not easy to know how near to the whole truth it may be for materialistic communities in a materialistic age. The play does not have the tragic force, however, of a play in which the characters represent higher qualities.

Patriots, by the same author, shows the disaster resulting from a mistaken ideal of patriotism. A man who conceives his duty to Ireland to consist in keeping alive the old ideas

of independence and armed resistance to England, has killed a traitorous fellow-conspirator in order to prevent his giving up the secret papers and betraying the names of those in the plot. For this he has served a long prison sentence. At the beginning of the play he has just been released and returns to his home. While he has been away, the cause in which he believed has become a dead cause; the societies he formed are either dead or have become clubs for innocuous lectures or sentimental reminiscences. In his absence, his wife, who in the first days of their marriage had been as ardent a revolutionist as he, has made a neglected business a success and has secured from the possibility of want their invalid daughter. During the days of the murder, his effort to escape, and his capture, it had become clear to his wife that he had no thought of her and her unborn child. During the earlier months of her pregnancy, when she had needed care, she had been quite forgotten in his zeal for Ireland. When her child was born, crippled and premature, she felt that her husband's patriotism had been only mad selfishness. Not only his wife has ceased to have sympathy for him, but Ireland has given up the idea of ever fighting again. Even the men who have learned the folly of his plans, however, still can see the nobility there was in his mistakes, and remember with regret their youth, when they were capable of foolish, but noble, idealism. The patriot experiences the tragedy of finding that he has wasted all his honest endeavor, and by his good intentions has been the means of producing evil. He clings to his slipping assurance that he has been one of the true patriots in intent or else the dead great patriots would not have

come to comfort him the years in his cell,- "the sad faces of men like me who had given everything for Ireland". This faith in the nobility of his purpose is the note of reconciliation with which the drama closes. Devotion to an ideal is one of the great human qualities, and even when the ideal is a mistaken one, the man who could be unwavering in his loyalty to it seems greater than the men whose smaller capacity kept them from danger of such mistake.

The chief figure in Rutherford and Son is a man who knows just two values in life: the pride in the business he has built up to pass on to his son and perpetuate the business name; and the pride in having raised his family from the rank of working people, to which he had belonged. He is ruthless toward whatever conflicts with these two ends of life. His oldest son comes into conflict with his will by refusing to give up to the business a discovery he has made; when the ^{son} loses in the conflict, he leaves, slipping away, to avoid realizing the weakness and selfishness of leaving his wife in the same dependent position that he has found intolerable. The younger son, a clergyman, gives up his effort at influencing the people of the factory, feeling that his attempts are made futile by his father's contempt of religion. Rutherford's one daughter, forbidden by her father's pride in their social position to have honorable marriage with a man of lower station, secretly gives herself to the foreman of the factory, a man whom Rutherford has made, and for whom he has the feeling most like tenderness that he knows. When the relation between the foreman and his daughter becomes known, the woman finds that the man's love for her is a slight thing in comparison with a

life-long master and man loyalty and friendship. Defeated in her one hope of finding life and happiness out from under the domination of her father, she refuses the money that the man gives her for her journey to some place away from their own village, with a finality about having no need for it that makes quite sure what her intent is as she walks away from her father's house. Nothing further is told of her. The wife of the eldest son, who has been defeated in her life venture, that of love and marriage, bargains with the defeated old man, left childless and friendless. She is deserted by her husband, and she knows from her years as a working woman that she could not herself earn enough to bring a delicate baby up to strong maturity. In return for provision for the child's material welfare she agrees that the boy shall later be his grandfather's, to bring up as his business successor. The first years of the boy's life are to belong to her, to make of him what she thinks fit, so far as the material is plastic. Rutherford sums up the results of his life in the following words: "I used to hope for my son once, like you do for yours now. ... And the end of it's just this- an empty house - we two strangers, driving our bargain here across the table". The causes of the tragedy are in the natural development of Rutherford's character. The things that society set a high value upon and that he himself had lacked, he erected into the ends of life. The narrowness of his ideals is a necessary result of his limited youth and of the grinding fight he had had to wage for success. The hardness that brings success in the work phase of life can scarcely be lost in the relations where it is a danger, in the rearing of

children. The hard temper of the father's will makes faulty the temper of his children's. They grow up evasive, weak, or fitfully rebellious. The short-comings of the chief character are so well explained by his life circumstances that they do not indicate weakness or wickedness. So far as he sees, he is just. There is no reconciliation in the drama except the appeal of its truthfulness as an account of life.

Chains portrays an ordinary man, a clerk. He has mustered courage enough to leave the safe treadmill of his occupation and seek a work in which he has a chance to be something more than a cog in a machine; but, on the eve of his going, he is stopped by finding that he must prepare to assume the responsibility of a child's welfare. His last chance of escape from the dulling round is gone. For the sake of safe supply of bread and butter, the qualities of personality that fatherhood needs can never be allowed to develop. Two fundamental impulses have clashed in their working out and have left the character permanently maimed. The disappointment is not a mere unpleasant episode, which the morrow may happily reverse; but the play represents the situation as final for the man.

The principal character in The Grey Stocking is a woman, who, finding society a foolish and empty game, has married a man for the sake of his intellectual pursuits and his social idealism. Her keenness of intellect makes it difficult for her to blind herself many years to the fact that the intellectuality of her husband's circle is chiefly pose and the social idealism rather luke-warm and supercilious. When finally her husband does not hesitate to accept a professorship at Cambridge that was offered on condition that he give up his soci-

ety of social reformers and the leader whose ideas he has supported, she can no longer conceal from herself the fact that in her marriage she missed the excellence for which she was groping. She comes to love a young Russian, who returns her love. But he has settled into a dull inactivity, born of his disillusionment in regard to his own people, who continue to be quite satisfied with talking though the time has come when they might accomplish something of reform. His habit of acquiescing in what befalls him, deeming the power of human initiative a fiction and illusion, holds in his love. A paralyzed will cannot by miracle rouse itself; there is nothing within his power except to submit to fate, believing that nothing makes much difference, that his life could be "nothing but a second violin." "If there was a great conductor and the music was splendid, it would be worth while. But the conductors are all quarreling, and each player is playing a different tune". The prevailing temper of society is shown as the most potent influence in destroying the vigor of his character. Through him the dominant fatalism, halfway between indifference and despair, of the age settles upon the woman. She has come to distrust the possibility of realizing any ideals, to disbelieve in the will of the individual as a factor in human destiny, to know that her own will has lost vigor and is incapable of brave ventures. Life will be ruled by "the grimmest form of fate, what one does deliberately after thinking it over". The disaster is not her failure to attain her desire in love; for her and for the Russian the tragic loss is the loss of the impulse to take life strivingly. And this is final; for the diseased

will, it is not true that each day brings anew a chance to make one's destiny. The drama holds toward renunciation the attitude expressed in Browning's The Statue and the Bust; that an acquiescence in a moral requirement may be more deadly for the soul than a sin would have been; for the person who allows trifles to deter him from action loses the will to act and loses all the chances for truth that are involved in action.

Gibson's brief play, The Betrothed, expresses the tragedy of a mother who finds that she has reared a son only to have him repeat toward another woman the sin that his father had committed against her. She still holds to the brave creed, that no love is spent in vain, and she comforts the deserted girl by a faith that the girl's child may prove to be hers in nature, not the child of its father, nor of its father's father. The Child shows the horror of parenthood in helpless poverty.

The Man Masterful and In His House both deal with the defeat of a woman's will and the final ruin of her power to live. The first requires that the spectator accept as true a man who voluntarily makes himself indispensable to his wife, intending to blot out her power for individual activity. In the second, a woman's husband rejects the career that she has sacrificed a man's love to gain for her husband, and finds her years of unloving wifehood a shameful deceit, not a splendid fidelity. The Gargoyle is a study of an artist who has practised analyzing all experience of a painful kind out of existence, until he has lost all sense of life as real, and sincere feeling has become impossible. These three plays resemble the psychological novel in theme; they concern exceptional types of

humanity and unusual problems. For this reason the emotional appeal of the plays is small; they are addressed rather to intellectual curiosity about unusual possibilities in character and motivation.

Plays like Pinero's Iris and Midchannel have too little worth in the failing character to be tragic. Good looks and good nature of an easy-going sort do not constitute sufficient claims upon our sympathy, nor upon success in life, to make the failure of women possessing these qualities seem a revelation of dread possibilities in human fate. Of the heroine of Mrs. Dane's Defence we know too little to be sure how to feel about her fate. The wrong-doing from which she tries to free her reputation by abandoning her name and history, is such that it prejudices us against the wrong-doer unless the circumstances of the sin are shown to be very unusual. But this important incident for Mrs. Dane's character is left dark.

Some dramas of this period show a serious conflict with a peaceful solution. In Sheldon's play The Nigger, a social prejudice deprives a man of love, friends, and high social and political position. But in spite of all the disaster he is able to find in service to his people a value great enough to make life still worth while. In Galsworthy's play The Eldest Son a young man has had an illicit love affair with a servant of his mother's. Society shares the responsibility for the misconduct, for conventional ideas of caste had given the people of the higher rank an inconsistent moral code, and had bred in the lower classes a habit of subservience that made the girl's loss of chastity an easy matter. The relation has been a commonplace affair, no great passion on either side. Yet in a

choice between a loveless and miserable marriage with the young squire and enduring alone the shame and responsibility of illegitimate motherhood, she chooses the latter. The choice saves her self-respect, self-reliance, and energy of will; and indicates that she possesses high ideals as to what a marriage and love should be. In Womenkind, by Gibson, as a bride enters her husband's house, she chances to meet there a woman with a child in her arms. The latter woman, when questioned by the bride, insists that the bride-groom is not the father of the child. But the bride discovers the truth, and leaves the house, taking with her the mother and the young child. In the old view of such situations, a conflict between a woman's sense of justice and her love for a man would have ended in the victory of love, but in this play the sense of justice is represented as stronger than the attraction for the physically good, but morally worthless, bridegroom. Synge's The Shadow of the Glen, is a study of the effect of loneliness and monotony on men. One grows old and cruel, "thinking bitter thoughts in the mist"; another becomes cowardly and stupid; a third, of finer stuff, goes mad and dies. The more vigorous seek to escape the blighting effect. The young wife hunts for what emotion and adventure she may find to piece out the emptiness of a life which has only a round of dull duties, a crabbed and jealous old husband, and the daily sweep of the shadow up the glen. Chance brings to her cottage one who understands her inability to let life degenerate into so dull and meaningless a thing. When her husband drives her out, the tramp offers her his company, and his skill in finding some joy in spite of hardships. The Faith Healer, by Moody, presents amid

modern surroundings the psychology of a mystic who fears to lose his spiritual power by admitting any of the claims of sense, He learns that no such antagonism exists between soul and sense. The melodramatic beginning incident of Moody's play, The Great Divide, obscures the serious elements. The play sets forth the struggle between a woman's instinctive love for a man, and her whole system of beliefs. She has been taught that sin must be atoned for by suffering; the man has a creed that right living, without remorse and penance, is a sufficient atonement. He trusts his own judgments; she relies on the judgments of society rather than her own. The gulf between a primitive man's idea of love and a cultured woman's is another cause of complication. However, this drama deals so much in the sensational that its stresses are never taken as true and profoundly moving. Lady Gregory's play, The Gaol Gate, shows the characters in great pain of mind because of a conflict between loyalty to family and loyalty to a code of honor. Two women are shown on their way to receive a man who is to be released from prison, having, according to a rumor, bought his own safety by giving evidence that will convict his companions in the crime. The women plan the future. Return to their old district is out of the question; poverty prevents their all carrying their shame away to America; but the wife and the young man are to go; the man's mother will hide herself in a work-house in some other parish, taking with her the child, which the parents cannot afford to take with them. The women have with them a letter from the prison, but they cannot read, and so complete is their isolation because of the man's treason to his comrades that there has been no one to whom they

could go and ask to have the letter read. At the opening of the gate, they learn that the man they seek was executed the day before, and that his accused comrades have gone home free, because he refused to give evidence against them. But death is no tragedy to them, compared with the shame of betraying one's friends. The final note of the play is not a lament, but a paean of pride, "Denis Cahel died for his neighbor".

It would be contrary to the present conception of tragedy to apply this term to dramas in which the conflict finds a peaceful solution; for the drama with averted disaster is not recognized as one type of tragedy. However, in plays where there is no foreshadowing of the final outcome, to prevent the emotional reaction to the suffering, and where the action seems a truthful imitation of life, these plays resemble tragedy.

The following paragraphs summarize the characteristics of this drama of contemporary life:

As to the action, there is a dearth of scenes that could be called strong in the narrow theatrical sense of the word, such as abounded in the dramas of chapter III, that were called tragedies by the authors. A mob scene, where violent action is taking place or where the stress is such that it may at any moment break out in violence, is shown in The Unicorn, and is heard and reported in Mixed Marriage. A similar interest attaches to the meeting of the strikers in Strife. The first act of Deborah shows a group of the village people under the tension of waiting for a doctor's coming while their loved ones are dying. Scenes showing physical struggle between individuals

1. Dramas with averted catastrophe and those that have been declared not tragic, though called tragedy, are not included in making the following conclusions; e.g. Zangwill's The War God.

are rare. Struggles between brothers are part of the action in The Campden Wonder and Birthright. The scene in Deborah in which the heroine comes seeking vengeance on the selfish pilot is similar in nature. But instead of scenes of physical conflict, the dramatist usually portrays conversations in which persons are making some important disclosure, and in which some great decision is involved; on these he relies for dramatic interest and tension.

One traditional type of interesting scene, viz. scenes of disguise, or revelation of identity, do not occur at all.

Supernatural scenes are lacking. However, there is an approach to the effect of such scenes in The Unicorn from The Stars, Riders to the Sea, Deborah, and Nan. But the scenes are not represented as happenings which the spectator is expected to give credence to; they are incidents of characterization that by coincidence may heighten the interest in the action. The visions of Martin in The Unicorn from the Stars are expressions of his temperament. The case of second sight in Riders to the Sea interests as a psychological fact, not as a supernatural occurrence. In Deborah whose wits are thought crippled describes the plague as a figure showing the wrath of God against the village. In Nan it is a blind old man whose wits are wandering with age who mutters words of foreboding. He confuses Nan in his thought with the woman he loved, dead years ago, and with the lovely women of his ballads and songs, dead in their youth; and out of his mixed images come the foreshadowings of Nan's doom.

Love scenes are of rare occurrence; and where they are used, the dramatists do not rely on mere love interest; the spectator is aware that the love is a fateful matter for one or

both of the lovers. Life or a decisive modification of character is at stake in Rutherford and Son, The Grey Stocking, The Double Game, Waste, Mixed Marriage, A Man of Honour, and Nan. In many of the plays there is no love motive at all.

Death is rarely represented on the stage. The death of the mystic in The Unicorn from the Stars is shown. The spectator of the play sees Mrs. Harrison take the poison, but the curtain falls before any physical sign of death begins. We are not even made sure that the brother's blow in Birthright has been fatal. In Nan one death is shown on the stage, but it is not that of a character whose death the spectator would regret.

The appeal of these dramas is to the mind, not to the nerves. External conflict and disaster play a small part in the subject-matter of these tragedies. On the other hand, suffering of various kinds permeates the action: grief, shame, rejection, dishonor, unavailing compassion for the woes of others, self-contempt, the loss of hope, defeated love, thwarted ambition, baffled desire to benefit mankind.

As to the characters, the hero is in no case a man of high rank. In many of the plays the protagonists are only average men. In others the hero is of exceptional powers, - energy of will, intellectual grasp, or emotional intensity. His disaster belongs to his inner life; it is not the loss of riches and honor. His failure does not occasion the fall of kingdoms or any other outwardly impressive ruin. In Waste, The Double Game, and Patriots the hero's purpose concerns a wide social betterment. In Mixed Marriage and Strife industrial

stability and justice is involved with the fate of individuals. Even the most self-centred characters, as in Rutherford and Son and The Clancy Name, identify their desires with the good of their families as they conceive it. The father in Birthright sees his act of disinheriting his oldest son, not as mere vengeance, but as justice to the younger son. Even where love is the dominant passion it is not a wholly selfish purpose on which the protagonist is bent, except where the passion does not rise above mere vanity and lust.

Patriotic fervour, social service, business success and family pride, and romantic love occur as the dominant passions of the tragic characters. In some of the plays it is not possible to speak of a dominant passion, of some one purpose sought with intensity.

Where we are not able to approve the hero's ends and means we are still kept in sympathy with him by understanding how, without unworthy intent, he came to the wrong ideals and practices. Even in deserved defeat such a character still represents to us what is worthy and admirable in human nature. In the formation of moral judgments, the person's motives and sentiments are considered as more decisive than the act itself; however, the nature of the act may make necessary the external failure of the character. Inner failure may be a moral entanglement and fall, a conscious treason to one's ideals; or it may be no loss of innocence, but a loss of hope and energy, - of the will to live.

As to causes of the tragic situation, these dramas recognize as partial cause a kind of fate outside the control of the

individual, by which many of his important human associations are determined. Where another person is the cause, he usually brings about the disaster by honest mistakes, or accidental opposition, or by failure to show timely understanding and assistance. Only in Mrs. Harrison and The Campden Wonder is a consciously wicked intent the cause of the tragedy. A faulty constitution of society, in institutions or ideas, is frequently shown to be one of the causes. Where the character brings about, or in a large measure contributes, to, his own disaster, it is usually not by a knowing choice of a wrong course, but by a gradual limitation of character. The fatal defect often consists in the loss of some necessary values in character, lost in the person's intense devotion to some other value, legitimate in itself, but needing to be supplemented by other values.

There may be no other reconciliation to the tragic story than the spectator's sense that it is truth portrayed. Some dramas make so clear many of the causes from which the tragedy rose that a moral kind of reconciliation is effected. The constitution of the universe that the drama reveals is found by the spectator to be congenial with his nature. Others have as the reconciling element the spectator's pleasure in contemplating the excellence shown by the tragic characters in their suffering and defeat.

This drama differs from preceding English tragedies chiefly in confining the action to ordinary events, in showing everyday causes of tragic situations, in relinquishing the appeal made by splendid trappings of scene and language,

in portraying characters in ordinary proportions, not magnified, and in presenting such beauty as we are in the habit of recognizing as beauty of character in real life, instead of beauty in a narrowly aesthetic sense.

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