UM Libraries Depository

103314703008

LIBRARY OF THE
UNIVERSITY OF MISSOURI

This Thesis Has Been

MICROFILMED

Negative No. T 1088

Form 26

THE CONCEPTION OF TRAGEDY
IN RECENT ENGLISH DRAMA

by

Frances Louise Nardin, B.S.

SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
in the

GRADUATE SCHOOL

of the

UNIVERSITY OF MISSOURI

1913

TABLE OF CONTENTS.

	<u>Pages</u>
A. INTRODUCTION	1-5
(I) The Subject Stated	1
(II) The Subject Limited	1-5
B. DISCUSSION	
I. Chapter I. The Conception of Tragedy Pre- vailing in English Literature at the Begin- ning of the Recent Dramatic Activity	5-18
(I) The Greek	5-9
(II) The Shakespearean	10-15
II. Chapter II. Plays Wholly or Partly Tragic in Nature	18-25
(I) Tragedies	18-24
1. Those so-called by their authors ...	18-19
2. Those that are tragic by the definition posited in their thesis..	19-24
(II) Plays showing a tragic situation solved peacefully.....	25
(III) Tragic Comedies	24
(IV) Plays presenting abstract truths of ethical nature by symbolic figures	25
III. Chapter III. Conceptions of the Subject-matter of Tragedy in the Dramas of this Period	26-118
(I) Action, or plot	26-67
1. General survey by synopses of plots ...	26-42
2. Specific questions	42-67

	Pages
(1) Disaster and suffering	42-46
(2) Conflict	46-56
a. Definition	46-47
b. Is conflict considered essential? ..	47-54
c. Is it a part of the action, or does it precede the action?	47-54
d. Nature of conflict embodied	47-54
(a) The moral element	47-54
(b) Passions motivating protagonist.	55-56
(c) Ends Pursued by Heroes	56
(3) Nature of the incidents portrayed on the stage	56-64
(4) Admixture of humorous with tragic	54-66
3. Necessity of clear, plausible plot	66
(II) Character	68-95
1. Definition of the term	68-71
2. Is character essential to tragedy?	71-80
(1) The theory of Yeats	72-76
(2) The theory of Stephen Phillips	76-78
(3) The practice of dramatists of this period	78-80
3. The nature of the tragic hero	80-95
(1) Must he be a person of high rank?	80-81
(2) Can the average man be the hero in tragedy?	81-85
(3) Are some passions unsuitable to tragic characters?	85

	Pages.
a. Those lacking in universality	85-86
b. Those regarded with general dis- approval	86-87
(4) The standard of success	87-91
a. Subjectively, happiness by full self-realization.	
b. Objectively, activity that aims at securing similar happiness for others	
(5) The moral nature of the tragic hero..	91-94
(III) Causes of the tragic situation.....	96-11-
1. Fate	96
2. Violation of a moral order in the universe	96-103
(1) Difficulty of pronouncing on moral nature.	
a. Emphasis on social, rather than individual, responsibility	101-103
b. Acts done without full conscious- ness of their moral import	103
3. Chance	103-106
4. Human antagonists	106-108
(1) Humanity in the mass	106-107
(2) Individuals involuntarily defeating the hero's purpose	107
(3) Individuals whose personal ends clash with the hero's	107-108

	Pages
(4) Individuals who are identified with a social order that the hero struggles against	108-109
(IV) Reconciliation to the disastrous out- come of the action.....	111-116
1. Death and suffering incurred in main- taining value higher than life and happiness	111
2. Religious view of life	112-113
3. Death an escape from suffering	113
4. Recognition of universal truth in the action portrayed	114-115
5. Emphasis on social causes of tragedy .	115
C. CONCLUSIONS	117-118

THE CONCEPTION OF TRAGEDY IN RECENT ENGLISH DRAMA

INTRODUCTION

(I) The Subject Stated.

It is the purpose of this thesis to examine the conception of tragedy in English drama of the period 1900-1912. In the investigation three questions have been considered.

1. What conceptions of tragedy prevailed in English literature at the beginning of the present activity in dramatic composition?

2. What plays of the period discussed embody tragic conceptions of life?

3. In what respects do these tragic conceptions differ from the previous conceptions of tragedy in English literature?

(II) The Limits of the Subject Defined.

1. As to Time. - Plays are dated by time of publication, not of production.

The reason for marking off the field by the arbitrarily chosen date, 1900, is that we are not yet in a position to see epoch-marking lines based on logical

and philosophical distinctions concerning literary tendencies and social interests and thought. Only the perspective that time gives will enable us to establish significant divisions in literary history and criticism. Furthermore, such divisions cannot be made while each year is adding literary productions that seem closely akin to their predecessors. Until a tendency or interest or type has run its course and been replaced by some new impulse, one cannot be sure that one is not attempting to judge from what will prove finally to have been only pathfinders for the true exponents of the ruling literary impulse and purpose of the period.^{1.}

2. As to the significance of the Term 'English!' - The term 'English' in the title refers merely to the language in which the plays are written.

Accordingly, no attempt has been made in this thesis to separate the work of English and American writers and to establish differences between them. Managers of theaters borrow eagerly 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 the differences between English and American work less than the resemblances.

1. See Note at end of Introduction.

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 has been ignored.

3. As to the Distinction Between Stage and Closet Drama. - This distinction has here been ignored for two reasons.

In the first place there is no clear demarcation between the stage and closet drama. If we make the division on the basis of the fact that a play has been produced, are we to consider private and specially financed presentations induced by zeal for reconciling the stage and literature? Or shall we consider as closet dramas all those that have not demonstrated some power to hold the stage? This last test would involve us in two complicated questions: the competence of popular judgment in regard to dramatic entertainment, and the financial side of present stage-craft. The stage record of a play does not indicate the worth of its subject-matter nor the excellence of its art. Consequently no attention has been paid to the question of fitness for production. However, drama which, like Hardy's "Dynasts", assumes proportions quite beyond those of a play for the stage, has been omitted as being a literary production following other laws than those of true drama.

In the second place, the dramatist whose appeal is to readers may be as truly an exponent of the conception of tragedy which his age holds as is he whose appeal is to playgoers. Each assumes that his understanding of life-forces, of their conflict and waste is intelligible to a considerable body of his contemporaries.

Note:

Paolo and Francesca (1899) is included because the body of Phillips' work falls in the period 1900-1912.

On the contrary, Mrs. Dane's Defense (1905) by Henry Arthur Jones, and four serious dramas by Arthur Wing Pinero; Iris (1901), Letty (1903), The Thunderbolt (1908), and Mid Channel (1909), have been omitted because the larger part of the work of each dramatist antedated the period under discussion.

The omission of Granville Barker's plays is an acknowledged incompleteness in the investigation, caused by inability to secure copies of the plays in time to discuss them in the body of this thesis. The Voysey Inheritance and Waste are prose dramas, pointing out stupidity in present-day society. The Voysey Inheritance arraigns English middle-class morals, founded on respect for property as the cardinal virtue. Waste shows the fall of a statesman who is an idealist as to the future, but who is contemptuous of contemporary men and women as individuals. Surrender to a moment's impulse involves him with a married woman, who later meets her death in an effort to avoid maternity. His associates in politics, (most of whom distrust him as "an expert, a man of ideas") take advantage of the threat of scandal to abandon him; their real reason is their disapproval of his bill, which is too advanced and idealistic for their views. Since work is the one value in his life, at the loss of it, and at the discovery that other possible values have been killed in him unborn, he commits suicide, as a final demonstration that his work matters. Intellectual elements of character are emphasized, and types are accentuated so strongly as to detract from the realistic effect of the dramas. The tragedy appeals to our intellectual estimates of human worth rather more than to the usual emotions directly.

Since not even complete lists of contemporary authors and their works have been available, and since not all the dramas of some note are to be had in published form, it is self-evident that this study does not claim to be absolutely exhaustive.

CHAPTER I.

The Conceptions of Tragedy Prevailing in English
Literature at the Beginning of the Present
Dramatic Activity.

The conceptions of tragedy in English literature are derived from two chief sources, viz.: (1) Aristotle's analysis of the nature of tragedy; (2) Shakespeare's conception as embodied in his tragedies.

Section 1. Aristotle's Conception of Tragedy. - Aristotle gives the following definition of tragedy:

"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 elements included in the definition of tragedy, Aristotle recommends the following five characteristics of the ideal tragedy, which are here summarized from different sections of his discussion:^{2.}

1. It is against the spirit of tragedy to produce the tragic emotions by scenery or spectacular effect; there

1. Aristotle, The Poetics, Edited by Butcher, VI.2.

2. Aristotle, op.cit.

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 portrayed in tragedy must satisfy the moral sense, and must express poetic truth.

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

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 habits and ideals are; no portrayal of men and women who speak, act and think as is proper to their class and sex, consistent with all other details of their speech and conduct, and true to life.

5. Yet 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.

The test by which Aristotle would mark off tragedy from other dramatic spectacles seems to be pretty clearly the power of tragedy to represent thru particulars a universal truth that inspires in the spectators the emotions of pity and fear. Whatever drama achieves this is admitted by Aristotle to be tragic, even tho it does not conform to the principles by which he feels that the

highest tragic effect can be produced.]

In the following outline of Aristotle's conception, an effort has been made to indicate what he held to be requisites for tragedy, and what he only recommended as standards.

Aristotle's Conception of Tragedy.

I. Manner of imitation^{1.}

(I) Spectacular presentment.

1. Action of the players. (Movement, pose,
2.
gesture and voice.)
2. Scenery and spectacular effect. (These must
not be used as the chief means of producing
tragic emotion.)

(II) Language.

1. Rhythmical speech.
2. Lyrical song.

II. Object of imitation.

(I) Action: (The essential of tragedy.)

1. Serious
2. Complete.
3. Of a certain magnitude.
4. Showing a reversal of fortune; preferably a
change from prosperity to adversity.
5. Allowing the introduction of the extraordinary,
but rejecting the irrational.
6. Satisfying the moral sense of spectators.
7. Expressing poetic, i.e. universal truth.

1. Imitation signifies representation by a form of art, distinguished from reality.
2. The use of masks deprived the Greek drama of what is so important a means of expressing character and emotion in modern drama, i.e. the countenances of the actors.

(II) Characters. (Tragedy possible without real characterization of the persons involved.)

1. Qualities that tragic characters must embody:

(1) Goodness.

(2) Propriety, i.e. conformity to sex, class, etc.

(3) Truth to life.

(4) Consistency.

2. Men represented as better than those in real life.

3. The tragic hero:

(1) A man highly renowned and prosperous.

(2) One not eminently good and just, but
'like ourselves.'

(3) One whose misfortune is brought about,
not by vice or depravity, but by some
error and frailty.

III. The test of tragedy; the production of the tragic emotion; i.e. that of pity and fear.

Section 2. Shakespeare's Conception of Tragedy. -

This study omits consideration of the rules for tragedy which Latin critics added to Aristotles' principles, because they never took firm hold on English literature and consequently would probably not be potent in the minds of contemporary dramatists.

[These dramatists are, however, familiar with 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 given an account of the differences between the Greek tragedies and Shakespeare's.^{1.} Greek tragedy portrays the conflict 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 with discordant

1. Aristotle's Theory of Poetry and the Fine Arts with a Critical Text and Translation of the Poetics by Butcher, S.H. pp.359 and ff.

elements in their natures - such complications in personality as occur in real men and women, and he shows the variation of the individual from the type. A further difference exists as to evolution of character during the action. To some degree the characters in Greek drama are moulded by the plot and develop under pressure from without. Shakespeare's drama emphasizes the idea of development; its proper subject is character in growth; we see the deed dormant in its germ and later unfolded in all its consequences; the modern desire is to know what a man was, and how he came to be that kind of man, and to see each step in the development.]

The following statement summarizes Bradley's conclusions concerning Shakespeare's conception of the
 1.
 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 a 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

1. Bradley: Shakespearean Tragedy, p.117.

genius, passion, or will, as well as a person of conspicuous social station; (2) he is marked by a tragic intensity or onesidedness, which is fatal to practical success, but which is at the same time a source of his greatness; his deed which occasions the disaster is not a flawless deed.^{1.} The flaw, however, must be such as not to make us lose sympathy and admiration for the hero. In most cases it is no conscious breach of right; of the tragic heroes only Richard III and Macbeth do what they know to be villainous.¹

2.

Bradley's discussion of the tragic emotion adds to pity 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? Is it a blind or malicious Fate? Is it a just and benevolent moral order? Tragedy in Shakespeare involves those questions and^{3.} "strikes down to the roots of all actions, human and divine".

1. Bradley: op.cit. Lecture I. Sec.3
2. Bradley: op.cit. Lecture I. Sec.4.
3. Figgis: Shakespeare: A Study, p.25.

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^{1.} given in Shakespeare; 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 the whole 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 of the earthly accent, in order^{2.} that men may be free."

^{3.} Bradley's opinion does not represent human destiny as ruled by fate, nor by a moral law which unfailingly deals out happiness and success in a degree just according to 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 their nature, dispositions, and their circumstances; men's regrets cannot prevent the results caused by changes in this

1. Bradley: op.cit. p.25.

2. Figgis: op. cit. p.254.

3. Bradley: op.cit. pp.33-39.

order; the order is moral to this extent - that tragic catastrophes are the result of a more or less wrong act, and that evil is a negative and self-destructive force.

[The conceptions of tragedy in the Greek dramatists and in Shakespeare exclude horror, despair, and rebellion from the tragic emotions. The tragic spectacle must produce in hearers a sense of reconciliation with the outcome. In tragedies of the Greek kind, where ethical principles are the conflicting forces, we may be reconciled to the death of a hero, because "at the cost of his suffering or death he directly or indirectly secures the triumph of the right." But where the conflict is of a more personal kind, reconciliation to the hero's disaster must come from other causes.] In general Bradley refers our acquiescence in the tragic outcome to our recognition that the disaster is due to the recoil of the moral order against violations of its nature. Specifically, he finds that we are reconciled to the death of characters by their greatness which is shown especially in the moment of death. Or we may be reconciled to the death because it means escape

1. Aristotle, op. cit. VI.2

2. Bradley: op. cit. Lecture I.

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

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

5. Bradley: op. cit. pp.84 ff.

from an impending peril, as in the case of Cleopatra. The suffering that the hero has endured may help to reconcile us to his death. Or in our reconciliation may be a conviction that "the only real thing is the soul, and the tragic world is not the final reality."

[In addition to the Greek and the Shakespearean conceptions of tragedy, a third has exerted influence on this period, i.e. Ibsen's conception. It has been summed up by Professor Thorndike as combining Aristotle's simplicity of action, with Shakespeare's struggle of individual wills, and Ibsen's own theory of using prose and depicting contemporary bourgeois life.¹] The Norwegian dramatist began to be known to the English reading public by criticisms made by Edmund Gosse in 1873.² 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.³ In 1880 The Doll's House had been adapted for English presentation by Henry Arthur Jones,⁴ who had been instructed to alter it to suit English taste. In 1886 Havelock Ellis published The Pillars of Society,

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

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

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

4. Filon, Augustin, op. cit. Introduction by Henry Arthur Jones, p.13.

1.

Ghosts, and An Enemy of the People. By the translations of William Archer Ibsen's complete prose works became accessible to the public in 1892.

2.

Stage productions began in 1889. M. Filon states that the Ibsen drama had a precarious stage existence from 1889 to 1893. In 1896 he writes "Now Ibsen has never paid", but adds a prophecy, "the time is approaching when the Norwegian drama will pay." In 1894 a fierce controversy as to Ibsen's worth began in the press and was still waging when M. Filon's book was written, in 1896.

The preceding facts indicate the uncertainty as to whether Ibsen's conception of tragedy was thoroughly known and accepted by the writers of the drama of this period. A historian writing in 1896 says of the two leading English dramatists of that time: "Mr. Pinero does not seem to me to have accepted any of Ibsen's ideas. ... As for Mr. Jones, he indeed has followed both the artist and thinker in Ibsen. ... It may be said, speaking generally, that a breath of Ibsen has passed through all his works during the last seven or eight years." Although Ibsen's influence has undoubtedly grown since 1896, it seems safe to say that Ibsen's dramas were not established

1. Filon: op. cit. p. 280.

2. The facts in this paragraph are on the following authority:
Filon: op. cit. pp.280.

3. Filon: Augustin: op. cit. pp.295-297.

in English minds in 1900 as undeniably great tragedies. A playwright who followed Ibsen could not count surely on the approval of the serious-minded theater-going public nor of literary criticism. Ibsen's conception was not recognized as a third authoritative conception of tragedy.

Comparison of the Greek conception of tragedy with Shakespeare's shows that the name tragedy may properly be applied to productions that differ considerably from each other. The conception of what is tragic changes as men's conceptions of life change. Therefore the worth of new tragic drama cannot be settled merely by its conformity to previous models or by its divergence from those models. If new drama embodies a consistent conception of tragedy, a conception which agrees with current thought concerning man's nature and destiny, it may claim equal validity with previous conceptions of tragedy.

The purpose of this investigation is to see whether the dramas herein discussed do show such a conception.

CHAPTER II.

PLAYS INCLUDED IN THIS STUDY.

If only those plays had been considered which the authors themselves call tragedies, the list would be short.

It would include only the following plays:

1. Galsworthy, John: Justice
2. Gregory, Isabella Augusta: Dervorgilla
3. Gregory, Isabella Augusta: Grania
4. Gregory, Isabella Augusta: Kincora
5. MacKaye, Percy: Fenris the Wolf
6. MacKaye, Percy: Jeanne D'Arc
7. MacKaye, Percy: Sappho and Phaon
8. Masfield, John: Nan
9. Phillips, Stephen: Herod
10. Phillips, Stephen: Paolo and Francesca

This study aims at discovering what dramatists of the present consider tragic in human affairs, and not at deciding whether these are perfect tragedies. Therefore the study includes also plays which are considered by their authors to embody some elements of tragedy, though not wholly tragic. Such plays are the tragic comedies by Lady Gregory:

1. The Deliverer 1.
2. The White Cockade.

It includes also the play by Percy MacKaye which he calls 'A Tragedy of the Ludicrous':

The Scarecrow.

But even a superficial knowledge of the dramatic knowledge of the dramatic literature of the period makes one dissatisfied with limiting the investigation 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. Professor Phelps suggests the following cause for the rare use of the word: "It is even probable that the modern dread of ridicule makes our dramatists reluctant to call any of their works tragedies."

1. The Canavans, although Lady Gregory calls it also a tragic comedy, has been excluded, because the writer of this study is unable to find in it any element of tragedy. It seems pure comedy, 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.
2. Phelps, William Lyon: Forum 1908, pp.592-595. A review of Tragedy: by Ashley Horace Thorndike.

Probably there is the further reason that playwrights wish to be judged only by the impression that their dramas make and consequently avoid applying to their works a term that would induce the critics to judge by preconceptions and by the principles that other writers of tragedy have observed. The generic terms 'play' or 'drama' avoid controversy and leave dramatists free to conform to established conceptions and methods or to make new ones.

A study of the use of the term tragedy by each of the authors in the preceding lists confirms the impression that other plays must be considered. Galsworthy calls Justice a tragedy, but does not give that name to Strife, which he calls merely 'a play'. Yet both are dramas in which the action involves poignant suffering, and waste of admirable human possibilities. The causes of disaster are similar. It is true that the one death in Strife is not that of either protagonist, and that in Justice it is. But for one of the leading characters in Strife the fight is manifestly his last, and his death is hastened by the disastrous outcome. And the effect of the action in Strife, which some one in the play sums up in these words - "A woman dead, and the two best men broken" - is as truly tragic as is that in Justice. Stephen Phillips also affords an example of plays strikingly similar in nature, to one of which, Herod, he applies the name tragedy, while to Nero he gives no

specific name. In like manner Masfield calls Nan a tragedy, but uses the non-committal term 'plays' for The Campden Wonder and Mrs. Harrison, though these also portray the suffering and death of individuals whose characters command our sympathy and admiration, and whose ruin by the evil of others moves us to tragic emotions. True, these last two are only one act in length, whereas Nan has the customary length of modern plays, i.e. three acts. But that is a difference that has no importance in a study of Masfield's conception as to what is tragic in human affairs. Lady Gregory has applied the term to Dervorgilla, a one-act piece, but has not given it to the much more tragic one-act play, The Gaol Gate. It is probable that the general term, 'play', is applied to the latter because it is grouped in publication with comedies, romances, and a 'miracle play', as the author terms it. Yeats, by the nature of a preface^{1.} gives the impression that some of his dramas are, in his conception, tragic, but he never applies the term to special plays. The same fable that is used in Lady Gregory's tragedy, Grania is the basis also of the action in Yeats' Deirdre and Synge's Deirdre of the Sorrows, but the two latter are spoken of by the authors only under the generic term 'plays'.

1. Yeats, William Butler: Plays for the Irish Theater. London, 1911.

It seems clear from the foregoing evidence that the term tragedy is rarely used by recent dramatists for their own work and that even those who do occasionally use it use the indefinite terms play or drama for works indistinguishable in nature from those they have called tragedies. Hence some additional criterion must be used to determine which of recent dramas are tragic.

What criterion will serve?

The comparison of the Greek conception of tragedy with Shakespeare's conception, in the preceding chapter, showed that dramas differing widely from each other may still both be true tragedies. It further set up a presumption that the substance and method of tragedy must change as conceptions of ethics, religion, and personality change, and that consequently no age can judge its own attempts at tragedy by the standards of a preceding age. A definition of tragedy suitable for 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 derived: ⁺Tragedy portrays action ✓ in which disaster and suffering, from causes not merely accidental, befall 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.

Plays that by this test are tragic have been included in this study, in addition to those which have been called tragedies by their authors.

The dramas are arranged in four groups:

- I. Plays in which the suffering, disaster, or waste persists throughout the action.
- II. Plays in which the atmosphere is that of comedy, but in which there is shown some irremediable waste of human power and happiness.
- III. Plays in which a peaceful solution for the painful situation gives a happy ending instead of the threatened disaster.
- IV. Dramas which set forth ethical or sociological truths concerning human suffering and waste, using in addition to the human protagonists, symbolic figures, personifications of powers or tendencies in typical temperaments or in society.

I. Tragic dramas, ending more or less unhappily.

Austin, Mary: The Arrow Maker.

Galsworthy, John: Justice.

Galsworthy, John: Strife.

Galsworthy, John: The Eldest Son.

Galsworthy, John: The Pigeon.

Galsworthy, John: The Silver Box.

Gregory, Isabella Augusta: Dervorgilla.
 Gregory, Isabella Augusta: Grania .
 Gregory, Isabella Augusta: Kincora.
 Gregory, Isabella Augusta: The Gaol Gate.
 Kennedy, Charles Rann: The Winterfeast.
 MacKaye, Percy: Fenris the Wolf.
 MacKaye, Percy: Jeanne D'Arc.
 MacKaye, Percy: Sappho and Phaon.
 Masfield, John: Nan.
 Masfield, John: The Campden Wonder.
 Masfield, John: Mrs. Harrison.
 Peabody, Josephine Preston: Fortune and Men's Eyes.
 Peabody, Josephine Preston: Marlowe.
 Phillips, Stephen: Herod.
 Phillips, Stephen: Nero.
 Phillips, Stephen: Paolo and Francesca.
 Sheldon, Edward: The Nigger.
 Synge, John Millington: Deirdre of the Sorrows.
 Synge, John Millington: Riders to the Sea.
 Yeats, William Butler: Deirdre.
 Yeats, William Butler: On Baile's Strand.
 Yeats, William Butler: The Unicorn from the Stars.

II. Tragic Comedies.

Bennett, Arnold and Knoblauch, Edward: Milestones.
 Gregory, Isabella Augusta: The Deliverer.
 Gregory, Isabella Augusta: The White Cockade.

III. Tragic situations solved peacefully.

MacKaye, Percy: Tomorrow.

Moody, William Vaughn: The Faith Healer.

Moody, William Vaughn: The Great Divide.

Phillips, Stephen: Pietro of Siena.

Synge, John Millington: The Shadow of the Glen.

IV. Plays presenting abstract truths by means of symbolism.

Galsworthy, John: The Little Dream.

Gregory, Isabella Augusta: The Travelling Man.

Jerome, Jerome K.: The Passing of the Third Floor Back.
1.

Kennedy, Charles Raun: The Servant in the House.

MacKaye, Percy: The Scarecrow.

Peabody, Josephine Preston: The Piper.

Yeats, William Butler: Cathleen Ni Houlihan.

Yeats, William Butler: The Countess Cathleen.

Yeats, William Butler: The Hour-glass.

Yeats, William Butler: The Land of Heart's Desire.

Yeats, William Butler: The King's Threshold.

Yeats, William Butler: The Shadowy Waters.

1. The Terrible Meek by Charles Raun Kennedy, is akin to the plays in this class as to the purpose of the play; but it does not present other than human protagonists.

CHAPTER III.

Conceptions of Subject-matter of Tragedy in Dramas of This Period.

This study will consider four topics:

- (I) Action or plot.
- (II) Character element.
- (III) Causes of the tragic situations.
- (IV) Reconciliation.

Section I. The Action.

1. Summaries of the Action in the Dramas.

This is a general survey and includes not only the tragic plays ending in disaster, but those of peaceful solution, the tragic comedies, and the symbolic plays.

The Arrow Maker portrays, against a background of Indian life in the Southwest Desert, a question of the position of woman in society. Specifically the question is the right of society to deny a woman the right to exercise her powers in whatever work she is specially fitted for, or, if she is allowed to be a worker, to deny her woman's special tasks. A woman set apart as priestess and magician, by the tradition of the people is denied the privileges of marriage and motherhood. The instincts are stronger than social mandates, and she secretly has as lover the Arrow Maker.

He scoffs at magic even while dependent on her magic for the efficiency of his unfailing arrows, and claims all his success for himself. His desertion of the priestess in order to marry the chief's daughter so embitters the priestess that she revenges herself on all society by refusing her tribe the aid of her spells. Without her the Arrow Maker loses all battles; the people discover his dependence and depose him. As he aims a magic arrow at the priestess, he himself is slain. Pity for the woes of her people restores to the magician her lost powers, and she goes forth to deliver her tribe from the besieging enemy.

The tragic dramas of Galsworthy present the following situations. Justice shows the complete waste of two lives which had held possibilities of usefulness in humble pursuits and in the more important relations of marriage and care of children. Poverty; a woman's inability under English law to obtain a divorce from a husband who is brutal to her and her children; justice which considers the nature of one act rather than the whole complex of motives causing it; the mental cruelty of prison methods; the lack of work for a former convict; and an ordinary woman's inability to support herself and her children except by selling herself; these are the causes

of the death of the man, and the prostitution of the woman. Strife shows as protagonists two men of mighty wills, captains in a conflict between labor and capital. Both are repudiated by their 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; nothing has been settled. The Silver Box has no external disaster greater than a woman's loss of her work and her reputation for honesty, and a workingman's imprisonment. The tragedy lies in the avoidable waste and suffering involved, not only in those two lives, but in all who helped perpetrate the injustice that the play sets forth. The Eldest Son brings no one to death; the influence of social caste on sex morality makes a child illegitimate; the girl wisely and proudly refuses to accept a loveless marriage with a young man above her station as a way of escape from the consequences of her mistake, and chooses lonely shame instead; all those who profit by her choice suffer in self-respect and sureness of ethical judgments. 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 sympathy. All three of the

luckless characters, somehow marred in the making, come to see the hopelessness of their situation, and each attempts the only remedy, death. But society promptly saves them, for their future pain and its perplexity.

Lady Gregory's plays have plots as follows:

Dervorgilla portrays the consequences of a traitor's deed; the woe to Ireland is the background; attention centers on the traitor, who suffers the death of a faithful servant and who learns that years of piety and good deeds cannot undo a wrong deed nor prevent its consequences. The one-act play is not a tragedy in its effect; it is a dramatic presentation of an ethical concept. Reasons for not considering it a tragedy will be given in connection with the discussion of character. It is considered here because the author calls it a tragedy. So far as the plot is concerned, it could be tragic material. Of the three characters in Grania all suffer, and all meet disaster. The king, Finn, suffers from wounded pride and jealousy because his bride, on the eve of marrying him, renounces her high state and 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 as his wife. During this time Grania, to whom love is a higher lord than any

king and friend, chafes at her lover's fidelity to his word and his neglect of her beauty and love. When a moment of jealous fear and desire breaks down the barrier of Diarmuid's will, the king's vengeance swiftly falls. Diarmuid loses his life; Grania learns that his love for her was always less than his loyalty to Finn, - a blighting knowledge much worse than mere death. Finn lives on with remorse for his lost friend, and 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 queenly state, since life holds nothing else for her. 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. The Gaol Gate shows two women coming to receive a man who has bought his own safety by giving evidence that will convict his companions in the crime. They plan the future. Return

to their old district is out of the question; poverty prevents their all carrying away their shame 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 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!"

In The Winterfeast by Kennedy, the lie by which a pagan 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 on her brave and strong love. A loveless, though dutiful, wife takes all the song out of the heart and life of a minstrel by

nature, and forces him to be what she would have him, a warrior. On the night which the action of the play presents, 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 the woman whose mistaken hate slew all she loved, live on.

Three dramas by MacKaye deal with situations as follows: Fenris the Wolf by mythological figures 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. This play belongs to those of the fourth class, but is mentioned here because MacKaye calls it a tragedy. His drama 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 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 moment. 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, Sappho and Phaon, where the love that would only enjoy conflicts with the love that acknowledges duty to the after-race, and serves its needs, not merely love's own fierce will. The action involves the death of two children, and of Sappho, whose individualism of passion is incompatible with the "law of the generations".

Three plays by John Masefield deal with people of the lower classes in England a hundred years ago. Nan shows the suffering of a young girl 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 to her for having put to death an innocent man, Nan inflicts justice on her cousin, kills her lover, and goes out to die in the great tide that is coming up the Severn. The Campden Wonder tells of a laborer whose hatred for the success and respectability of his brother's life 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. Mrs. Harrison ends the with/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 Campden Wonder. She makes her way out of a world that she feels to be intolerably wicked.

Josephine Preston Peabody's one-act drama, Fortune and Men's Eyes, deals with an hour in Shakespeare's life when he learns for a certainty that both love and friendship have deceived him. 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.

Stephen Phillip's tragedies, Nero and Herod, use well known historical material, and the story of Paolo and Francesca, from a literary source, is equally familiar. In each, death or madness befalls the leading characters.

The Nigger, by Sheldon, shows the loss of friends, love, social position, and political power and honor by a young man, who, while governor of a Southern state, learns that he has African blood. He might conceal the fact, but instead he proclaims it and takes the consequences of the race prejudice existing in the section.

Synge's play, Deirdre of the Sorrows, is the story of the lovers of long ago who choose love amid exile and danger rather than safety in kings' palaces without each other. They brave hardship, defy predictions of disaster, and elude treacherous overtures from the jealous king. But Deirdre overhears her husband admitting that he dreads the coming of the day when love will become weary and life will need other interests. The woman knows that death would be better than that fate, so she makes them return. Naisi and his brothers perish in the king's snares, and Deirdre slays herself at their unfilled grave. Riders to the Sea is a tragedy of the present, of any time, and of the poor and lowly. It shows the end of the life-long anxiety and grief of a woman who time after time has seen the sea take toll of life, until the last of eight strong men has become its victim, and even her sorrow is wearied out.

Yeats' play, Deirdre, uses also the old story of the two lovers who put love above all things. Naisi is slain by the treachery of the king, and Deirdre slays herself rather than go to Conchubar; but 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 coming of death. In the play

On Baile's Strand, Cuchulain, great warrior and uncompromising individualist, for the sake of his warriors, (who, being now past youth, wish settledness and order) vows allegiance to the great king Conchubar. The king forces him to fight a young champion with whom Cuchubain himself desires friendship because the youth reminds him of a fierce queen of the north whom he once conquered and loved. Having slain the youth, Cuchubain learns that he has slain his own son.

Mad, he wars against the foam-crowned waves, which overwhelm him. ^{1.} The Unicorn from the Stars 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.

The three tragic comedies deal with the following material. 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

1. Where There is Nothing deals with the same theme; it is a hastily written study, superseded by the later play.

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's tragic comedies are tragic in a social sense. In The Deliverer, a people lose their chance for freedom and happiness because of their petty jealousies and their envy and distrust of a great and noble personality who comes to be their champion, but is rejected by them. The White Cockade, a drama of the fall of King James II, shows the waste of a kingly soldier and of a nation's devotion because the king is not a king in soul.

Dramas with peaceful solutions present the following conflicts. Tomorrow by MacKaye shows the conflict in a woman between the old romantic choice of a husband regardless of his fitness for paternity, and the reasonable choice that has been trained to think and feel the welfare of the race. The setting is definite and modern, with a biological atmosphere.

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 flesh. He learns that no such antagonism exists between

soul and sense. The Great Divide, by the same author, 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 is a better atonement. The conflict is made harder by the woman's tendency to trust social judgment rather than her own. The gulf between a primitive man's idea of love, and a cultured woman's is another cause of complication.

In Pietro of Siena, Phillips uses the conflict found in Measure for Measure, similar to that in Monna Vanna. A sister must choose between her chastity and her brother's life. A miraculously sudden conversion of a profligate into a man of honor solves the conflict in a cheap and artificial way.

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 stupid and cowardly; 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 symbolic plays deal with the following themes:

The Little Dream, by the 'dream technique' shows the 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 the realities and into mystery.

The Travelling Man is called by Lady Gregory a miracle play. A woman, by reason of her absorption in her household gear and in shining cleanliness, fails to recognize the mysterious person to whose council she owes everything. It is a sermon on the difficulty that a rich man finds in entering into the kingdom of heaven, on the blinding effect of materialism on one's spiritual vision.

The Passing of the Third Floor Back, by Jerome, shows the regenerating power of love and faith, by the effect which a man with such an attitude exerted on many types of failing humanity, which he found in a London boarding-house.

The Servant in the House, by Kennedy, preaches the nobility of service and the brotherhood of man. An incarnation of the Christ spirit wins to such a creed various

types of class narrowness and prejudice, - all except the bishop who is deaf and blind to all but gain. The Terrible Meek is an expression of the results of Christ's death on three people who talk together on the night before the crucifixion. It attempts to show in the conversation the effect of the tragedy on spectators. In the heart of the Roman captain is born a conviction that military ideas of force and duty are wrong, that life is a sacred thing, 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.

MacKaye states in the preface to The Scarecrow that he is expressing the incongruity between the elements with which man is furnished by time and heredity and the greatness¹ of the dreams he seeks to realize. The allegory fails, unless the dramatist means to say that only death can end the ludicrous disproportion 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 had before only seemed to be. The meaning eludes one, as one follows the creation of the scare-crow, his successful career in society, with the devil as his mentor, and his death.

1. The Scarecrow, Preface, p.XII.

The Piper, by Miss Peabody, has used the Pied Piper story. A mercenary and faith-breaking society learns by the temporary loss of their children that life has other grave concerns besides shrewd bargaining. The piper, who stands for the things of the spirit, the romance and dreams of humanity, because of one mother's great and comprehending love, restores the children to human duty and destiny among the villagers, wiser because of their pain.

Yeats has six plays of this class. Cathleen ni Houlihan personifies Ireland and shows her power over the hearts of men, who leave all their own concerns when they may serve her. The Countess Cathleen preaches the worth of the soul, by showing how a woman prized so highly the souls of men that she sold even her own eternal happiness that men might have means for saving their souls from the fiends who were offering to buy them and thus to save men's bodies from starvation. The Hour-glass is a morality, teaching that it is not by intellect but by mystic knowledge that men lay hold on the supernal realities, for which the coming of death makes them grope. In The Land of Heart's Desire the lure of the fairies expresses youth's vagrant, rebellious impulse to shirk life's duties and pains and follow only selfish joy. The King's Threshold portrays a conflict between king and poet as to which is to be honored as the highest authority. Victory goes to the maker of

ideals, "the rights that have no armies". The Shadowy Waters pictures a soul's quest for satisfaction. It is mystically wise and no longer hopes to find satisfaction in things of sense. Nor is love found to be the end of the journey; farther still the two 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.

The foregoing survey of the action in all the dramas of this period that contain either actual or potential tragedy leads to this conclusion: Drama of this period does not confine itself to subject-matter such as Greek and Shakespearean drama had established as dramatic, but deals with many varieties of human experience.

Excluding now the tragic comedies, the dramas portraying tragic situations that find peaceful solution¹ in the course of the action, and the symbolic plays, we shall examine more closely the action portrayed in the plays that do not have the disastrous course of events reversed.

(1) To what extent does the action end in external disaster, such as loss of life, madness, loss of kingdoms, estates, reputation, or power? In seven of twenty-six plays,

1. Dervorgilla, by Lady Gregory, and Fenris the Wolf are included in the latter group, and are not considered as tragedies in making the following generalizations concerning the tragedies of this period.

the leading characters do not lose their lives. In five of the seven: The Eldest Son, The Pigeon, The Silver Box, Fortune and Men's Eyes, and The Nigger, no minor characters die. In Strife the wife of one of the protagonists, the labor leader, dies as the result of the hardships caused by the strike; and in Riders to the Sea, the theme of which is the grief of an old woman, the action covers the death of her last son, and suggestions 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. So death is in large measure the substance of the play. In The Gaol Gate none of the persons that appear in the action dies, but the heart of the theme is the fact that a man died rather than betray his comrades. The death is in our consciousness as a part of the substance of the play, though it is not in the action. In Mrs. Harrison, The Unicorn from the Stars, Marlowe, Jeanne D'Arc, and Kincora, the one character in which the interest of each play centers meets death. In The Campden Wonder and Paola and Francesca all the chief characters perish, and in Nan and On Baile's Strand, the leading character and the most important subordinate person die. In Herod and Nero the madness of the leading character and the deaths of all the other prominent persons make the disaster sweeping in scope. In Nero the

deaths of two minor characters, Claudius and Britannicus also occur, and in Herod two deaths of minor persons, in close relation to the protagonists, increase the disastrous outcome. Justice is another play where both the leading characters meet with complete external disaster; for prostitution in the case of the woman is as final as a hindrance to her desired activities and her happiness as is the loss of life in the case of the man. In the three Irish plays using the fable of the two lovers who give up all for love, the loss of life differs. In Grania, only the hero is slain; the king and the disillusioned woman live on, and there are no minor characters to share the fate of Diarmuid and extend the scope of disaster. In Deirdre by Yeats both the lovers die; in Synge's Deirdre of the Sorrows, in addition to the death of the lovers, the two brothers of Naisi, closely connected in sympathy with the lovers, and a minor character in more detached relation, die. The remaining three dramas portray the recoil of a violation of the moral order in the universe. In The Arrow Maker and Sappho and Phaon the character that causes the violation perishes; but in The Winterfeast it is the innocent who perish, and only the three who have caused the ruin, - the two voluntarily, the other mistakenly - live on. In the last play, four of the main characters die, and seven minor persons. In Sappho and Phaon, the

symbolic meaning of the drama necessitates that the action include the death of the two children of Phaon, in addition to the suicide of Sappho.

In The Arrow Maker, Kincora, Jeanne D'Arc and Herod the welfare of a people is linked with the success or failure of the hero, but this fact is in the background.

In Nero and Deirdre of the Sorrows, the flames of a city and of a palace add external signs of disaster to the deaths that have in each case defeated the will of the potentate, who is a protagonist.

The Nigger ends with the hero's loss of political power, influential social position, property, love, and friends.

Such loss of reputation as makes work and usefulness difficult befalls the main characters in Justice and The Silver Box.

In estimating the extent to which death is a part of these tragedies, it is necessary to note whether life is wrested from the person by force external to him, or whether it is voluntarily sacrificed for a cause which he esteems more highly than life. Such voluntary giving up of life in order to secure a greater thing is the case in the death narrated in The Gaol Gate, the deaths of the lovers and of the brothers of Naisi in Deirdre of the Sorrows, of the lovers in Deirdre, the death of the mystic in The Unicorn

from the Stars, and of the peace-loving king in Kincora.

From this fact and from the fact that five of the plays involve no loss of life, and that the loss in all except The Winterfeast, Nero, Paolo and Francesca, and Herod is slight compared with the action portrayed in Shakespeare's tragedies, the following conclusion seems warranted: External disaster plays a small part in the subject-matter of recent English 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, loss of hope, dull despair, jealousy, wounded love, the realization of friends' faithlessness, thwarted ambition, defeated love, baffled desire to benefit mankind. Suffering is always present in the action of these dramas.

(2) Is there conflict in these dramas, and, if so, of what kinds?

By the term 'conflict' in drama we mean more than mere opposition of force. Sometimes it is limited to the sharp clash of forces, focused in a brief passage of time, and so depicted by action shown on the stage as to create suspense concerning the issue. But in the drama that is written under the influence of Ibsen, much of the subject-matter of the play is presented only by the accounts or the suggestions given by people who were principals in the events.

The events themselves and the struggles and decisions that preceded them, may have taken place years before the action that the play itself presents. In this technique, which presents on the stage only the catastrophe, and makes known the causes and the conflicting forces by other means than action, conflict must have a somewhat wider meaning. We shall use the term to signify either a struggle in which the will of a man is exerting its maximum energy against forces that hinder it from executing its purpose, or an intense conflict in the soul of an individual between the elements of personality, - passions, ideals, or habits.

With this definition in mind we shall now examine these dramas to find an answer to the question, is there conflict, and of what kinds?

In Justice, love and the parental instinct in a man and a woman struggle against a complex of untoward circumstances and are defeated by them. We know that in the man there occurred a conflict between his love for the woman and his desire to protect her, and his honesty; but we do not see the conflict, we only get it by suggestions from a witness's account of the man's behavior. The internal conflict followed the deed instead of preceding it. The man did not, with full consequences of the pain and risk involved, enter upon the forgery. There is not here conflict as there is in Macbeth's weighing of his projected deed.

Consequently there is no such clear moral responsibility. Neither do we see the conflict and crisis in the woman's problems. We have only the strained self-control with which she briefly tells of her vain fight and her surrender to necessity.

In Grania, a woman's will, roused to its utmost energy by love, struggles against the circumstance of her being a king's betrothed, against the poverty and wandering of the years when she and her lover are fugitives. Against these she is 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 which exerted itself to realize life by love turns to a new value and activity with bitter, but unabated, strength.

Kincora is the conflict of a man's will for peace and righteousness against the selfish love of power and strife in other men. The struggle is shown in the play. Gormleith's 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. This is shown in a scene on the stage.

In Jeanne D'Arc, a mystic and spiritual nature combats material difficulties. In addition to that external conflict there is also the struggle against hostile personalities. For Jeanne the most tragic conflict is that between her instinctive faith in her visions and D'Alençon's rational skepticism concerning them.

In Sappho and Phaon the conflict is that between love of an individualistic and egoistic kind and love that recognizes the claims of the race. All the conflict takes place in the action portrayed by the play, not in retrospection.

There seems no real conflict in Nan; it is rather the inexorable drift of ruinous circumstances. Yet the power of the leading character is shown by the intensity of her love and her despair at the world's wastefulness of man's best powers.

In Herod there is an initial, self-conscious conflict between the king's selfish love for Mariamne and his ambition and fear of a rival. This is very brief, and afterward the drama seems little but a succession of theatrical incidents.

In Paola and Francesca, fate dominates the action, and human will makes limp and spasmodic resistance. There is no moving and impressive conflict.

The Arrow Maker shows no sharply defined conflict, for it represents the woman's will as baffled and inert, rather than roused to action.

Strife sets forth the conflict between two masterful wills, each fighting passionately for a principle.

The Eldest Son presents crisis, but scarcely conflict. The course of future events is determined by Freda's choice, but the substance of the play is more the self-knowledge that is forced upon the upper-class family. They learn the prejudice, selfishness, and muddled moral judgments that they have unconsciously held.

In The Pigeon and The Silver Box, there is no conflict. External forces, or inherited malformations of personality rule the lives.

By the relief and triumph with which the two women in The Gaol Gate learn that the man they seek has died rather than buy his safety by betraying his companions, we know that there must have been bitter conflict between their loyalty to family claims and their shame at having a man break the code of honor among fellows.

In The Winterfeast three people of strong will are portrayed. But the conflict is not that of man with man, but of man's will against the moral order in the universe, which he consciously or unconsciously violates.

The Campden Wonder has no true conflict. The chief character is thoroughly wicked and consequently there is no conflict in his own soul. He has an integrity of evil will like that of Iago. His energy, and bungling legal methods, based on human readiness to believe evil of a fellow man, render the innocent helpless, and they can only suffer and perish.

Mrs. Harrison shows conflict between the habit of wifely obedience and loyalty and a good woman's horror of her husband's sin. Habit conquers. The self-contempt and pain thus incurred make life insupportable. There is no conflict between the instinctive clinging to life and the desire to leave the shame and pain of existence. Years of blight had already withered the love of life.

Fortune and Men's Eyes has no conflict; it only portrays the hour when disillusionment becomes complete.

In Marlowe an intense individual will fights against circumstances and against hostile wills.

Nero has scattered spots of conflicting wills, and a little internal conflict, but as a whole there is no conflict.

The Nigger shows love of truth conflicting with all the other values in life, in the soul of the hero.

In Deirdre of the Sorrows love is arrayed against circumstances, against the will of the king, and against

the law of human nature, i.e. that man is in danger of wearying of love, when his life lacks its other natural interests.

Riders to the Sea shows man baffled and broken by that untamable power of nature, the sea.

Deirdre portrays a conflict between human wills.

On Baile's Strand portrays intense individualism pitted against a law of human nature that embodies itself in institutions to circumscribe the individual wills, and against the will of another individualist as intense as himself.

The Unicorn from the Stars expresses the conflict between the individualism of the mystic and all material things and all social institutions.

Tomorrow aims to present the conflict between romantic and rational sex selection, solved by the education of woman's choice in these matters.

The Faith Healer shows conflict between the mystical, spiritual life and the claims of sex love. It is solved by the mystic's becoming convinced that the antagonism is not real, that love is not the foe of the soul.

In The Great Divide the conflict centers in the woman, whose instinctive preference fights for a time against all her social and moral traditions. The situation is complicated by the difference between a man's idea of

love and a woman's. The two people embody conflicting conceptions of atonement for sin; atonement by suffering, atonement by reform without insistence on suffering.

Pietro of Siena poses the conflict in a maiden's mind between love of her brother and love of chastity.

The Shadow of the Glen shows the love of joyous and full life conflicting with narrow and monotonous environment.

The allegory, The Little Dream, shows the conflicting demands innate in men, and the inability of man to find satisfaction by following only one of the conflicting demands.

The Land of Hearts' Desire likewise embodies in a person of the play conflicting tendencies in human nature. In such a play as Fehris the Wolf it is difficult to speak of conflict at all; for the mind wavers between the allegorical significance and the action as mere action. In most of the symbolic plays there is no internal conflict possible; for the persons are expressions of one special conviction, or value. There is no true external conflict, because the figures that express the ethical ideal dominate the types of humanity portrayed. The Servant in the House shows prejudice and selfishness fighting against kindness and service; The King's Threshold shows the conflict between

the spiritual and the material claims in society, and a similar arraignment of materialism is in The Piper.

The tragic comedies do involve conflicts. In Milestones, the love choice of the individual contends against family authority, economic dependence, social ambition, expressed as the will of friendly elders. In The Deliverer, the man who would save society is prevented by the faults and unworthiness of the people themselves. In The White Cockade, a patriot fights against the circumstance of the king's cowardly and weak nature.

Conclusions as to conflict:

- a. It is not essential.
- b. Internal conflict is usually only suggested, not explicitly presented by full self-revelation.
- c. The external conflict usually shows no marked crisis of the conflict, no point where the spectators watch the forces in a decisive struggle. Strife is an exception to this statement; the audience sees the meeting of the strikers in which is determined the question of Roberts' further leadership in the strike and the success of the laborers' demands. A similar crisis in the protagonists' fate is shown in Justice. An attempt at a similar crisis is the scene in which Herod pacifies the mob who attack his palace. But we do not know so clearly the significance of that struggle; and it seems only an episode, not a decisive event.

- d. Only three plays, Herod, Nero, Paola and Francesca, embody conflict springing from acts recognized by the main characters as wrong.
- e. One only, The Campden Wonder, shows the good ruined by the activity of a character whose motive was only hatred of good.
- f. The passion occasioning the conflict is more frequent-^{1.}ly love than any other. In seventeen of thirty-four dramas it plays an important part. It is the main motive in Justice, Grania, Sappho and Phaon, Nan, Paola and Francesca, The Arrow Maker, The Winter Feast, Deirdre of the Sorrows, Deirdre, Tomarrow, The Faith Healer, The Great Divide, and Milestones. It shares the main place with friendship in Fortune and Men's Eyes, with ambition in Herod and Marlowe. As illicit passion it occurs in The Eldest Son, Nero, The Pigeon, and Pietro of Siena. The love of husband and wife adds poignancy to the painful situation of Roberts in Strife, and the habit of loyalty to her husband causes the catastrophe in Mrs. Harrison.
- g. Other passions are used for themes as follows:
 Friendship; in Grania, and Fortune and Men's Eyes.
 Honor and loyalty; in Grania, Paolo and Francesca, and The Gaol Gate.
- 1. The symbolic plays are not considered; as the subject-matter in them is not human life in the concrete.

Ambition; in Kincora, Herod, The Arrow Maker, Marlowe, and Nero (in Agrippina and the ministers).

Jealousy; in Grania, Nan (in the character of Mrs. Pargetter). Herod, Paola and Francesca, Deirdre of the Sorrows, and Deirdre.

Revenge; in The Winter Feast, Grania, Deirdre of the Sorrows, Deirdre, Paola and Francesca, and Pietro of Siena.

Unprovoked hatred; The Campden Wonder.

Patriotism; in Kincora, Jeanne D'Arc, The Deliverer, and The White Cockade.

Spiritual intuitions; in Jeanne D'Arc, The Unicorn from the Stars, and The Faith Healer.

- h. The end pursued by the hero is usually one approved by mankind. Exceptions to this are: Sappho and Phaon, Herod, The Campden Wonder; Nero and Pietro of Siena.

(3) To what extent does the action shown on the stage consist of startling incidents, such as are often thought of as peculiarly dramatic?

(a) Death. - In The Arrow Maker the war chief is slain on the stage. In Mrs. Harrison, the leading character takes the poison before our eyes, but the curtain falls before any sign of the death struggle begins. Marlowe, in the play of that name, dies on the stage. In Nero we

see the death of Claudius and Britannicus, and the death-bed, though not the death moment, of Poppaea. In Deirdre of the Sorrows by Synge, Deirdre slays herself before the audience, but in Yeats' play Deirdre her suicide takes place off the stage. In Grania, Diarmuid dies before the spectators, but the duel in which he gets his death wound has taken place off the stage. The death of the two children and Sappho's leap to death are shown in the action of the play in Sappho and Phaon. Nan, in the drama Nan, is seen by the audience slaying her lover, but her own death is not seen. In Herod, Sohemus dying comes on the stage to utter one word of plea for Herod's forgiveness, but the wound of which he is dying has been dealt in a battle not seen. The mystic's death in The Unicorn from the Stars is part of the action on the stage.

Against this number of times of portraying death, fourteen, let us note the number of times when deaths that are a part of the action are not shown on the stage.

In Strife, the death of Annie Roberts takes place off the stage. The death on which is built the action in The Gaol Gate could not be a part of the action itself, but it could easily have occupied more time and attention of the audience and could be dwelt upon in narration. It is slighted because the incident in itself is not the source of dramatic interest; that centers in the effect of the

news on the two women. Not one of the eleven deaths in The Winter Feast is shown on the stage. The three deaths in The Campden Wonder do not take place before the audience. In Nero, Agrippina is slain off the stage. Four of the five deaths in Deirdre of the Sorrows are not represented. The death in Riders to the Sea is not an incident on the stage, but the drowned body is brought on. In Deirdre, neither of the two deaths is shown to the audience. The two deaths in On Baile's Strand occur off the stage. The suicide in Justice is not seen. In Kincora we know that Brian will meet death, but it is not included in the action. The heroine in Jeanne D'Arc is summoned by the executioner, but the audience is spared sight of her death. In Nan the heroine goes to her death, but it is neither presented, nor narrated. Neither Aristobulus nor Mariamne is slain on the stage, but the body of the drowned boy is shown, and also the embalmed queen is brought before Herod. The lovers in Paolo and Francesca are not slain before the eyes of the audience, but Phillips has their dead figures brought on the stage. Nor does Giovanni slay himself, though his intention of dying is explicit.

Of these thirty-five cases, only those are significant where it is plain that the dramatist chose not to portray a death that could have been portrayed. In The Winter Feast two reasons probably caused 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 our credulity. The three deaths by drowning, in Nan, Herod, and Riders to the Sea could not be represented on the stage; this is also true of Cuchulain's death in On Baile's Strand. For the resources of The Irish Theater the representation of Kincora's death in battle would also be impossible. Even after we have eliminated these twelve cases it seems justifiable to conclude that these dramas avoid rather than seek death as an incident for the stage. A further support of this conclusion is found in the fact that in two cases, in Herod and in Grania, the death incident for the most part is not shown, and the emphasis is not on the show of death, but on the dying speech, which in each case is essential in determining some important part of the later action.

(b) Quarrels and Fighting. - The Arrow Maker shows the war chief slain as he is aiming a magic arrow against the priestess. The evil brother forces the other into a fight in The Campden Wonder. The tavern brawl in which Marlowe perishes is shown in the drama, Marlowe. A quarrel between strikers is shown in Strife.

But the three death duels in The Winter Feast take place off the stage, as do also the sword contest in Grania, the slaying of the two lovers in Paolo and Francesca, the duel between father and son in On Baile's Strand, the last fight of Naisi and his brothers in Deirdre of the Sorrows, and the mob attack in which Sohemus is killed in Herod.

Scenes of physical struggle and violence are avoided, as are those of death.

(c) Mobs and Impassioned Crowds. - Strife, Herod, and The Nigger use incidents of this kind.

(d) Incidents Concerning Identity. - Disguise is assumed by the king, Finn, in Grania, by Sappho in Sappho and Phaon, and by the king in Jeanne D'Arc, when he wishes to test the maid's supernatural power and also to have his own doubts ended concerning the legitimacy of his birth. A similar incident occurs in Grania, when Grania mistakes the king's muffled figure for that of Diarmuid. Recognition furnishes unusual incidents in several of these dramas of romantic theme and setting. In Grania the princess recognizes in Diarmuid the stranger whom her whole girlhood had remembered and dreamed of. In On Baile's Strand it is disclosed to Cuchulain that the youth he has slain is his own son. Here the means of recognition are symbolic in nature, i.e. the speeches of a fool and a blind man. In The Winter Feast

recognition of the young wanderer is by means of the bracelet by which long before Swanhild's mother had betrothed his father. It makes known not only the youth's identity, but the fact that the love-token had always been cherished by the Viking, who was reported to have scorned it because it had been given unasked.

(e) Supernatural Incidents. - Incidents of a supernatural kind belong among the happenings that are regarded as interesting per se, regardless of the interest or worth of the characters concerned in them. These occur in plays of romantic nature; viz.; Angela's foreboding of evil, and her second sight vision of the lovers, in Paola and Francesca; the astrologer's prophecy, the amulet, and the supposed apparition of Agrippina in Nero; the prophecies of disaster concerning Deirdre in the two plays founded on her story, and the love-charms in Deirdre of the Sorrows. These latter are only mentioned to forewarn of Conchubar's treacherous intent, so it is not quite true to speak of them as an incident; for it is not their power that Deirdre thinks of, it is of their significance as to the king's motives. Jeanne's visions in Jeanne D'Arc, and her recognition of the king are not used for the sake of the incidents themselves, but to show character. Similarly, the visions narrated in The Faith Healer and The Unicorn from the Stars awaken interest in the psychology of the characters, not in the incidents as being really supernatural. The case of

second sight in Riders to the Sea is no infringement on the realism of the drama, for there again the incident is felt, not as supernatural, but as psychological in its significance.

In the light of the fact that the incidents per se interesting occur chiefly in a few plays of this period, viz. those of romantic character, we reach this conclusion:

1.
The dramas of this period place small reliance on mere incident as a means of producing tragic effect.

A remaining class of incidents interesting of themselves is love scenes; but in both of these character significance is essential and the meaning of the love or the decision for the further action is clearly established. The love scenes are always connected with some additional interest and meaning. In Grania the love scene is not a mere wooing; a woman's will is bent to the task of saving herself from a marriage that is dishonorable now that she loves another man. In her case it is a sign of extraordinary strength of will and passion, for she forfeits queenly state and even the comforts of life. Interest attaches to the conflict of the man's loyalty to his chief and his love for the woman. Finally this is no ordinary incident; for

1. One author is an exception to this generalization, Stephen Phillips. His theory of tragic substance, and the right of his dramas to be called tragedies will be dealt with fully in the consideration of character in tragedy.

Diarmuid vows not to wed Grania during their exile. In Sappho and Phaon, the love scene has, not only the interest aroused by the inevitable conflict of duties in which it must result for Phaon, but also the symbolic meaning that attaches to it. We know that the heroine in Nan has hoped to find in love a compensation for the pain and injustice of life. This fact, with our knowledge of the unstable character of the man she loves, and her aunt's plot to interfere, gives dramatic force to the scene. In Herod, the love scene is filled with a sense that Mariamne's discovery of Herod's crime will destroy his happiness, and each moment may betray his guilt. Doom impends over Paolo and Francesca in the two love scenes. In The Arrow Maker, the chief point of the scene is the contrast between the woman's love and the man's mere use of her love for his political advancement and his success in war. In The Winter Feast, the love of the two young people is doomed because it is involved in the long enduring hate between their parents. The love scene in Fortune and Men's Eyes is not truly that. The woman's character is the interest, and the player's endurance of the bitter disclosure of her nature. Marlowe is an exception; love is the sole theme in two scenes, of lyric nature. The love scene at the beginning of The Nigger is introduced for the sake of contrast with the scene in which

race prejudice makes the ^{woman} shrink away in horror. The greatness of the love of Deirdre and Naisi, who will forfeit splendor and luxury for it, - as well as the doom overshadowing the love, - raises it above a mere love scene. The lovers are shown by it to be characters of tragic intensity.

It is self evident that the dramatic tension in scenes portraying momentous choice is not in the mere incident, but is derived from our sense of the internal conflict involved in the decision, or of the significance of that decision on the external conflict that the individual is waging. Most of the scenes dramatic in the narrow sense of the word are of these last two kinds. An examination of these two apparent exceptions confirms the conclusion that these dramas do not consider incident as sufficient in itself for tragedy.

(4) Does the drama of this period admit the mixture of humorous scenes with the tragic?

Humor is not excluded. However, it is the exception for the leading character to afford it. In Jeanne D'Arc, the maid has occasional flashes of humor after her serious task has begun. The first act shows a glimpse of playfulness, though in the main it portrays her as the seer under orders of heaven to save France. The light-hearted play of her boy and girl companions around the fairy tree

is necessary for estimating the miraculous nature of the maid, in the light of her human environment. This scene shows also the happiness of the lot Jeanne sacrifices in order to obey her voices. Another leading character who furnishes joyous tone to a scene is Marlowe in Marlowe. The mocking exuberance of his gay fancy is a part of the character. Even as we are conscious of it, we are aware of his insatiable yearning for more than ordinary life, and the tragic possibilities in such a nature.

Under the humorous scenes lies, in several plays, satire. Such is the quarrel of the servants in Kincora as to the precedence of their masters at table, and the court scene in Jeanne D'Arc, showing the patched king and the enthroned tailor. The farcical tumble which the experts of organized charity take over one of the sociological problems in The Pigeon is as much a parable as a laugh. The rehearsal of "Caste" in The Eldest Son is ironical under the absurdities.

The humor usually rises out of the character of some minor person, such as La Hire in Jeanne D'Arc, the sarcastic and shrewd Dot in The Eldest Son, the boastful bear-leader in Fortune and Men's Eyes, the rollicking Elizabethan play-wrights in Marlowe.

In Jeanne D'Arc and Nan, humor is used in creating the social background which plays a part in determining the

fate of the heroine. It is bitter humor, not glad.

The humor in two scenes of Paolo and Francesca has no organic relation with the real action of the play. They seem mere devices for retarding the action and creating contrast.

In concluding the discussion of the plot in these dramas, we should note that plausibility and clearness of plot are demanded no less in these dramas, even though the emphasis is on some other interest than the plot. A blurred and uncertain incident holds the attention of our minds, makes curiosity and intellectual processes dominant, and destroys the possibility of tragic emotion. Such a blemish occurs in Marlowe, where we cannot be sure just how the death of Marlowe occurs. The improbability that Paolo would make a full confession to the apothecary, or that Herod would blurt out to various people his rage and pain at the loss of Mariamne's love puts us out of sympathy with the whole situation. The drama that would arouse tragic feeling must impress the spectators as real. To this end clearness and plausibility of the story are essential.

In conclusion the main characteristics of the action in the tragedy of this period are:

1. The subject-matter is not confined to material dramatic in the narrow sense of the word.

2. The inevitable is more employed than the unexpected.
3. Movements of the soul are treated rather than external disasters.

Section II. The Character Element.

1. Definition of 'Character' - A quotation or two will show the indefinite meaning that has been attached to the word character as applied to drama, and the necessity for definition. "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 definiteness in these characters." Or this, attributed to Stephen Phillips: "Is character the only element in drama? Do not action and passion count for something?" The antithesis between character and passion implied in both these quotations does not exist in ordinary usage of the terms. That the word 'character' must have a special significance in one statement of Aristotle's is apparent from a comparison with others. The statement

1. Yeats, William Butler: Plays for an Irish Theatre. Preface, p.V.
2. Archer, William: Real Conversations, p.78.

referred to this is this: "Without action there cannot^{1.} be a tragedy; there may be without character." This contradicts the following statement of Aristotle: "An action implies personal agents, who necessarily possess^{2.} certain distinctive qualities both of character and thought."

In ordinary usage we do not find the term narrowed to one element of personality, but including all the elements; habits, ideals, and powers. Under powers we include both capacity and ability. Character is a complex of these elements, and the use of the term for any one element will be avoided in this thesis.

In so far as the dramatist conveys to us knowledge of the habits, powers, and ideals of a person in the play, he has created character. Creating types is creating characters; but such a representation confines itself to those powers, habits, and ideals that are common to all the individuals of a class. In creating individual characters, the dramatist does not eliminate all qualities, tendencies, and attitudes that are not shared by the members of a certain group or class; to these type elements of character, he adds others that are peculiar to the individual and that modify the type elements. In so far as types are not mere conventional and artificial aggregations of marks more or less superficial, such as dialect and mannerisms, but are generalizations expressing the psychology of

1. Aristotle; op. cit. VI.11.

2. Aristotle; op. cit. VI. 5.

temperaments or of social groups, they are character-drawings. And character is present in such a drama. Type will here signify simplified and accentuated representations of personality, as contrasted with the complex and modified elements found in individualized portraitures. In drama as in life, we infer character from utterances and actions of persons. These inferences are made on the basis of generalizations that we have more or less consciously formulated concerning personality.

The following definition expresses this meaning of the term 'character-drawing'. "Character-drawing is the presentment of human nature in its commonly recognized, understood, and accepted aspects¹."

In individualized characters many of these aspects may meet and complicate each other, but in all the complexity there must be traceable recognized laws of personality, not mere chaos of traits and impulses.

What degree of characterization is best suited to tragedy is an open question. Shakespeare presents individuals; the Greek drama uses simpler characters. Modern drama, as it will be seen, uses both methods of representing the human element.

2. Is Character Essential to Tragedy? - Aristotle's answer

1. Archer, William: Play-making. p.376.

is not to be learned from the one statement, "There may^{1.} be tragedy without character". Unless this statement uses character in a special sense, there is a flat contradiction^{2.} between this and other statements. Butcher expresses the following opinion: "What is probably intended to be conveyed is that there may be a tragedy without^{3.} the individual portraiture of moral character." Character is plainly essential in Shakespearean tragedy.

From two contemporary dramatists we have utterances that express or suggest the answer each might give. Phillips' questions have elsewhere been quoted, that imply that the emphasis may be on action or passion rather than on character. Are any acts tragic in themselves, regardless of the character of the agent? Even suicide loses its tragic significance if we know that madness caused it. It is tragic only when it is the culmination of a spiritual tragedy, i.e., when it is the confession that life lacks some great value, without which it is unendurable. And the recognition of some great value indicates at least emotional intensity. If we learn what the value was, we know more of the character involved. As that value approaches the highest that humanity recognizes, the more tragic quality

1. Aristotle: op. cit. VI.11.
2. Aristotle: op. cit. VI. 5-6.
3. Butcher: op. cit. p. 337.

the act possesses. If we are told how brave and skillful a struggle the self-slayer made, we know still more what character was connected with the act; and the more admirable the qualities he possessed, the more pity and fear and sense of waste does the representation inspire. Incidents that seem in themselves tragic are found to be highly suggestive of certain character elements, which, in the absence of positive knowledge to the contrary, we attribute to the agent. Even when such an act is performed by a vagabond or a criminal, we have a feeling that the one act revealed possibilities that life had somehow thwarted. And it is not the mere fact that such a man lost his life that is tragic, but the fact that the manner of his losing it indicated that something of human value was lost when he died. ✓

Can passion be separated from character? By one definition, capacity for emotional intensity, and all values, instinctive or habitual, are elements of character. Differences between types and between individuals lie largely in emotions and values, or, to use the word used in the definition to express recognized and established values, - ideals. The distinction made by Yeats and Phillips in the quotations made at the beginning of this chapter 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. This for the time absorbs the whole life. Can such a character seem to us sufficiently like ourselves to arouse intense emotion by his suffering or disaster?

Let us examine briefly Yeats' achievement in his plays. In Deirdre, we have a play in which the persons 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 by one passion.

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

But does this one-act play leave the characters as empty of all other content than love as though we only heard two voices speaking 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. So there is suggested character in addition to the passion of the lovers. Their antagonist is not merely a person ruled by jealousy. The persistence of his purpose to have the woman that he had chosen in her childhood and reared to be

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 of a king's character in 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".

The fact that these characters all speak poetry, while not exactly indicating character to us, does associate with our impressions of them a sense of their being endowed with high gifts.

The one other play in which Yeats secures tragic effect is On Baile's Strand. Here the protagonist, Cuchulain, is not to be summed up by one passion. He is not an individualized character; he is a type, of individualism; but he certainly is not without character.

In The Unicorn from the Stars, Martin is dominated by one motive, religious mysticism. His allegiance to his visions is passionate, and it expresses itself in stirring action. The play ends with his death. Yet the effect is not tragic. The domination of love is a recognized fact of human life and one that all men have more or less sympathy with. When, as in Deirdre, without wrong to others or neglect of other duties it completely rules souls, it

commands our admiration and sympathy. But the mystic, who without inner conflict, 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 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 obsession. Lack of character beneath the emotion and action in this play deprives them of power to arouse tragic emotions. The case is similar in The Land of Hearts' Desire; but it is not so clear in the latter, because the bride's rebellion against human limitations is not intense enough to be truly a passion, nor does it express itself in such decisive action. Yeats' other plays that have tragic events, viz., The Countess Cathleen, The Hour glass, and The Shadowy Waters, have personifications rather than persons, and do not belong in this discussion.

It seems probable that Yeats means by character complete individualization. By lack of character in tragic figures he means that they are persons of emotional intensity, dominated by passion, with which we so strongly sympathize that we are absorbed in our sense of likeness to the tragic characters, and are oblivious to individual differences

between them and us. He overlooks the part that the character of the tragic hero plays in making us sympathize with his emotion.

A brief examination of the plays that Stephen Phillips calls tragedies will show whether in them he has aroused tragic emotions by action and passion independent of character. In Paolo and Francesca we have love and jealousy as the dominant passions. The love of Paolo and Francesca does not reveal their courage, will, and resourcefulness, as did the passion of the lovers in Deirdre. Paolo and Francesca are controlled by fate. They 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 again to Rimini to look once more upon Francesca. What finally dissipates his resolution to die we never learn. Here Phillips has not succeeded in portraying mere passion; we have impressions of vanity and weakness that prevent our having any feeling but contempt and weariness 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 nature shows itself in a sudden unprovoked outburst of threats against whatever might rob him of his wife. As in real life, this motiveless passion only makes us 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. In Herod, as in Paolo and Francesca, 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 love for Mariamne is so low in its nature as to awaken our disgust. In Nero the people are melodramatically wicked and their motives remain unintelligible, almost incredible. With weak, inconsistent, or morally repulsive characters no number of lyric passages nor of startling incidents and striking scenes can arouse pity and fear. 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. They show the falseness of his theory that tragedy can rely chiefly on something else than character. No other dramatist of this period attempts to create tragedy merely by imposing externals. Phillips'

work bears no resemblance to the other dramas of this period. His conception of what is tragic seems derived from the traditions of the theater and not from life itself. However, it seemed necessary not to ignore him in this discussion, in view of his considerable reputation, his use of the term tragedy for his works, and his theory as to tragic substance.

No other dramatists besides Yeats and Phillips have expressed opinions as to the necessity of character in tragedy. In practice, as was shown in Section II of this chapter, they give chief place to character. It is not always easy to say whether character drawing stops with type characteristics, or individualizes. The decision is somewhat difficult as to whether a dramatist shows a personality dominated by some one motive and passion, or the motive and passion abstracted and personified. This last occurs in plays of Class IV, which are stage presentations of sociological, ethical, and philosophical propositions. They are not tragedies in effect. The death or other external disaster may be viewed in a religious light which makes it a gain rather than a loss, as is true in The Countess Cathleen, The Hour Glass, Fenris the Wolf, Kincora, and The Shadowy Waters. The disaster in The Travelling Man is not sufficiently final to be tragic.

The presence of some superhuman influence may, from the first, point so clearly to a peaceful solution that the suffering and waste of the characters seem only temporary and certain to meet with compensation, as is the case in The Passing of The Third Floor Back and The Servant in the House. But chiefly these plays fail of tragic effect because the portrayal is limited and the persons are not sufficiently real and like us in nature and circumstances to influence our feelings profoundly. At best the persons cannot be nearer to life than unmistakable types of temperament, social class etc. Often they are only personifications. The superhuman force may set aside some of the laws of personality, as is strikingly the case in The Passing of the Third Floor Back. The author's interest in the universal truth he is expressing may cause him to give to his characters speeches that are not natural to their type, but that are effective in expressing the truth. These plays constitute a further proof that tragedy is impossible without character.

In Synge's play, Riders to the Sea, little is made known to us about the leading character by her speeches and acts on the stage except her great capacity for grieving. Yet, as in Yeats' Deirdre, there is not here a complete lack of character, but there is characterization by suggestion.

This dramatic movement even goes so far in its reliance on character as to dispense with all external action.

In The Eldest Son, The Gaol Gate, and Fortune and Men's Eyes, character is the sole interest and is revealed by speech only. Without action the dramatist makes us feel that the whole character has revealed itself and that the fate is final.

3. The Nature of the Tragic Hero.

(1) Must the Tragic Hero Be a Person of High Rank?—

With the exception of Stephen Phillips, who has been pronounced traditional in his dramas, most dramatists of this period hold that the tragic hero need not be of high rank. These Irish plays, on themes from national legends, deal with kings and companions of kings: Grania, Kincora, Deirdre of the Sorrows, Deirdre, and On Baile's Strand. Dervorgilla also deals with a woman in such high estate that she has been able to betray Ireland to the Galls. Of other plays, The Arrow Maker shows the fall of an Indian war-chief, and The Winter Feast portrays the tragedy of a Scandinavian household of prominent position. But in no one of these is a fall from greatness the essence of the tragedy. Except in The Arrow Maker it is not even a conspicuous part of the story. In Grania indeed, the leading character's disaster is shown by her acceptance of queenly state. Deirdre and Deirdre of the Sorrows show people who care so little for greatness of position that they cast it away voluntarily. The kingship of Brian in

Kincora, and Cuchulain in On Baile's Strand is of no significance in the stories. These apparent conformings to the old traditions of tragedy show on analysis that dramatists of this period regard the rank of the protagonist as unimportant. The fall from great prosperity to adversity lacks tragic significance. It is the fall from happiness to misery that is tragic.

(2) Can the Average Man Be the Hero in Tragedy? - Between the person of high rank of the Greek and the Shakespearean tragedy and the average man, tragedy may take a middle ground, using as hero the person of exceptional nature, yet one who is not in high position. Such heroes are used in the following dramas: In Jeanne D'Arc the maid is not merely exceptional; she transcends ordinary humanity so much that the tragic effect of her fall is lessened. Both the leading characters in Sappho and Phaon are of exceptional powers and susceptibilities. Sappho is a great poet; Phaon has in boyhood seen a goddess and has never been quite able to lose the vision in the round of his slave tasks. Both have great power to love, to dare, and to suffer. In Strife the men are far above average men in will power and in mental ability. The leader of the strikers far exceeds his followers in courage, vision, and power to sacrifice; just as the capitalist exceeds the other directors. In Fortune and Men's Eyes, the protagonist is great in capacity for

love and friendship, and in consequent suffering at being deceived. He is exceptional too in his pity for all hurt and weary human beings. The hero in Marlowe is great in mental endowment, and in his passion for joy and fame. Perhaps The Nigger should be spoken of as having a hero of high rank, for he falls from the position of governor to being a social outcast. Certainly he is a man of exceptional mental and emotional endowments. The Unicorn from the Stars has as hero a man exceptional in single-mindedness and intensity. The Faith Healer has a similar character, but is more human, by reason of earthly likings and impulses. The tragic comedies, The Deliverer and The White Cockade, show men of extraordinary ability and loyalty to an ideal. It is doubtful whether the heroine of Nan could be called an average person or not. She far surpasses the other women in the drama, but she is of different rearing. Her language, however, has a poetic quality that seems to create the impression that it not only indicates her intense mood but also signifies an exceptional nature. The question turns on the technique of the play; whether we have realistic speech in Nan's case, as in the other characters, or whether we have heightened expression.

But in the following plays the leading characters are only average men and women as to their circumstances, their intellects and emotions. They are as free from

spectacular wickedness as from transcendent virtue. These plays are: The Eldest Son, Justice, The Silver Box, The Gaol Gate, The Campden Wonder, Mrs. Harrison, Riders to the Sea, Tomorrow, and Milestones. The three leading characters in The Pigeon seem at first sight to diverge from the average by the possession of evil tendencies. But the play shows that they are essentially like types that frequently recur in society and are considered as average people.

Four of the plays present average people in such crises as reveal, in the inner life of the average man, unsuspected intensity and other highly admirable qualities. In Justice, the crisis is brought about by a man's love for a woman whose husband brutally treats her and her little children. This love is of no unusual origin and kind. It is not kindled at first sight, as in the romantic love tragedies of this period, Sappho and Phaon, Grania, Deirdre, and Deirdre of the Sorrows. It has no glamour of setting, as these romances have. It is of commonplace genesis; it is made largely of pity and propinquity; it lacks the stormy sweep of passion that is traditionally dramatic. Yet the quality of the love of these two, and the other traits that the crisis reveals, command our intense emotion, even though the thought, feeling, and behavior of the characters have at no point risen above the average.

Freda in The Eldest Son is another average person. Her illicit love-affair with her master's eldest son has been a commonplace matter, no really great passion on either side. Social caste has made the sin easy for both. Yet in a choice between accepting 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 implies self-respect, self-reliance, energy of will, and high ideals as to what love and marriage should be.

In The Gaol Gate ordinary people are seen to prize a code of honor above life itself.

In Mrs. Harrison a woman of ordinary manner of life, no moralist nor religious devotee, dies rather than live on in daily contact with a vileness that her way of thinking shows her no escape from. A world where such injustice and wickedness can exist, and where she has proved powerless even to keep herself blameless, is insupportable. A great individual might have solved the tragic conflict, but an average woman could only suffer and fail.

Riders to the Sea shows the suffering of average women, in an economic situation where men are in constant danger of death. It is a tragedy of fate. The fact that the situation and the people are commonplace gives it tragic force.

Dramas dealing with average men may give us respect and admiration for the potentialities of the characters, if we see that the failure to realize this potential worth is due to causes universally active in human affairs, and largely outside the control of the individual whom they hamper and mar. Such causes may be wrong social organization or false ideals held by society. It is tragic to see the waste of human power and happiness from external causes, as it is shown in Galsworthy's plays or Masfield's.

In The Pigeon, we do not have a clear sense of even potential worth in the three human derelicts. We cannot say just what their lives might have been and done in happier circumstances. We seem to have reached the dark question whether individuals may be 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.

(3) Are Some Passions Unsuitable to Tragic Characters? - ✓
By accepting the average man as capable of tragic treatment, modern dramatists have broken down the traditional limitations

1.

of tragedy to spectacular sins and passions. Any passion may be employed that commands profound sympathy and admiration for the character who embodies it. There are some passions of great intensity that may absorb the whole energy of the person and express themselves in striking action, but that are of such rare occurrence as to be unintelligible or to appear insignificant to most people. Such passions are the mystic religious individualism that rules the leading character in The Unicorn from the Stars or the ruthless aestheticism that motivates Nero in the drama Nero. Such characters cannot command our sympathy and be valued highly by us unless the dramatist analyzes the passion and shows by its history that it is composed of elements we know and hold precious in ourselves and others, thrown into new emphasis or new combination by causes that we understand. To express such an illuminating study of elements and causes in personality, William Archer uses the term 'psychology' in play-making, and defines the term as follows:^{2.} "Psychology is the exploration of character, the bringing of hitherto unsurveyed tracts within the circle of our knowledge and comprehension."

In addition to passions that lack universality, passions that are generally regarded with disapproval are unsuitable to the tragic hero. For example, we are not

1. Stephen Phillips keeps within the traditional limitations in his tragedies.
2. Archer, William: Play-making, p.376.

moved to pity and fear by the fate of a character like Herod whose life is ruled by ignoble passions - selfish, sensual love, and ambition. Nor by the death of the murderous and ambitious Agrippina in Nero.

Tragedy can exist only as man has projected some values in which he passionately believes. These values are not the same in each age. Before we can go further in this discussion we must try to see what ideal of life is implied in these dramas. In what terms is human life regarded as succeeding or failing? The question may be answered in terms of man's conscious life, his general happiness or unhappiness, or in terms of his activity, his success in achieving desired objective ends. An age may give to either the subjective or the objective an emphasis that makes it overshadow the other. The conception which an age holds as to what is tragic depends on this distribution of emphasis in its scheme of values.

In only three of the tragedies are the tragic characters bent on achieving a certain objective end, their own happiness in the achievement being a secondary consideration. Both protagonists in Strife fight for industrial justice and stability. Jeanne D'Arc is bent on the peace of France, but also on faithfulness to her visions. In Kincora the objective and subjective are at one; in the other two plays the objective aim is pursued in spite of

loss of happiness. Perhaps, in Kincora, the subjective end has most weight with Brian at the end of the play, the other at the beginning. At first he seeks the peace of Ireland for the country's sake; at last he seeks it for his own sake that he may find leisure and peace for religious exercises and meditation. In two tragic comedies, The Deliverer and The White Cockade, the heroes seek some other end than their mere personal happiness. In each the end is patriotic. In The Gaol Gate the motive is not so wide a social service, but it is devotion to a code that puts loyalty to one's comrades before one's own happiness and life. The hero in The Nigger puts truth before all claims of personal happiness.

Where the emphasis is on the subjective side, the happiness sought is rarely the individual's own. In the aesthete Nero it is purely selfish. There seems to be an attempt on the dramatist's part to show a social end served by Herod's ambition for the kingship, viz., the safety of Judaea; but this is not the end that arouses Herod's effort. His love is all selfish; even his hesitation to command the death of Aristobulus is due to selfish, superstitious fear lest in that act he may be striking a blow at his own happiness. As has been said elsewhere, these are villains of melodrama, not heroes of tragedy.

In The Unicorn from the Stars, Martin, the mystic, conceives perfect harmony between his individual good and social good. The greatest good for all men, in his opinion, would be to have all things torn down that man has built between him and his conscious need of God, and to have his soul left receptive to God's voices and visions. But the dramatist causes a last speech over the dead mystic to cast doubt on the morality of even such individualism as this: "He is gone, and we can never know where that vision came from."

Cuchulain in On Baile's Strand is another type of individualist. We feel that his 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 surpassing strength and beauty. Conchubar expresses this attitude of Cuchulain's toward ordinary human life:

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

But his own love for unhampered individualism yields 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. Further, his egoism lacks the vices to which it is liable; he is

without envy; he is quick to desire the friendship of the strong young champion who comes against him. So Cuchulain's individualism recognizes that it shall not infringe upon the rights and wishes of others.

In Marlowe, the hero seems to aim solely at the greatest happiness for himself. Even his love is a phase of self-assertion, of triumph over ordinary social barriers, of pride, rather than tenderness and solicitude.

The three chief characters in The Pigeon are dominated by egoistic eagerness for joy in life. They have no feeling of responsibility for others, no concern for social ends.

In The Silver Box, it is not possible to speak strictly of a dominant passion. In the case of the man it is a rage against his unhappy fate and the gloomy outlook for his children, for whom he really cares. The woman is dominated by maternal feeling. Devotion to family is the ruling feeling in the chief characters of The Gaol Gate, The Campden Wonder, and Riders to the Sea. In such a motive, one's own happiness is not separable from an end that benefits others.

As soon as love rises to be love, not lust, it ceases to be purely self-interest. It regards at least a narrow objective end, the happiness of the beloved, even if it does not have in consciousness its wider social

function. It is doubly appealing as a dramatic motive, because it not only means joy to the individual, but it serves the race. Love is the ruling passion in most of the drama of this period, as was pointed out in Section I of this chapter. In Sappho and Phaon it is narrow, rebelling against the race significance of the passion. In Tomorrow, it is consciously bent on the welfare of future generations. In the other plays it wears its normal double aspect.

In none of the plays is the hero one who seeks happiness by self-repression, and denial of his impulses and desires. Happiness is conceived as positive, not negative.

We reach the following conclusion as to values approved in these dramas. Life is successful when it means, subjectively, happiness by full self-realization, and, objectively, activity that aims at securing similar happiness for others. Egotistic self-realization is disapproved.

(4) The Moral Nature of the Tragic Hero. - Only in Paolo and Francesca do the chief characters act from a passion they recognize as wrong, and for which they make no claim except that it was decreed by fate.

The Silver Box shows a man guilty of an act that his ideals recognize as wrong; but the act took place in

circumstances that prevented the actor from realizing the moral significance of it. This act is consequently not indicative of the man's moral nature. In all Galsworthy's dramas he shows that character cannot be appraised just by acts. They must be studied by their causes in consciousness before their moral significance can be known. Similarly Freda's illicit relationship does not prove her an immoral woman. The psychological effects of social caste, - subservience on the part of the lower classes, lack of respect on the part of the upper classes for their social inferiors' human rights, - have blurred her moral discrimination. In Justice, an honest man, in sore need of means to prevent great unhappiness in others' lives, forges. The act brings him into conflict with the law, but the law is in no sense the embodiment of a moral order in the universe, and the act is not the cause of his tragic fate. The Winter Feast shows tragic consequences of a lie, by which a father attempted to secure his son's happiness. The means he recognized as wrong, but justified it by the end he sought. In Mrs. Harrison, a woman invents the story by which her husband escapes consequences of guilty conduct. Her tragic fate is due to the violation of her moral nature in that act and to the revolt of her soul against further association with evil.

In The Faith Healer the hero feels that his earthly love is a sin that will destroy his spiritual power. But his sin is not a deed, it is only an emotion against which he struggles; so it is no moral defect as we conceive it, though it seems sin to him.

In Dervorgilla, we are unable to form a judgment of the chief character's moral guilt, for we do not know any of the motives or circumstances that led to the treason for which she afterwards wishes to atone. Nor do we know the cause of her repentance. The deeds do not give us sufficient insight into the character.

Herod is guilty of an act that he considers immoral, in killing Aristobulus. He states his fear that it may arouse subtle avenging powers in the universe. Nero fears to murder his mother, deeming the deed unnatural.

Sappho is conscious of the wrong she does Phaon's slave-wife, but defends it on the ground of the great awakening power she exerts on Phaon's soul.

In these plays tragic consequences more commonly come from acts not plainly and fully recognized as immoral. Justice, The Silver Box, and The Eldest Son, have already been mentioned. Gormleith in Kincora 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.

Similarly The Arrow Maker shows the warchief not fully aware how great is his sin against the priestess who loves him, for tradition denies her the right to love. Stephen Ghent's repulsive motive at the beginning of The Great Divide did not appear clearly to him, by reason of his condition and the ideas that his rough environment had given him. The characters in The Pigeon are without moral standards. Even suffering does not force such conceptions upon them. All their sense of failure is a sense that life is doomed to be unhappy. Mary Fitton in Fortune and Men's Eyes has no moral scruples in her unfaithfulness and cruelty. She lives only by her senses and sensuous emotions. Her intellect serves chiefly to secure their satisfaction.

The conclusion is this: The tragic hero does not pursue ends which he recognizes as immoral; rarely does he use for justified ends a deed that he fully realizes is wrong. Lack of moral insight is more frequent than moral obliquity. This is Shakespearean also.

The conclusions in regard to character in tragedy may be summarized thus:

1. Character is essential in tragedy. Without it action and passion have no tragic significance.
2. The tragic hero's social rank is of no importance.

He may be a person of exceptional nature, or he may be only an average man as to his nature and his circumstances, the worth of his personality being indicated by the admirable qualities he shows in some crisis, or by admirable potentialities thwarted by causes largely outside the control of the individual himself. He does not pursue ends he knows to be immoral. His wrong deeds are the result of lack of moral insight more frequently than of evil purpose.

Section III. Causes of the Tragic Situation.

1. Fate. - If this term is understood as meaning some inexplicable power in the universe, perhaps arbitrary and irrational, fate is the cause of the tragedy in only one of these dramas, Paolo and Francesca. There it seems to be, not an expression of probability or causation that could be analyzed into universal truths concerning human nature, but some power beyond mere human elements, determining the destiny of the characters. Its warnings are expressed by a blind old woman who is not credited with special wisdom and insight into human motives. She sees and predicts the disaster without any knowledge of the character of the young bride, (whom she has not even met) or of the lover with whom Francesca is destined to sin. These facts indicate the nature of the fate that is the ultimate force in the tragic action. It is a kind of determining force in the universe, empty of rational or moral content.

2. The Violation of a Moral Order. - The ultimate thing in the universe may be conceived as will of a moral kind. This gives rise to such a theory of tragedy as D'Ooge thus expresses: "In tragedy the hero either contends against the right, and thereby comes to destruction

without accomplishing his purpose, or he champions the right, and directly or indirectly secures its triumph, at the cost, it may be, of suffering, and even of his own death.^{1.} This theory, - with its implication of sharp and permanent moral distinctions, and its suggestion of some superhuman power, if not entity, in the universe that irresistibly wills the good, and defeats evil so promptly as to allow no evil man to succeed - is not clearly embodied in any dramas of this period. One, Sappho and Phaon, might be understood as conceiving objective existence and authority for a moral order. But such an interpretation is not necessary. Poseidon is identified with the law that Sappho has endeavored to defy:

"Not for love's sake is love's
Fierce happiness, but for the after-race."

Yet he need not be thought of as more than man's personification of a truth he has learned by human powers, observing human affairs. Such a moral law exists only in men's minds. It is the product of their minds, not a revealed truth. It has authority because it is expedient. Phaon's interpretation of the mist as a sign of the anger of the god, and not a mere natural fog, may signify only the uneasiness of his conscience.

1. Sophocles Antigone, Edited by D'Ooge, Martin L. p.6.

In what way can violation of a subjective moral order be a cause of tragedy? In the consciousness of the person who recognizes his act as violating such an order, the consequent suffering would not be the only result. There would be also a lessening of the person's efficiency, by reason of his self-contempt and self-doubt. This destruction of elements of personality that make for success may determine external success or disaster. Furthermore the immoral deed may array against the agent other men, who hold sacred the authority of the violated code. Or his act may pervert the thinking and acting of other people, and so set in motion a train of events resulting tragically.

In Sappho and Phaon, the tragic consequences of the protagonist's selfish conception of love, i.e. the death of Phaon's children, convince the lovers that love must mean duty, responsibility, and the welfare of the family, rather than the joy of the individual alone.

In The Winter Feast, the lie that violates the moral order brings tragic results as follows: The lie of Thorkel causes Herdisa to feel unrelenting, vindictive anger against Bjorn, who she thinks has scorned her. To save her pride, she contracts a loveless marriage with Valbrand. Thorkel, in getting for his son the wife the latter desired, has

unintentionally deprived Valbrand of a great source of joy, - his activity as a poet. For Herdisa fashions her husband into a warrior, that he may slay her scorner, should opportunity ever come. By the discovery that Thorkel has lied, an old enemy gains power over her. But the chief cause of the tragic outcome is in the mistaken motives and the perverted natures which the lie causes.

It is not just easy to discover what Miss Peabody holds as to the morality of the scheme of life which Marlowe holds. 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 whom,
 ... 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 egoism 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.

On Baile's Strand presents a character similar to Marlowe. Cuchulain's tragic fate is caused by a character like himself in egoistic individualism. His careless or ruthless treatment of 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 seems a symbolic reinforcement of the cause of the tragedy which the plot itself shows; i.e. unmodified individualism is shown to be an impracticable scheme of life for a human being; it proves self-destructive.

The Arrow Maker presents in the war-chief a character who recognizes no obligation to follow anything but his own pleasure and ambition. He brings about his fall and death by his selfishness, his duplicity, and his desire for revenge. But he is not the leading character in the drama, and his fate is not the whole of the tragic action. This drama then could not be considered one in which the tragic action is mainly the result of a violation of moral order.

While only the pursuit of an immoral end would be a sufficient violation of the moral order to be the sole or

or main cause of a tragic catastrophe, yet an immoral act of the hero's might be one of the causes of a tragic outcome.

The conception of character held by these dramatists makes it impossible for them to attach great importance to the question of moral guilt. Before an act can be judged finally, one must know, not only the motive in the agent's consciousness, but also the complex of causes from which that motive arose. In the agent's consciousness an act is considered wrong in so far as it violates a standard that he holds. But for this standard the individual is not entirely responsible. In these plays character is not conceived as entirely the product of will, a special power by which men can be the makers of their own destinies. Character is conceived as a complex. Innate powers and interests limit possibilities of character, and these are beyond the control of the individual. External causes modify the individual consciousness; many of these are not under the person's control. Without a belief in an infallible moral monitor and an omnipotent will, moral appraisal becomes delicate and difficult. And the causes of an individual's tragedy cannot be placed largely in his moral guilt. For example, the falsehood spoken by Mrs. Harrison in Mrs. Harrison is uttered to save her husband. The time for deciding what she shall do is only a moment;

it seems almost inevitable that mental habituations would determine her course. The act does plainly spring from a habit of traditional wifely loyalty and submergence of her own personality. The blame for her act seems to belong largely to the society which fostered her mistaken ideals. Society shares responsibility for the wrong-doing of the young people in The Eldest Son, and for the inconsistent moral code held by all the Cheshire family. The difficulty of assessing moral responsibility for tragic unhappiness and waste is shown plainly in Milestones. For instance, had the daughter in the second generation insisted on her own choice of husband instead of submitting to her father's choice, she would have secured for herself a happier life and for her son a chance to inherit from his father moral and mental strength instead of weakness. But such persistence would have cost her lover the chance that her father was giving him of going on with his experiments and inventions. It would have disappointed and grieved her father. Besides she would have forfeited high social position. Society had trained her to regard money, obedience to parents, and social rank as high values. It had trained her to distrust individual impulse and a girl's judgment. Heredity had to a considerable extent determined the vigor of her impulse toward sex selection and her capacity for emotional intensity. Believing in infallible conscience and in will,

one could assess her responsibility. The modern dramatist, lacking these, emphasises the social causes and effects of her decision, and passes no judgment on her as to guilt. A generation later her daughter too chooses in opposition to the family wishes. But she does not face such odds as her mother did. Her lover's success is not at stake. Her mother holds ideas of parental authority much less exacting than those of the generation just before. From society in general, and particularly from an aunt whom the old ideas had sacrificed, she has drawn a different set of values. She persists and wins. The contrast of the two cases makes plain the difficulty of estimating the individual's moral offense and deserts.

The difficulty is still greater where the act has been committed without full consciousness of its moral meaning - in that half-aware state in which much of human life goes on. Consequently when great suffering results from such an act, it seems to be chance rather than a moral order that has brought about the tragic consequences.

3. Chance. - Events that are merely accidents play small part as cause in these dramas. In The Winter Feast the accidental separation of the father and son in the storm is convenient in the plot; but if it had not happened, the essential elements and the outcome would have been the same. It is only a device to keep Swanhild

from knowing what relation her lover's father has had to her house; so that the love which springs up between them may be shown to be the affinity of their souls, independent of all other considerations. In Marlowe the closing of the theaters because of the plague in London has some effect on the play-wright, because it removes the incentive to immediate work. But we are made to feel that deeper causes prevent his finding in work a solution for his misery. In Grania an accident, i.e., the foreign king's assault, causes Diarmuid's passion for Grania to overcome his promise to the king, after he had mastered his desire and kept his word for seven years. In Sappho and Phaon, Phaon kills his child, Bion, by mistake; but here the symbolism seems to be ruling the action, so the emphasis on chance does not have the same significance as in a drama where the plot is an imitation of concrete affairs. In Strife, the news of his wife's death calls Roberts away from the meeting of the strikers at which his further leadership is in question. However, from what we have heard of the men's opinion before, it seems very doubtful whether his presence at the rest of the meeting would have kept the strikers from rejecting his plan. The accident of his being summoned home does not determine the outcome. In The Campden Wonder, what seems chance, i.e., the late reappearance of the man who was supposed to have been murdered, is found to have been

really planned. The encounter at the inn in Fortune and Men's Eyes only crowds into one hour knowledge that would inevitably have come to the player, even though this chance meeting had not occurred. It is by chance too that Deirdre in Deirdre of the Sorrows overhears Naisi admit that he fears to 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.

How much influence of chance is represented in the human associations of the tragic hero? In some situations the hero seems to fail through the activity of some personality that chance only brought into his affairs. For example, only Gormleith causes Brian's failure in Kincora. It is not plain what causes may have led him to choose such a queen; consequently the probability of this as a concrete human situation breaks down. The universal truth to be conveyed is clear enough, but the particulars by which it is conveyed are lacking in consistency. If either protagonist in Strife had been matched against any other representative of the opposing forces than the man he did meet, he would have succeeded in gaining his purpose. Chance matched just those two. It is a dark question how much chance influences unhappy choice in love and how far the choice can be accounted for in some other way. In Nan the heroine's choice of a weak and selfish person seems largely chance.

Yet it is explicable. Her beauty attracted him. Her need made her fall in love with his love of her; she attributed to him the traits she desired in him; she showed only ordinary blindness as to his real nature. In Fortune and Men's Eyes we see a similar mischance; a noble nature chooses and idealizes a selfish and a weak one. Such loves do not seem the necessary outcome of the nature of those who make the unwise choice; but, at least, such chance is a frequent factor in human fate. It is not pure chance that wastes the loyalty of an able man and soldier on a pusillanimous king in The White Cockade. The waste seems rather in the institution that makes the wrong man king, and that is a cause that can be remedied by human effort. In The Campden Wonder the great difference in the temperament and character of the two brothers seems to be an intrusion of chance into human affairs. But the author does not leave it on that basis. The mother's scattered suggestions account for the wicked son by his paternity and by her treatment of him. This brings the case into the realm of law, instead of that of chance. Chance is not the main cause in any of these dramas.

forces

4. Human Antagonists. - What causes other human/ to be arrayed against the hero? The hero's will may be defeated by humanity in the mass. In The Deliverer, the benevolent prince is defeated by the envy and suspicion of

the populace. Roberts in Strife fails because his followers have not enough determination and power to endure physical privation. Jeanne D'Arc shows the maid's objective purpose thwarted by the antagonism of many, not by specific enemies. The evil in human nature made them unable to comprehend her character and her work, and they thought ill of her.

The opposition may be unintentional. It may arise from the inability of one temperament to understand a very different one. In close relation this may have tragic consequences. In Jeanne D'Arc it is D'Alençon, Jeanne's best friend, whose doubt of her visions causes her to doubt and lose them. A less serious, but yet a painful, situation of this sort is portrayed between Stephen and Ruth Ghent in The Great Divide.

When the end pursued is purely personal, it may array one individual against another. The priest in The Winter Feast is actuated by a personal motive, the desire for revenge. The motive of John Perry in The Campden Wonder is only his hate for his brother's success and respectability. But such confessedly selfish motives are rare. Jealousy animates the king in Deirdre of the Sorrows, and jealousy and resentment of broken faith are the king's motives in Grania. In the first play, the king is on the point of relinquishing his evil purpose, but the action of the powers he has before set in motion now compel him to

persist. In Grania he confesses his repentance of the vengeance he has accomplished and would undo it if he could. In the third play he persists in his will to possess Deirdre, but he bases his claim, not on his personal wish alone, but on the prerogatives of kingship. Even the evil aunt in Nan hides her vindictiveness and her self-seeking motives under the more creditable guise of upholding the respectability of society by hating even the child of a criminal.

The most common occasion of hostility to the leading characters is the attachment of the antagonist to some institution or intrenched convention against which the hero is struggling for his rights, his happiness, and his usefulness. It is this struggle between the individual and hampering institutions and traditions that is the most frequent cause of tragedy in these dramas. Milestones, Deirdre, Deirdre of the Sorrows, and Grania show the consequences of denying woman the right to give herself in marriage. The danger of a subservient mental attitude in women is shown in Mrs. Harrison. The Arrow Maker shows the tragic results to the woman and to society of denying her either work or motherhood. The injustice done to woman by English divorce laws is one of the causes of wasting human powers, as shown in Justice. In Justice, The Silver Box, and The Pigeon, administration of law and charity that ignores the individual aspect of the

case is shown to be wasteful of human happiness and usefulness. Economic conditions are shown to be seriously hindering human happiness. Social caste puts men into uncharitable, unjust, and immoral positions in The Silver Box, Mrs. Harrison, The Eldest Son, and The Pigeon. In The Nigger it is strong race prejudice which creates the tragic situation. In The Faith Healer the old tradition of asceticism threatens the completeness of the individual's development. In Tomorrow the happiness of the protagonist and of the future race is endangered by wrong traditions, viz.; the lax moral code allowed to men, and the irrational manner of training women in regard to their choice of mates. A narrow and conventional morality is a cause of evil in The Silver Box. Smug superiors make right the indiscretion of two young serving-people by forcing them into a marriage, and then deprive them of a living by dismissing them from service.

To summarize, these plays show that the hero may be defeated by the general faults of humanity, by those whose personal ends clash with his, and by those who champion institutions and conventions that oppose the rights of the individual.

5. Laws of Human Nature. - The will of the individual may be defeated by certain facts, or laws, of human nature. For example, Grania shows a woman's tragedy brought about by a law she could not alter, i.e., that a man prizes

his word of honor and his loyalty to ideals above the love of woman. Deirdre in Synge's play, Deirdre of the Sorrows, is defeated also by a law of man's life, i.e., that love cannot permanently be his sole interest.

In conclusion we may say concerning causes of tragedy:

- (1) The inexplicable and uncontrollable causes such as chance are minimized.
- (2) The chief causes are those operating psychologically in the individual and in society.
- (3) Great emphasis is laid on social institutions and conventions as elements that mould personality.

Section IV. Reconciliation.

The modern conception of moral order, and the modern conception of character prevent one type of reconciliation which existed in the Greek drama; i.e., the conviction that the tragic outcome was due to an unalterable moral system in the universe, promptly rejecting unharmonious elements, or at least to some equilibrium in the universe that promptly righted itself when disturbed by human acts. The other type is possible; i.e., that secured by the impression that the suffering and death of the hero has helped to manifest and establish the value for which he risked all. In several of these dramas we are reconciled to the deaths of protagonists because they voluntarily incur their deaths for the sake of something they consider greater than mere life. In Mrs. Harrison, the woman prefers death to moral degradation. In Deirdre and Deirdre of the Sorrows, the lovers die to show that love is to them greater than safety and comfort, and the abundance of material possessions. In the latter play the brothers of Naisi die for an ideal of devotion to the highest personalities they have known. In The Gaol Gate also we hear of one of the triumphant deaths, demonstrating that man can prize an ideal above life itself. In deaths so

incurred, the fact of the death has a smaller hold on our feelings than the significance of the death.

A religious outlook may reconcile us to a drama representing tragic facts in life. If the dramatist can have hearers who are convinced of man's immortality in a realm of perfect moral order, the suffering of the good in life is compensated for by lasting bliss hereafter, and death is not a loss, but a gain. It would seem doubtful whether life could seem darkly tragic to people holding such a religious faith; life at worst would seem little more than a painful dream in the whole stretch of existence. No such religious outlook is found in any dramatist of this time except Yeats, and it is found most plainly in his dramatic representations of an abstract truth, The Hour Glass, The Shadowy Waters, and The Countess Cathleen. The lovers in Deirdre are sure of their immortality, and Martin in The Unicorn from the Stars believes that his visions are truth from a superhuman world. However, this conviction may be only a detail of characterization. A religious faith on the part of a tragic character, presented as a mere subjective fact and not necessarily a reality, has power to effect a mitigation of the tragic suffering, but not reconciliation. Such is the effect produced by Mrs. Harrison's seeking comfort from the Bible in her hour of death. It lessens her mental anguish,

but it does not lessen to our minds the tragic fact of death. A similar softening of effect is produced in The Campden Wonder by Mrs. Perry's words of faith, "I be going to God's house", and in Kincora by Brian's faith that his death in the battle will not be the end of his existence. In Jeanne D'Arc, the maid's religious doubt is dispelled at the last, and her visions return. But 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. At least they soften the tragic effect of her undeserved death by taking from it her greatest cause of suffering, i.e., her doubt.

Reconciliation to the death of a tragic character may be due to our consciousness of the suffering further life would cause him. This is true of characters such as Marlowe and Sappho, and the mystic in The Unicorn from the Stars, whose peculiar temperaments and tragic intensity doom them to find life unlivable. The suffering may be due to circumstances that are unalterable, as in Nan, The Winter Feast, and On Baile's Strand. Death in such cases is less tragic than life would be. In Grania Diarmuid's death seems less terrible than Grania's living on in the ruins of all she thought beautiful and the death of her better self. In The Winter Feast too the three who live are more pitiable than the dead.

A cause of reconciliation to tragic action and catastrophe is implied in this statement: "The cause of our liking for tragedy, or rather of 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 tragic¹ can be finally true." A similar idea is suggested in Archer's requirement that a drama should give us at least "the pessimistic pleasure of realizing some part of 'the² bitter, old, and wrinkled truth' about life". Certainly it is self-evident that a doubt on the hearer's part as to the truth of characterization and plausibility of incidents is destructive of tragic effect. An attempt to stir sympathy with suffering and disaster that spring from rare and exceptional causes fails also, for want of universal significance in the tragic action. The presence of universal truth seems necessary to make us willing to endure tragedy. For example, the wickedness of John Perry in The Campden Wonder passes our belief. When doubt of it is uppermost, we are not reconciled to the deaths that he causes. A similar tendency to melodramatic characterization is seen in another of Masefield's plays, Nan. Serving

1. Gummere, Francis B.: The Popular Ballad.
2. Archer, William: Play-making, p.344.

guests with a meat pasty that the family is instructed to refuse because of the danger that the meat is infected, indicates moral obtuseness beyond our belief. It is only as we forget this fact that the action makes tragic appeal.

This reconciliation to tragic truth seems referable to two habits of thought characteristic of the present age. First, the evolutionary conception of society gives room for hope that evils now present in human life need not persist. For the evil in man's nature is not a fated thing, but is due to his imperfect development and his present incomplete adaptation to his environment. Second, the conception of character throws emphasis on human influences. For in giving up the omnipotence of the individual will, modern thought has turned, not to fatalistic passivity and despair, but to emphasis of social responsibility. We are reconciled to seeing the tragic truth about human life because such knowledge looks toward betterment. The reconciliation is in part at least connected with the individual hearer's acceptance of some responsibility for human destiny.

These conclusions may be summarized as follows:

1. So far as the tragic result is a voluntary demonstration of man's devotion to an ideal, the beauty of the characters overshadows the sense of disaster.
2. So far as the tragic fate is involuntary and undeserved, we are reconciled to it by our feeling that it is true,

and by our hope that the causes of the tragic action may, by the exercise of human wisdom, disappear from human affairs.

Such means of reconciling the hearer to the tragic action as are aesthetic in their appeal are outside the scope of this discussion.

CONCLUSIONS.

1. Any material showing universal truth concerning human character, and capable of being presented by the medium of the stage, is proper subject-matter of drama.

2. Character, not incidents, is the essential element of tragedy.

3. Character is conceived, not as a manifestation of a spiritual entity, but as a complex of inherited powers and impulses with ideas derived from external sources.

4. As a result of man's being conceived as lacking an infallible moral monitor and a will always sufficient to execute moral mandates, the belief that moral guilt is the cause of tragic fate is lessened.

5. The moral content of an act depends not only on the motive which actuated it, but also on the genesis of the habits and ideals out of which the motive grew.

6. Consequently, these dramas often show only the mental processes leading to an act or the important psychological results of the act instead of the act itself.

7. Because of the emphasis on the psychology of the characters there may be drama even without any other action than movements of the soul.

8. Because of the reliance on character and the distrust of external disaster as tragic substance, the rank of the tragic hero is unimportant.

9. The tragic hero may be a person of exceptional nature or he may be only an average man. But his character must show either actual or potential human values.

10. The standard approved as success is this: (1) securing one's own happiness by the fullest self-realization compatible with respecting others' rights to their own happiness; (2) social usefulness; i.e., active efforts to secure to others opportunities for happy self-realization. (3) The rights of the race have precedence over the rights of the individual.

11. The tragic hero does not pursue ends he recognizes as immoral. Rarely does he commit a deed that he fully realizes as immoral. Lack of moral insight rather than moral taint causes his unethical acts.

12. Moral order has no objective existence nor superhuman authority. It exists in men's minds as a system of values and its violation may bring tragic results by its psychological effects.

13. Such social institutions and ideas as hamper the individual's rights are important causes of tragedy.

14. We may be reconciled to tragedy because it is a demonstration of the high capacities of humanity, or because it is recognized as due largely to causes that humanity may eventually control.

BIBLIOGRAPHY

1. Critical and Historical.

Archer, William: Play Making,

Boston, 1912, Small, Maynard and Co.

Archer, William: Real Conversations,

London, 1904, W. Heinemann.

Aristotle's Theory of Poetry and Fine Art, with a
Critical Text and Translation of the Poetics;
by S. H. Butcher, London and New York, 1902,
Macmillan and Co.

Bradley, A.C.: Oxford Lectures on Poetry,

London, 1909, Macmillan and Co.

Bradley, A.C.: Shakespearean Tragedy, London,

1904, Macmillan and Co.

Caffin, Charles H.: The Appreciation of the Drama,

New York, 1908, The Baker and Taylor Co.

D'Ooge, Martin L.: Sophocles Antigone,

Edited by Martin L. D'Ooge, Boston, 1893, Ginn
and Company.

Dukes, Ashley: Modern Dramatists,

Chicago, Charles H. Sergel and Co.

Elton, Oliver: Modern Studies,

London, 1907, Edward Arnold.

- Figgis, Darrell: Shakespeare: A Study,
London, 1911, J.M. Dent and Sons.
- Filon, Augustin: The English Stage, Trans. by Frederic Whyte,
London, 1898, John Milne.
- Hale, Edward Everett, Jr.: Dramatists of Today,
New York, 1911, Henry Holt and Company.
- Heller, Otto: Henrik Ibsen, Plays and Problems,
Boston and New York, Houghton Mifflin Company, 1912.
- MacKaye, Percy: The Playhouse and The Play,
New York, 1909, The Macmillan Company.
- Moses, Montrose J.: The American Dramatist,
Boston, 1911, Little, Brown and Company.
- Palmer, George Herbert: The Antigone of Sophocles.
Translation With Introduction and Notes,
Boston, 1899, Houghton, Mifflin Co.
- Phelps, William Lyon: English Tragedy. In the Forum,
October, 1908.
- Ridgeway, William: The Origin of Tragedy,
Cambridge, 1910, Cambridge University Press.
- Thorndike, Ashley Horace: Tragedy,
Boston and New York, 1908, Houghton, Mifflin Co.
- Tucker Brooke, C.F.: King Lear on the Stage,
Sewanee Review, January 1913.
- Wilson, Law S.: The Theology of Modern Literature,
Edinburgh, 1899, T. and T. Clark.
- Yeats, Wm. Butler: Plays for an Irish Theatre, Preface,
London, 1911, A.H. Bullen.

2. Plays.

Austin, Mary: The Arrow Maker,

New York, Duffield and Company, 1911.

Bennett, Arnold and Knoblauch, Edward: Milestones,

New York, George H. Doran Company, 1913.

Galsworthy, John: Justice,

New York, Charles Scribner's Sons, 1910.

Galsworthy, John; Plays. The Silver Box; Joy; Strife,

New York and London, G.B. Putnam's Sons, 1909.

Galsworthy, John: The Eldest Son,

New York, Charles Scribner's Sons, 1912.

Galsworthy, John: The Little Dream,

New York, Charles Scribner's Sons, 1911.

Galsworthy, John: The Pigeon,

New York, Charles Scribner's Sons, 1912.

Gregory, Isabella Augusta: Irish Folk-History Plays

First Series: The Tragedies, Grania; Kincora;
Dervorgilla.

Second Series: The Tragic Comedies, The Canavans;
The White Cockade; The Deliverer;

New York and London, G.P. Putnam's Sons, 1912.

Gregory, Isabella Augusta: Seven Short Plays.

Spreading the News; Hyacinth Halvey; The Rising of the Moon; The Jackdaw; The Workhouse Ward; The Traveling Man; The Gaol Gate, Dublin, Maunsell & Co. 1910.

Jerome, Jerome K.: The Passing of the Third Floor Back,

New York, Dodd, Mead and Company, 1910.

Kennedy, Charles Rann: The Servant in the House,

New York and London, Harper Brothers, 1908.

Kennedy, Charles Rann: The Terrible Meek,

New York and London, Harper Brothers, 1912.

Kennedy, Charles Rann: The Winter feast,

New York and London, Harper Brothers, 1908.

MacKaye, Percy: Fenris the Wolf,

New York, The Macmillan Company, 1905.

Mac Kaye, Percy: Jeanne D'Arc,

New York, The Macmillan Company, 1911.

MacKaye, Percy: Sappho and Phaon,

New York, The Macmillan Co., 1907.

MacKaye, Percy: The Scarecrow,

New York, The Macmillan Company, 1908.

MacKaye, Percy: Tomorrow,

New York, Frederick A. Stokes Co., 1912.

MacKaye, Percy: Yankee Fantasies,

New York, Duffield and Co., 1912.

Masefield, John: The Tragedy of Nan,

New York, Mitchell Kennerley, 1909.

Moody, William Vaughn: The Faith Healer,

Boston, Houghton, Mifflin Co., 1909.

- Moody, William Vaughn: The Great Divide,
New York, The Macmillan Co., 1909.
- Peabody, Josephine Preston: Fortune and Men's Eyes,
Boston, Houghton, Mifflin Co., 1909.
- Peabody, Josephine Preston: Marlowe,
Boston, Houghton, Mifflin Co., 1905.
- Peabody, Josephine Preston: The Piper,
Boston and New York, Houghton, Mifflin Co., 1909.
- Phillips, Stephen; Herod,
New York, John Lane, 1900.
- Phillips, Stephen: Nero,
New York and London, The Macmillan Company, 1906.
- Phillips, Stephen: Paolo and Francesca,
New York, John Lane, 1902.
- Phillips, Stephen: Pietro of Siena,
New York, 1910, The Macmillan Company.
- Phillips, Stephen: Ulysses,
London, The Macmillan Company, 1902.
- Sheldon, Edward: The Nigger,
New York, The Macmillan Company, 1910.
- Synge, John Millington, Complete Works.
Vol. I. In the Shadow of the Glen; Riders to the Sea; The Well of the Saints; The Tinker's Wedding.
Vol. 2. The Playboy of the Western World; Deirdre of the Sorrows. Boston, Luce and Co., 1912.

Yeats, W.B.; Plays for an Irish Theatre. Deirdre;

The Green Helmet; On Baile's Strand; The King's
Threshold; The Shadowy Waters; The Hour-Glass;
Cathleen Ni Houlihan.

London, Stratford-upon-Avon, A.H. Bullen, 1911.

Yeats, William Butler: Plays Revised and Enlarged, Vol.3.

The Countess Cathleen; The Land of Heart's Desire;
The Shadowy Waters; On Baile's Strand; The King's
Threshold; Dierdre.

London and New York, The Macmillan Company, 1912.

Yeats, William Butler: The Land of Heart's Desire,

Portland, Maine, Thomas B. Mosher, 1903.

Yeats, William Butler and Lady Gregory: The Unicorn
from the Stars, New York, The Macmillan Company,
1908.

Yeats, William Butler: Where There Is Nothing,

London, The Macmillan Company, 1903.

Barker, Granville: Three Plays. The Marrying of Ann
Leete; The Voysey Inheritance; Waste.

New York, Mitchell Kennerly, 1909.

[illegible]

117857

University of Missouri - Columbia

010-100920666