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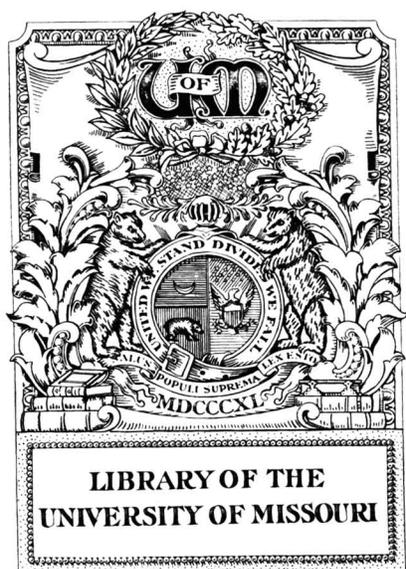
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INTRODUCTION.

No more astonishing development has taken place in modern literature than the rapid growth of the drama. A quarter of a century ago, critics and scholars were inclined to look with despair upon the dramatic outlook. Before 1890 little or nothing had been accomplished which could be called the beginnings of an English drama worthy of the name.

However, a beginning had been made in Europe. In 1877 modern drama began with the appearance of a Norwegian drama of a distinctly new type. In this year, Ibsen's Pillars of Society was first produced. But the new drama first found extensive recognition in France, where most new movements find encouragement. In 1887, in Paris, the Theatre Libre was opened and dedicated to the new drama, literary as well as dramaturgic. Two years later in Berlin, the performance of Hauptmann's Before Dawn at the opening of the Freie Bühne marked the production of the first modern German drama, as well as the beginning of the naturalistic school. During all this time England had accomplished very little along the lines of the new drama. Not until 1892 do we find an English play which is thoroly modern in thought and structure. During this year the Independent Theatre was opened by the production of George Bernard Shaw's first play, Widower's Houses. From this time on, English drama followed the same lines of development which had been taken by continental production.

The prominence of the drama in modern literature inevitably suggests a comparison with drama produced in the earlier periods of English literature. This requires a return to the Elizabethan Age

except for, ~~also~~ in two brief periods when the plays of Otway and Congreve, and those of Goldsmith and Sheridan, were written, no other age has shown such a development of the literary play. But there are many differences in the situation. The drama of today is forced to contend against a number of other literary types, which have, for upwards of two hundred years, held their places in the popular opinion to the exclusion of the drama. Poetry, essay, and novel, particularly, the novel, have all surpassed the drama during this interval, and are all being produced today with as great an activity as ever. On the other hand, during the Elizabethan age the drama was the leading type produced. Favored by the Court, encouraged by the nobles and by the populace alike, with scarcely any literary rival worthy of note, it developed to a height which few literary types have ever reached. Not until the rise of the Puritan ^{party} power and the simultaneous decadence of the drama did its power wane, and until the closing of the theatres in 1642 it was the leading type.

But if there is a difference in the conditions which gave it birth, there is a wider difference ^{between} in the spirit which is expressed in the drama of the Elizabethan time, and that found in the drama of the present. We find, it is true, various types presented in the drama of today; apart from the naturalistic school we find the delicate romanticism of Barrie and Stephen Phillips; we find also a group of symbolistic dramas after the manner of Maeterlinck and Hauptmann's later plays. But the modern drama is pre-eminently social. Like the modern novel, it has seized upon the new interest in social welfare, and its resulting studies of the conditions affecting contemporary life.

Under such influence, it is not surprising to find the greater portion of the drama dealing with realistic situations. The interest in social problems has also led to the frequent presentation of type characters and situations.

On the other hand, we find in the writings of the Elizabethan period, the romantic spirit supreme. The love of the unusual and the marvelous, the delight in brave deeds, and wondrous sights, had an especial appeal to a poet who, like Marlowe or Shakespeare, was "of imagination all compact". An age which every day rejoiced in the discovery of new wonders, in which extravagance of every sort mingled with one's daily life, was naturally more interested in the deeds of famous heroes of distant lands and times than in those events which thronged the streets of London. Consequently, we find that the popular playwrights of the time, those of the "royal succession" who wrote for the court, Marlowe, Shakespeare, Beaumont and Fletcher, Massinger, Shirley, and Ford, all dealt with romantic subjects and situations. Kings and Princes are the favorite heroes of tragedy. Tamburlaine and Macbeth, Hamlet and Edward, Dukes of Milan and Florence, in the hands of these masters, led the way for the lesser dramatists who did their feeble best to follow into the realm of ultra-romantic tragic-comedy.

But about 1600, a few writers of this period dared to write of real life. Occasionally there appeared a murder play, such as Arden of Feversham, or A Yorkshire Tragedy, based upon an actual occurrence. Other writers became interested in the life of the people apart from its value as a source of comic scenes, and a group appeared whose plays dealt chiefly with

social conditions and problems. Thomas Heywood found tragic possibilities in the marital relations of the country gentleman; Dekker, with his intimate acquaintance with all phases of London life, found a touch of pathos in the humblest circumstances; Middleton occasionally saw in the London citizen something besides a source for a comic type; and Rowley raised the emotions of the ordinary man above the necessity of being considered as a butt for the rude jokes of the groundlings. While Ben Johnson made of the London citizen a comic humor, these men invested him with dignity as a man, gave to him human sympathy, and presented his problems as social problems which concern all his fellows.

At this point, it is well to determine just what is meant by the term social drama. Social drama is that type of drama which has for its theme a problem touching the interests of society at large, or a great part of that society. It deals with social conditions and with problems involving the social relations. Its characters are of importance, not as individuals in situations peculiar to themselves, but as representatives of society as a whole in situations which frequently occur in society. As a result, there is a tendency to present characters as types rather than as individuals. Its purpose is generally of a more or less didactic nature: to expose the evils existing in the society portrayed and to suggest or to bring about a suggestion of a remedy.

Social drama, so far as can be observed, deals with perennial problems. While it is true that we can find in the social drama of today, themes which the Elizabethans did not treat, if we may judge by the preserved plays, we cannot assume

that these problems were not present in Elizabethan life. In Mr. Galsworthy's Strife there is a problem which is hard to parallel in the earlier drama, but the labor question was nevertheless very real in the seventeenth century. Scarcely any problem can be suggested which had not its importance then as now, altho the emphasis has in some cases shifted to different phases. The question of honor appeared then as now; the problems which dealt with women were equally important; the unfaithful wife and the prostitute were as familiar then as now; altho there has been some change in the attitude of men regarding the double standard of morals, the problem had to be met at all times. These and similar problems will endure so long as society endures, and so long as these problems endure there will be men and women who will gladly welcome any attempt at a solution.

For this study of the social drama five plays have been selected from each of the two representative periods. The choice has been influenced by two considerations, the excellence of the play as a play, and the significance of the social problem for which it attempts a solution. Three plays from each period present problems connected with woman. The integrity of the family relations and the treatment of the unfaithful wife is the theme of A Woman Killed with Kindness by Thomas Heywood, and of Candida by George Bernard Shaw. The attempt of the fallen woman to regain respectability is the problem presented in The Honest Whore by Dekker and Middleton, and The Second Mrs. Tanqueray by Sir Arthur Wing Pinero. The Roaring Girl, also by Dekker and Middleton, and Hindle Wakes by Stanley Houghton are concerned with the revolt against the double standard of morality. The fourth problem

is that of personal and national honor, presented respectively by Middleton and Rowley in A Fair Quarrel and by John Galsworthy in The Mob. The supernatural element pervades in the fifth pair consisting of The Witch of Edmonston, by Dekker, Rowley, and Ford, and The Faith Healer by the American poet and playwright, William Vaughn Moody.

CHAPTER I. FIVE PLAYS OF 1600.

1. The Woman Killed With Kindness--Thomas Heywood.

Thomas Heywood, gentleman, was a native of Lincolnshire, according to his own account.¹ The exact date of his birth is unknown; Fleay thinks not later than 1572,² while Ward allows a date as late as 1575.³ He was for a time a resident in Cambridge, and altho the college records furnish no information, it seems probable that he held a fellowship in Peterhouse, but for some reason did not receive a degree. He was in London possibly as early as 1594, certainly in 1596, when he first is mentioned in Henslowe's accounts as the author of a play. From this date on, he was continually connected with the theatre, both as playwright and as actor:--with Derby's men in 1599; in 1601-2 with Worcester's men, later Queen Anne's; with the Lady Elizabeth's players; and in 1634 with the King's men. During this time he produced an astounding number of plays, having, by his own statement, had an entire hand, or at least a main finger "in two hundred and twenty plays."⁴ Mr. Fleay attempts, not with entire success, to explain away one hundred and eighty of these ^{as} plays in which Heywood had acted or introduced "gags", but scarcely presents sufficient reason for doubting the statement of the author. He apparently ceased to write for the stage about 1634, having left

1. The English Traveller, Dedication; Verses for Yorke's Booke of Heraldry.
2. Fleay, I, p. 281. (A Biographical Chronicle)
3. Ward, II, 551.
4. The English Traveller, Address To The Reader.

off acting several years earlier.⁵ During these later years he was occupied with many nondramatic works, which are most of them rather inconsiderable when compared with his dramatic out-put. He was still living in 1648.⁶

From the meagre information that we can obtain regarding the life of Thomas Heywood, we glean two facts that are of especial interest to us in the study of this particular play. First, we find that as a native of Lincolnshire, he knew thoroly the life of the English country gentleman. The fiery passions of the foxhunting squires were no more familiar than were the gentler and subtler human feelings which his knowledge of the lives and souls of his countrymen enabled him to reveal with a tenderness and delicacy of insight almost unequaled among his contemporaries. In the second place, Heywood took his theatrical work very seriously. He tried almost every variety of drama known to the Elizabethan stage,--chronicle plays, mythological plays, quasi-historical romances, romantic representations of real life, and domestic or social drama. His biographer, Kirkman,⁷ declares he either wrote or acted something every day of his life. With An Apology for Actors (1612) he entered the controversial field in defense of his chosen profession, maintaining the beneficial influence of the stage. It is unfortunate that his zeal did not inspire him to a desire for accurate printing and preservation of his dramas.

Altho attempting almost every variety known to the

5. Fleay I, 281.

6. Cambridge History VI, p. 100.

7. Court-Hope, IV, p. 212.

drama, Heywood's greatest accomplishment was in the field of domestic drama, a realistic presentation of contemporary life and manners. The fact that the citizens to whom Henslowe's playwrights catered seemed to prefer the realistic type, added to the fact that Heywood's naturally delicate touch made his work especially appealing, gave him immediate popularity. Of the several dramas produced along this line, the greatest is the subject of the present study, The Woman Killed With Kindness.

This play was first acted in 1603 by Worcester's men, the last play of Heywood's produced by this company before it took the name of Queen Anne's Men. It is uncertain at which of Henslowe's theatres it was performed, probably The Curtain;⁸ altho possibly at The Rose or The Fortune.⁹ Almost the exact date is set by two entries in Henslowe's Diary, dated the 5th and 6th of March, 1603.¹⁰ It may have been first performed during the latter part of February. The date of composition is unknown, but in the absence of conflicting evidence, one assumes that the performance took place shortly after the play was completed. It was first published in 1607, and by 1617 had reached a third edition.

Its popularity is attested by several references in contemporary and subsequent works;¹¹ in Middleton's The Black Book, published in 1604; Fletcher's The Woman's Prize, de-

8. Fleay I, p. 291.
 9. Temple, Ed. IX.
 10. Henslowe's Diary, pp. 249, 250.
 11. Ward II, p. 562.

scribed as "an old play" at its performance in 1633; in The Night Walker, by Shirley, 1634; and in Farquhar's Love and a Bottle, as late as 1699.

No direct sources for the central plot are known, but it is not difficult to believe that it was derived from contemporary events. It is quite possible that Heywood owed much to the realistic murder play: from the realism of horrible deeds to the serious play of real life is a natural step, altho the changes involved served to disguise the type pretty thoroly. The motive in the new type becomes a social problem and involves the moral aspect of the situation, while the earlier variety had focussed the interest upon the ideas of death and revenge. The later type also differs from such plays as Arden of Feversham and a Yorkshire Tragedy in being concerned, not with historical events, altho reproducing contemporary life and manners. The subordinate plot, as Symonds points out,¹² is derived from an Italian Novella by Illicini, but so recast as to fit quite naturally into its English setting. The title is an old proverb, appearing several times in other pieces, notably in The Taming of the Shrew, IV, I, 221.

The play itself, like most of the Elizabethan plays, contains two plots, the second echoing the theme of the first, which are bound together with a considerable degree of skill. The unusual feature is discovered in the fact that both plots deal with social problems. The central theme is a question of justice, presenting the story of a deceived husband, who,

12. Symonds, Shakespeare's Predecessors, 368.

coming to a knowledge of his wife's guilt, refuses to exact the customary punishment, but allows both his wife and her paramour to live, only banishing the former to a distant manor, where she dies in repentance. The secondary plot, which is neither so pleasant nor so skilfully handled, presents the double theme of chastity and honor, but is well-nigh crowded entirely into the background by the pathos of the closing scene.

The scene of the play is in Yorkshire, among the middle class; especially realistic touches are found in the underplot in such passages as the hawking match, and the bitter quarrels between Acton and Mountford. Current amusements and affectations are introduced, but the close reader is enabled to get a touch of the city thru the play, for however well Heywood knew the country, he loved London first and frequently shows his affection.

The characters presented are real characters, not types. The four central figures of the main plot, Frankford, Mistress Frankford, Nicholas, and Wendoll are drawn clearly and naturally. We cannot help feeling that there are some flaws in the characterization; that the wife yields too easily to temptation, a fault which is also found in another play, and that the nobility and generosity of Frankford are a trifle strained in allowing the escape of the treacherous Wendoll. However, they appeal to us as real characters, and without doubt, they were welcomed by the author's public as presenting actual contemporary life.

In selecting blank verse as a medium for his dramatic work, Heywood followed the practice of his contemporaries.

Frequent rhymes are introduced; and like his fellows, he puts prose in the mouths of the servants, except in a few speeches of that very superior servant, Nicholas. The verse, while showing none of the brilliance of Shakespeare, is charming in its simplicity. The fact that verse is used at all is liable to strike us as inconsistent with a realistic subject, for verse is a distinctly romantic impulse. Naturally Heywood was influenced by the prevailing romantic style, as were many others who wrote on realistic subjects. A further note of explanation is the result of Saintsbury's conclusion that Heywood found it easier to write verse than prose. "There is something of a tap-and-cistern quality about it (Heywood's verse), and it is never the earth-born and heaven-seeking fountain of Shakespeare."¹³ As to the quality of his poetry, I cannot do better than to quote Charles Lamb's praise: "Heywood is a sort of prose Shakespeare. His scenes are to the full as natural and affecting. But we miss the Poet, that which in Shakespeare always appears out and above the surface of the nature. Heywood's characters, his country gentlemen, etc., are exactly what we see (but of the best of what we see) in life. Shakespeare makes us believe while we are among his lovely creations, that they are nothing but what we are familiar with, as in dreams new things seem old, but we awake and sigh for the difference."¹⁴

In depth and tenderness of sentiment, The Woman

13. Sains^tbury. History of English Prosody, II, pp. 80-81.

14. Lamb. English Dramatic Poets, p. 100.

Killed With Kindness strikes a responsive chord seldom touched by the greater romantic poets of the day. Two plots do not produce an absolute unity of tone, but such was quite evidently not the intention of the author. He expects to appeal to various tastes.¹⁵ Simplicity and directness of style, coupled with an honest and homely pathos, gives Heywood a high place among the literary artists of his day. It is difficult to make selections from those passages which exemplify these attributes. Perhaps most typical of his power is found in the passages quoted by Charles Lamb, after Frankford has discovered that his wife has been unfaithful. The pathos and the simplicity of his cry, "O, Nan, O, Nan," beggar all attempts at analysis. Mistress Frankford's comment when the lute is sent to her later, is inimitable. "I know the lute; oft have I sung to thee; We both are out of time, both out of tune."

Altho the pathos of the final scene allows us for a moment to forget the moral problem involved, it is but for a moment. This is a novel treatment of a theme which was quite common in Elizabethan literature, a social problem which we must believe appeared with some frequency in Elizabethan life. Our playwright, while deploring that severity of judgment, that lack of a true feeling of humanity appearing so often among his contemporaries, nevertheless upholds the same rectitude of judgment, the same true manliness of spirit which later called forth a universal sympathy in the work of Richardson and Steele.

15. See Epilogue.

2. The Honest Whore. Parts 1 and 2.--By Dekker
and Middleton.

It is our misfortune to possess very little definite information regarding the life of Thomas Dekker, that rare personality whose genius approaches that of Shakespeare more nearly than any other of the Elizabethans. Practically all the facts obtainable are to be gleaned from his own writings. References in his prose works tell us that he was born in London.¹ There has been wide divergence of opinion upon the date of his birth, but his own evidence seems to point out rather conclusively to 1572.² Since it is impossible to trace his family among the many and variously spelled occurrences of the name in various registers, we can find nothing of his early life and education. The supposition that he was of Dutch extraction finds no evidence save in the name and his fondness for Dutch dialect.³ Evidence is also lacking to support the tradition that he was a scholar at the Merchant Tailors' School, or indeed that he learned any trade whatever; and he probably never attended either university. His intimate acquaintance with all phases of London life gives

1. "Thou beautifullest daughter of the two united monarchies. From thy womb received I my being:--from thy breasts nourishment!" Induction to Seven Deadly Sins, 1606.
"O London! thou mother of my life, nurse of my being."
A Rod for Runaways, quoted,
Hunt, p. 11.
2. "This is no sermon but an Epistle dedicatory, which dedicates those discoveries and my three score years devotedly yours in my best service." Dedication added to English Villainies, 1632. Hunt, p. 12.
- 3 See for example, The Shoemaker's Holiday.

ground for the conclusion that most of his training was obtained from the city itself. His style and the quality of his humor aver his gentility and refinement. He is sometimes called 'gentleman' by his contemporaries,--and ^{they} suggest that in temper and training he was on the same level with Shakespeare.

Dekker's name occurs frequently in two connections: as a writer of plays and pamphlets, and as a victim of the English prisons. Fleay conjectures that he began his dramatic career as early as 1588,⁴ but Fleay places the date of his birth in 1567. Henslowe mentions a Fortunatus play in 1596, but that was probably not Dekker's first work.⁵ Among the plays touched or written during this early period are probably Phillip and Hyppolita, 1594; Marlowe's Faustus, 1594; and The French Doctor, probably the same published in 1653, as The Jew of Venice.⁶ Under date of 1597, Henslowe records a payment of twenty shillings for "a booke of Mr. Dicker's,"⁷ evidently a part payment upon Phaeton,⁸ which was produced the next year and later recast by Ford. In 1598 another entry informs us of the payment of forty shillings to release Dekker from imprisonment in the counter.⁹ During the same year he produced a poem, The Calamity of Canaan, completed the play already mentioned, was again arrested and again released by an advance from Henslowe. In 1599 he was engaged with Chettle in the composition of Troyelles and

4. Fleay, I, 119.

5. Hunt, p. 29.

6. Fleay, I, 119-20.

7. O. Smeaton, Ed. Old Fortunatus.

8. Cambridge Hist., VI, p. 57.

9. Fleay, I, 120.

Cressida, and other plays on Greek themes. This year also saw the production of The Shoemaker's Holiday, which shows his comic muse at her best, despite Fleay's doubt of his authorship.

The story of Dekker's life henceforth, is but a calendar of the dates of his publications and terms of his imprisonments. Until 1602-3 he was writing for Henslowe. In 1601 he took part in the controversy against Jonsan, producing Satiromastix. In years when the plague necessitated the closing of the theatres, as it did in 1603-4 and 1605-9, he turned easily to the writing of popular prose pamphlets. From 1611 to 1622 there is no record of any original dramatic contribution by this author. Oldys tells us that he was imprisoned in the King's Bench from 1613 ~~and~~ 1616 and "how much longer he could not tell." Dekker's own reference to this experience is found in Dekker, his Dreame; 1620.¹⁰ "The bed in which I lay seven years dreaming." Smeaton¹¹ thinks that nine of these eleven years were spent in prison, but Dekker's own reference in divers places to a seven-years' experience gives rise to a conclusion that this was the exact length of his imprisonment.¹² After his release he wrote plays for various companies, frequently in collaboration with Ford. From 1627 to 1629 he was City Poet and composed the Mayor's Pageants of that period. Nothing is known of his death. He is not heard of after 1632; whether he lived longer or died in poverty, we can only guess.

10. Cambridge Hist. VI., 58.

11. Ed. Old Fortunatus, p. 3.

12. Hunt, Dekker, 167.

We gain a closer knowledge of the man from his plays and prose works. Warm-hearted and sincere, he shows a keen sense of justice and a thorough dislike for anything which savored of servility. His keen observation, which enabled him to produce such excellent realistic pictures of his own time, was flavored with a breadth of sympathy found in none of his fellows.

Dekker's literary career may be roughly divided into five periods. Before 1598 he appears as a sort of apprentice writer, generally retouching old plays, but occasionally working alone or with others upon original work. Plays which reveal his individual temper are Old Fortunatus, The Whore of Babylon, and The Weakest Goeth to the Wall, the last being written in conjunction with Webster. The first named is recognized as one of his best in spite of its faults in structure and character portrayal. The didactic element is skilfully subordinated to the artistic but is nevertheless present. Fleay notes that not the least important fact regarding this play is that the sum paid for it marks Dekker as among the foremost dramatists of the time.

From 1598 to 1603 he was in the service of the slave-driver, Henslowe. During this time he collaborated with various other of Henslowe's craftsmen. The names of Chettle, Haughton, and Webster all appear on title pages in company with that of Dekker. His most important independent works during this period are The Shoemaker's Holiday, an inimitable picture of city life, and Satiromastix, a reply to Jonsen's Poetaster. After 1603 the influence of Middleton made itself

felt and is found in a number of plays, the best in which Dekker ever shared. To this period belong the plays in which Middleton collaborated. The Honest Whore, and The Roaring Girl; as well as those with Webster, Westward Ho! and Northward Ho!, one with Massinger, The Virgin Martyr;¹³ and three plays without assistance, The Honest Whore, Part II; If it be not Good, and Match me in London.

From 1612 or 1613 Dekker was in prison. His fifth period begins upon his release and shows several plays collaborated with Ford, the best being The Witch of Edmonton, 1622, and The Sun's Darling, 1624, a later form of the early Phaeton; next to these stands The Wonder of a Kingdom, 1623.

More than any other dramatist of his time, Dekker seems to have known the seamy side of life. This accounts for much of the sympathy which he shows toward his erring characters. But it does not account for all. There is a sweetness, a tenderness, a humanity, in the plays of Dekker, which makes an appeal second only to that of the master spirit of the Elizabethan age. These qualities, combined with his own good nature and refinement and his never failing wit, make all of his plays actual reproductions of London life and render a group of them worthy of a place among the best of the social dramas, not only of his own age, but of all ages of English dramatic activity.

The first of this group of serious social dramas is also the first which shows the presence of Middletonian influence. The Honest Whore, Part I, was printed in 1604

13. Miss Hunt points out (p. 155) that Dekker and Massinger did not work together upon this play, and that the latter's share was probably a recast of an earlier play by Dekker.

with a second edition the following year. Part II was not printed until 1630, altho first entered upon the Stationers' Register in 1608. Part I appears to have been written in 1603 or 1604, and was acted during the latter year by the Prince's servants at The Fortune, under Henslowe's direction. There is no reason for believing that the second part was not written immediately after the success of the first and played by the same company. Certainly it is unlikely that Dekker would allow a long time to intervene before following up a popular success, especially when an acquaintance with the earlier play is so essential to the second. Several allusions also aid in the dating of both plays.¹⁵ In Part I an allusion to the siege of Ostend (IV, I, 35) and a reference to leap year, as well as one to Othello, suggest the date 1604. Part II has also a reference to Othello; the "1600 soldiers" of V, II, is conjectured by Fleay to refer to the eight hundred vagabonds seized in 1603 and sent aboard the Dutch fleet. The purging of the suburb houses suggests a date contemporary with Measure for Measure, while there are various allusions to other plays but none of later date than 1604.

The question of authorship is a puzzling one. The 1604 edition of Part I bore Dekker's name alone.¹⁶ Middleton's connection is established by an entry in Henslowe's Diary.¹⁷ Just what proportion of the work is Middleton's, has never been satisfactorily settled. Symonds is of the opinion that

15. Fleay, I, 131.

16. Ward, II, 462.

17. Henslowe's Diary, Greg. p. 232.

his share is slight.¹⁸ Ward Admits that Middleton may have added some few touches.¹⁹ On the other hand Fleay is convinced that Middleton wrote much of the play, assigning to him scenes 2 and 4-12, leaving for Dekker only scenes 1, 3, 13 and 15. This is quite unsatisfactory to most readers of the play. Miss Hunt's study shows a better division of the labor.²⁰ She points out the fact that certain situations occurring in this play are frequent in Middleton's other work. Among these is the marriage of a courtesan to a prominent male character, which is found in A Trick to Catch the Old One, A Mad World, and Michaelmas Term. Her suggestion is that the germ of the plot was furnished by Middleton, while Dekker himself is responsible for most of the actual composition, or at least that Dekker drew his plot from Middletonian influence, for Dekker was a most versatile craftsman. She is more confident that the Candido plot is Middleton's creation, altho believing that Dekker held the pen.

Part II is quite evidently the work of Dekker alone, in spite of the testimony of Dyce to the contrary.²¹

No sources have been discovered for either part. It is not difficult to believe that the essential features of major and minor plots were drawn from the London life, which Dekker and Middleton both knew so well. The realism of the Bedlam and Bridewell scenes is strong evidence for such a possibility in spite of the frequent occurrence of such scenes

18. Cambridge Hist. VI, ch. III.

19. Ward, II, 462.

20. Hunt, p. 95, ff.

21. Swinburne. Age of Shakespeare, p. 75.

as conventional comic devices.

Like The Woman Killed With Kindness, The Honest Whore is a serious social drama of the domestic type. Unlike the earlier play, it has no tragic ending and introduces a comic underplot. There is, besides, a notable infusion of several other types. The Hippolito-Infelice story is a marked imitation of the romantic drama specifically represented by Romeo and Juliet, to which it may owe some suggestion for its incidents. The comic scenes of the patient man reflect the Jonsonian comedy of humors, while the incidents of the central plot owe much to the comedy of intrigue and manners. The presentation of what was a very real social problem of the time and its solution with an honest regard for moral justice and fair dealing justify the use of the term domestic with regard to this play.

The theme of Part I shows the reformation of a courtesan and her attempt to repair her fall by marriage to her first betrayer. Part II shows her struggle with the waywardness of her "highflying" husband and her courageous denial when temptation appears in the person of the very man who had originally turned her to virtue. This plot is rather effectively connected with the romantic plot, since Hippolito, the central figure of the latter, is the means of Bellafront's conversion in Part I, and her tempter in Part II. The third plot, "The humors of the Patient Man," shows little relation to the serious parts of the play and was patently added for its comic effect. It is, however, so well done as to be welcomed for its own sake and gives rise to some of the choicest poetry of the play. Candido, the patient man, is

one of the most genuine humors of Elizabethan literature, while his sudden conversion in Part II is no less amusing than surprising.

In general, however, the characters are presented as individuals. The central figure, Bellafront, is "a very woman," presented in a most effective and sympathetic manner. Her steadfastness under temptation furnishes an almost ideal case, perhaps as Hazlitt suggests, the converse of the adage, "a reformed rake makes the best husband." In these two plays Dekker surpassed himself in character portrayal. His customary failure to present a complete and consistent character is not discovered here. Bellafront, her gay, dissolute husband, and her altogether delightful father have been amply ^ulanded by Hazlitt and Swinburne, who have rendered vain, any further attempts at praise.

The romantic conventions led to the location of the scenes in Milan. One need read only a few lines to find that the situation is thoroly English, as are also the characters. The introduction of the Bedlam and Bridewell scenes furnish proof of that. The names of several characters, however, show the presence of the romantic fashions. Contemporary events and characters are introduced; the social class varies from the aristocracy of the romantic, and the gentility of the major plot, to the tradesmen of the underplot.

True to the disposition of the principal author, the play reflects a moral earnestness not found in many of the plays of the period. I defer to Hazlitt, who says the play involves "all the romance of private life; all the pathos of concealed grief; all the tenderness of concealed affection."

Even in the coarser passages there is an underlying health and vigor that goes far to reconcile the over-critical reader. Unlike the greater number of Elizabethan dramatists, and particularly unlike his co-laborer, Middleton, Dekker paints the faults and follies of mankind with a touch of sympathy and charity, while maintaining his ethical integrity. Whatever depths of sin Dekker may portray, he has always a high regard for Morality, and this play is no exception.

Charles Lamb did Dekker no injustice when he declared that he "had poetry enough for anything." Thruout the play, we find passages of fine poetic feeling. One need only mention the description of the dead Infelice, or of her sudden illness:

"Sickness' pale hands
Laid hold on thee even in the midst of feasting,
And when a cup crowned with thy lover's health
Had touched thy lips, a sensible cold dew
Stood on thy cheeks, as if that death had wept
To see such beauty alter."

This play shows the chief features of Dekker's blank verse style.²² The regularity of rhythm, the common occurrence of masculine endings; the frequent dropping into rhyme without any intention of keeping it up, the rhymes themselves often occurring between lines belonging to different speeches, or between a fragmentary line and a whole line; examples of all these are found in both plays. He turns easily into a free flowing prose and back again with scarcely a break, with the occasional introduction of a passage of supreme excellence in

22. Most of these characteristics were first pointed out by Saintsbury. English Prosody, II, 75. A careful analysis for Dekker's verse has been made in Pierce's Collaboration of Webster and Dekker.

its "Shakesperian weaving of blank verse."²³ The conclusion suggested is that the frequent mediocre passages were due to negligence, carelessness, a disinclination to take the trouble to reach the heights he could attain, or that his genius was only occasionally capable of lofty flight. His fondness for dialect is exemplified in the almost forced introduction of the Irish footman of Part II, while his delight in slang expressions, finds an outlet in some of the more colloquial scenes of the underplot. The general effect of the whole is best summed up by Hazlitt, who praises "The simplicity and extravagance of style; its homeliness and quaintness."

3. The Roaring Girl,--by Middleton and Dekker.

Thomas, only son of William Middleton, gentleman, was born about the year 1570¹ probably in London. Nothing is known of his education altho some allusions in his works suggest that he may have been a University man.² In 1593, a Thomas Middleton was admitted to Gray's Inn, a second in 1596. Bullen and Ward identify the dramatist with the former, while Havelock Ellis thinks it more probably^e that the latter was our poet.³ The date of his marriage is unknown, but there is a record of the christening of his son in 1604. In 1620 he was appointed City Chronologer, in which capacity he discharged his duties faithfully until his death. In 1624 he was threatened with, possibly even endured, a short term of

23. Saintsbury, II. p. 75.

1. So Bullen, Ward and Symonds, Fleay assigns the year 1568.

2. Ward, II, 493. Se A Chaste Maid in Cheapside. I. I.

3. Bullen, Ed. I. XII. Ward II, 493. Ellis, Mermaid I. XXXIX.

imprisonment, as a result of political allusions in A Game of Chess. He died in 1627 and was buried on July 4th, in Newington Butts, the suburb which had been his home since 1623 at least.

In his early days, Middleton seems to have tried two literary types before he decided to devote himself exclusively to the drama. In 1597, under his own name, he published The Wisdom of Soloman Paraphrased, an especially poor piece of verse. Two years later appeared Microcynicon, Six Snarling Satyres, signed "T. M. Gent." These are of little value, and possibly are the work of another author.⁵ Somewhat later we find two tracts especially valuable to the student of Elizabethan social life, Father Hubbard's Tale, and The Black Book. These both appeared during 1604 and are both signed with the initials "T. M." After this date, practically all Middleton's work was dramatic.

His period of dramatic apprenticeship probably began early. Tho he is first mentioned in Henslowe's Diary in 1602, it is more than probable that he had had a hand in several plays before that time. Both The Old Law and The Mayor of Queenborough show evidences of youthful composition, but were probably revised or worked over for later productions. We learn from Henslowe that in 1602 he had whole or part share in at least four plays, besides furnishing prolog and epilog for a revival of Greene's Friar Bacon.⁶

By 1602 then, we find that Middleton was fairly

5. Fleay (II, 89) notes that Middleton's full name was usually affixed to his works.

6. Henslowe's Diary, pp. 221, 222, 227, 228, 241.

well established as a dramatist. For some fifteen years after that date he was busily engaged in developing the powers of that particular variety of the comedy of manners with which his name has been associated. The earliest play of this group, Blurt Master Constable, 1602, shows a curious structure of sordid realism built upon a romantic base. The later plays of this period show an increase of realism and satiric portrayal of manners and a corresponding decrease in romantic flavor. A Trick to Catch the Old One (pr. 1608) and A Chaste Maid in Cheapside are thoroly realistic. During this period he collaborates^d with Dekker in two social dramas, one already discussed, --The Honest Whore, and The Roaring Girl, published in 1611.

Middleton's third period is marked by the influence of Rowley. Between 1617 and 1620, six of Middleton's plays were published, five of them being the result of collaboration with Rowley. In most of these plays there is a strong tinge of romance. The one independent play, The Witch (1620) is chiefly interesting, because of its possible relation to Macbeth. Among the collaborated works are two which surpass the work of either author alone. The Fair Quarrel (1617) is to be considered further in this study. The Changeling (1620) is one of the most powerful dramas outside of Shakespeare's work.

His last years show a return to realism and satire. The best play of this group is A Game At Chess (1624) which was literally a nine days' wonder, because of its daring allusions to the projected Spanish Marriage.

Middleton seems never to have been a favorite

among his fellow workers. Jons^oan sneered at him while few of the others mentioned him, fewer still in a complimentary way. Nevertheless his greatest works, The Roaring Girl, A Fair Quarrel, and The Changeling, to mention no more, are sufficient to give him a place far from the lowest rank of all.

The first play to deal with the woman question was The Roaring Girl, by Thomas Dekker and William Middleton. It was published in 1611,¹¹ and acted perhaps during the previous year at the Fortune Theatre, by the Prince's players. According to Fleay, it was composed after Westward Ho! 1604, and before St. Dunstan's Day, May 19, 1605, and was revised by Dekker for acting in 1610. In the absence of proof we can only let his statement stand alongside that of Bullen, who believes that the two authors worked on the play together and that it was probably not written before 1609-10.⁸

The plot of the play was frankly the result of the public interest in the doings of Mary Frith, The Roaring Girl. She was born in 1584 or later, the daughter of a shoemaker. From childhood she could not endure the ordinary life of girls but instead showed the keenest delight in those sports and pastimes delegated particularly to the masculine sex. She was sent out to service but abandoned it, donned masculine attire and "to her dying day would not leave it off." She also has the credit of being the first woman to claim smoking

7. Fleay, I, 132. The Roaring Girle, or Moll Cutpurse, as it has been lately acted on The Fortune stage by the Prince, His Players. Written by T. Middleton and T. Dekker.
8. Bullen, Works, ¹⁷XXXV. Miss Hunt dates the play 1610, p. 110.

as a privilege of her sex. In 1612 she had to do penance at Paul's Cross. The record shows that she seemed very penitent, but was later found to have been maudlin drunk at the time. For a long time she ~~s~~^waggered her way thru London life. It is said that she once robbed and wounded General Fairfax on Hamslow Heath. She kept under her a gang of thieves who pilfered after her model. She died shortly before the Restoration of Charles II.

She appears rather frequently in literature. Under the date of August, 1610, is entered on Stationers' Register, a pamphlet by John Day, upon The Madde Pranceks of Merry Moll of the Bankside. Others appear later, but apparently none at an earlier date, which seems to give credence to Bullen's supposition that Moll's exploits were scarcely so notorious as to give rise to a play before 1605. The story of the female knight has been idealized in its portrayal.

The cant term Roarer was applied to the riotous swaggerers of the city, somewhat after the fashion of the Apaches of the later date. It appears again in A Fair Quarrel. Altho it is easy to detect the presence of each author in the play, it is more difficult to say just what scenes are to be attributed to each. In general, Dekker seems to have taken the lead in collaboration with Middleton.

In this play, the main plot, with its faults of metre and of style, the presence of extravagant imaginative passages, and the irregular rhyme, as well as the poetic quality revealed, clearly points to Dekker.⁹ On the other hand, the

9. Saintsbury, Hist. of Eng. Prosody. Wiggin, Inquiry into Middleton, Rowley Collab. Pierce--Dekker.

second act shows all the characteristics of Middleton in the creation of characters of manners. The smartness of the dialog, even the names of the citizens and shopkeepers, Gallipot, Laxton, Greenwit, bear an inevitable suggestion of Middleton's comedy of manners. But when we attempt to point out the exact scenes which each author contributed, we meet some difficulty. Critical opinion allows that Dekker wrote all of Act I, and Act III, probably scene 2 of Act II, perhaps a share of IV, 2, and the greater part of Act V.¹⁰ This division gives to Dekker the scenes in which the principal character appears, as well as those city scenes which introduce the thieves' argot, in which he was particularly well versed.

The Roaring Girl is an example of the realistic development of the comedy of London life and manners. It is placed among the plays of this study by virtue of its heroine, in whom is found the first consistent and sympathetic study of the individual rights and longings of woman in drama. The Moll of the play is by no means the swaggering drunken Moll Cutpurse who did penance some few years later. She is a strong and courageous creature, whose sword, like that of Captain Ager, is never drawn except in a good cause, and who goes about, a female knight,—errant, endeavoring to right such wrongs as may fall within her power. "Worse things," writes Middleton in the address to the comic play-readers, "I must needs confess, the world has taxed her for, than has been

10. So Bullen--Fleay gives to Middleton II, 2; IV, 2; V, 2; I, XXXVII. Bullen's apportionment is accepted by Miss Hunt.

written ^{of} ~~for~~ her; but 'tis the excellence of a writer to leave things better than he finds them." In the play she appears as the aid of young Sebastian Wengrave, disappointed by his father's refusing to allow his marriage to his betrothed, Mary Fitzallard. To win his desire he feigns a love affair with Moll Cutpurse, who enters willingly into the defense of true love, until Sir Alexander, frightened by the prospect of a Roaring Girl for a daughter-in-law, grants consent for the former marriage. But the story itself is aside from the exploits of Moll. She first appears in the second act in the midst of the petty tradesmen of the city. Their wholesome respect for her, the foolish judgment of Laxton, Trapdoor, and others, introduce her to her audience. Her upright courage and quickness to see a wrong and right it as soon as seen, endear her; while her cleverness in out-witting Sir Alexander, only brings her further admiration. She is not only the chief character of the play. She is almost the only character who stands out with distinctness as an individual. The citizens and tradesmen, young men about town, are types of the comedy of manners,-- types that are rather well drawn in Middleton's own peculiar fashion.

This play is particularly interesting because of several references to the stage, and to the printed forms. In the introduction to the printed copy, we find a reference to the price of the book, sixpence. Within the play itself, we find allusions to the prices at the theatre doors: "Twelve penny stool gentlemen,"¹¹ and later to the twopenny

11. A. II, I.

admission paid for the pit.

Both prose and verse are used freely in the play. Following the general Elizabethan practice, the latter is introduced in the more serious scenes, the former reserved for servants and comic passages. Thus we find most of the dialog in the Wengrave story in verse, while the citizens commonly speak in prose. This rule is not carried out with exactness, however. With a serious touch in Act IV, scene 2, Gallipot, Openwork, and their wives rise to verse, while major characters are prone to drop into prose occasionally. The verse of the central plot shows the chief features of Dekker's poetry. A poetic strain pervades it throughout. We note also the same tendency to drop easily into an irregular rhyme that was found in The Honest Whore, frequent recurrence of the rhyme between lines belonging to different speakers, and between half lines and whole lines intimate that much of the actual writing was Dekker's. The thieves' slang in V, 1, is almost certainly his, and illustrates the Elizabethan fondness for mere words, which is also found in the "Roaring Boys," of A Fair Quarrel.

The play as a whole is somewhat more closely woven and more skilfully contrived than are most of Dekker's. His lack of constructive power seems to have been balanced by the more consistent work of Middleton.

The Moral tone, despite the presentation of vulgar types and coarse jests, is high. This is largely due to Dekker, who, altho he liked to picture scenes of grossness, to deal with bawds and whores, yet kept before him an ideal which tempered and raised all his pictures. He never lost sight of the sacredness of the family relation, and this goes

far toward maintaining a moral conception in the presence of so irresponsible a moralist as Middleton.

4. The Fair Quarrel,--by Middleton and Rowley.

Middleton probably first came into close relation with Rowley about the year 1614, altho no drama resulted from the combination un^{til} 1617.

As in Dekker's case, we know very little of the life of William Rowley. He was born about 1585 and became an actor quite early. Before 1610 he was acting in the Company of the Queen's Men, for whom he seems also to have written some plays.¹ In that year he became a member of the Duke of York's Company, changed in 1613 to the Prince of Wale's Company. In 1614 he was brought into contact with Middleton by the amalgamation of the Lady Elizabeth's Company and Prince Charles' Men,² who played for two years at the Hope.³ From 1617-1620 he continued to act with the Lady Elizabeth's men but also collaborated with Middleton in the composition of some of the best dramas produced by either. Two of these, The Old Law, and A Fair Quarrel belong to the year 1617; the other three, The World Tost at Tennis, The Spanish Gypsy, and The Changeling appeared about 1620. The next year finds him with the Lady Elizabeth's Men at the Cockpit. In 1624 he aided Fletcher in the composition of The Maid in the Mill,⁴ in which he also seems to have acted⁵ when played by the King's Men. He retired from the stage

1. Fleay, 11-89.

2. D. N. B.--Rowley-Seccombe.

3. Fleay-Hist. of Stage, 263.

4. Fleay, Hist of Stage, p.306.

5. Ibid, p. 269.

about three years later, and we hear from him chiefly as a writer of plays from that time on.⁶ Between 1633 and 1638 his name is attached to four plays. The best of his unguided efforts is All's Lost by Lust, a fine tragedy presenting a serious and moral outlook, which appeared in 1633. He died some time after 1637, possibly as late as 1642. The influence of Rowley upon Middleton seems to have been more serious than that of Dekker. During this period, Middleton turns to more romantic themes; the stage experience of his collaborator is markedly noticeable in the construction of the plays. The two greatest plays from this partnership, A Fair Quarrel and The Changeling, both reveal the power and influence of Rowley.

A Fair Quarrel was published in 1617, which a second edition during the same year with additional comic matter,⁸ and a third in 1622.⁹ It was acted by Prince Charles' Men at the Curtain; Fleay conjectures that it was one of the first played in that house by this company and suggested Christmas 1616 as the date of its first performance.¹⁰ From the fact that the play was published as having been acted before the king, he further suggest that it may plausibly be the play performed at court in 1632 by the Prince's Men under the title of A Vow and a Good One. This, however, would not explain the reference to a court performance in the title page of the first edition. It must have been written some-

6. D. N. B. Art-Rowley-Seccombe.
7. Ibid. Fleay, II.
8. Bullen, Introd. I, XIII.
9. Ellis, Introd. note in Mermaid Ed.
10. Fleay, II, 98.

time between 1614, when Middleton and Rowley were first thrown together, and the latter part of 1616, the later date being the more likely.

"The part taken by Rowley," says Swinburne,¹¹ "is easy enough for any tyro in criticism to verify." That there is some justification for his statement is attested by the fact that there is a surprising unanimity of critical opinion upon this point. It is the general consensus that Middleton was the developer of the main plot, altho Symonds¹² qualifies his admission with the suggestion that without the assistance of Rowley, he could never have so created and maintained a character upon a single line of high emotion. The boisterous comic scenes which present the Fitzallen-Jane story show plainly the cold, hard crudity of Rowley, who always overdid that species of realistic comedy in which Middleton excelled. The introduction of the roaring boys is by Bullen ascribed to Rowley. Fleay, with exactness, assigns to Middleton, I, 1 (pt); II, 1, 3; III, 1, 3; IV, 2, 3; V, 1 (pt); and to Rowley the rest, thus giving the latter the two minor plots.

A Fair Quarrel is a serious play dealing with an unusual social problem. The main plot shows the influence of romantic ideals, but the two subplots are of the realistic type. It may be characterized as a comedy, because of the absence of a tragic end, but the reader is conscious of the serious aim throughout. The problem of honor involved in a duel is here treated in a manner unparalleled in any other of

11. Swinburne.

12. Cambridge History, VI, Ch. III, p. 83.

Middleton's plays. Coming at a time when duelling was approved by the habits of the people, if not by their laws, it is remarkable by reason of the conception of moral honor. The presentation of a character who will not fight, save for a just cause, must have made even the play-sated Jacobean pause for thought. Captain Ager, in a quarrel with the Colonel, receives a base accusation which not only reflects upon his own honor, but wounds the reputation of his mother. A duel is arranged, but in the meantime, Captain Ager's mother, out of fear for her son's safety, leads him to believe the accusation true. He therefore declines to fight for an unjust cause, but finally, when accused of cowardice, draws his sword and defeats his enemy. The secondary plot is a rather common one in Elizabethan drama, of the domestic type, the love of Jane and Fitzallen, and the wiles of the unscrupulous Physician are effectively presented. The "Roaring Boys" provide a coarse and ribald sort of drollery which must have appealed strongly to the "groundlings." The two subordinate plots are very effectively united by making **G**hough the suitor of Jane. The fact that there is a distinct hiatus between these portions and the main problem is a further reason for assigning them to different writers.

The source of the serious plot is unknown, but is conceivably derived from some contemporary event, as many of the Elizabethan plots seem to have thus originated. The Fitzallen-Jane story is founded, according to Langbaine, upon some Italian novel, an English version of which is found in the Complaisant Companion, p. 280.¹³ The incident

13. Langbaine-quoted by Bullen I, XIV.

wherein the physician tempts her is based upon a novel of Cynthio Giraldi.¹⁴ The third plot is frankly taken from city life and finds a partial analogy in "The Roaring Girl."

The setting of the play is in the main realistic. The scene is London; although in the interest of the central theme the reader is prone to lose all consciousness of place and time, the location is quite evident in the subordinate portions. The time is contemporary and the social milieu is that typically introduced into the domestic drama, the English substantial middle class with a goodly allowance of the lower walks of life.

The character of Captain Ager is one of Middleton's masterpieces. Here we have really a profound study of the Christian knight well worthy of comparison with the epic heroes of pagan literature. The religious feeling for right which was perhaps the strongest motive in promoting the duel as a system is widely different from the egoistic bravery of Beowulf and Achilles. During the Elizabethan period the chivalric ideals were breaking down. The theme here presented goes deep enough to find the inconsistency of the custom. The praise that Lamb gives to this character is entirely justified. Ager is a consistent character drawn in such a way as to portray a powerful internal conflict, furnishing a greater opportunity for analysis of character than Middleton usually reveals. It is possible that this is due to the association with the tragic genius of Rowley.¹⁵ The

14. Hecatommithi, Dec. 4, Nov. 5, Fleay, II, 98 also from Langbaine.

15. Symonds, A. Cambridge Hist. VI, III, 83.

difference between moral and physical courage is well brought out; the only flaw that impairs the figure is the fact that he stops to question the justice of his quarrel before he fights. We indeed feel that "honor doubted is honor deepest wounded," and must lament that he did not fight immediately. Ager, like Hamlet, is inclined to introspection, and like Hamlet, too, he finds to his sorrow that this quality has bereft him of a good cause for fighting. But he is redeemed by his joy in fighting for a good cause. His despair in this situation, and his sudden joy at the presentation of another cause are separated by a speech that is quite modern in its attitude toward duelling:

"Why should man,
For a poor hasty syllable or two,
And vented only in forgetful fury,
Chain all the hopes and riches of his soul
To the revenge of that, die lost forever."¹⁶

The other characters are decidedly less interesting. The colonel shows the sudden conversion of character which reminds us of the tragicomic school of Fletcher. We are rather unconvinced of the truth of Lady Ager's character, feeling that no virtuous woman would for a moment allow her son to believe such an accusation, far less that she would deliberately go about to convince him of its truth. Save for this inconsistency, she is admirably portrayed. Jane and the Physician are realistically portrayed in a rather unpleasant plot. The subordinate character of Anne rather surprises us in its intensity and clearness. The roarers are types of civic life.

16. A Fair Quarrel, III, 1.

As a summary of the moral tone, I cannot improve upon Lamb's criticism of its virile directness.

"A Puritanical obtuseness of sentiment is creeping among us instead of the vigorous passions, and virtues clad in flesh and blood with which the old dramatists present us. Those noble and liberal casuists could discern in the differences, the quarrel, the animosities of man, a beauty and truth of moral feeling, no less than in the iterately inculcated duties of forgiveness and atonement. To know the boundaries of honor, to be judiciously valiant, to have a temperance which shall beget a smoothness in the angry swellings of youth, to esteem life as nothing when the sacred reputation of a parent is to be defended, yet to shake and tremble under a pious cowardice when that ark of an honest confidence is found to be frail and tottering, to feel the true blows of a real disgrace blunting that sword which the imaginary strokes of a supposed false imputation had put so keen an edge upon but lately; to do or to imagine this done in a feigned story, asks something more of a moral sense, somewhat greater delicacy of perception in questions of right and wrong than goes to the writing of two or three hackneyed sentences about the law of honor as opposed to the law of the land, or commonplace about duelling."¹⁷

The greater part of the main plot is in blank verse, used with considerable skill. According to Miss Wiggin¹⁸ and Mr. Storck,¹⁹ who have worked out the problem with minute

17. Lamb. Old Eng. Dramatists, p. 121.

18. Wiggin, Inquiry into the Middleton-Rowley Plays.

19. Storck, All's Lost by Lust, p. 40.

attention to detail, it shows all the characteristics of Middleton's verse. The polished and fluent rehtoric of this portion furnishes a marked contrast to the rough and sometimes harsh verse which conveys the violent passion of the secondary plot. Saintsbury²⁰ points out the fact that in his uncollaborated plays Rowley makes use of but little verse and that of a rather pedestrian quality, and deduces from that the opinion that he had little or no liking for verse at all, thus affording a further reason for assigning the main plot to Middleton. Prose is used by the Roarers and by the servants. The language is pure Tudor English save in the scenes where these members of the roaring school appear, whose remarkable vocabulary exhibits again the Elizabethan delight in mere words. An interesting sidelight upon the age is afforded in Act II, scene 4, where Priss says, "Prithee, Patroness, let's go see a piece of that play; if we shall have good words for our money, 'tis as much as we can deserve, i'faith." In the case of the words used by Tristrifam and Chough, many of them are today but sounds as they were possibly at that time. We must note also the Dutch dialect used by the nurse.

There are few allusions to contemporary events which aid us in dating or in placing the play. A reference in I, 1, to the dissatisfaction with the work of the salt-petremen; another in IV, 4, to Gregory Brandon, the common hangman, father of Richard, who is supposed to have beheaded Charles I; and one in V, 1, to Bretnor, a celebrated almanac maker, which was changed from Pond as it appeared in the

20. Saintsbury, English Prosody, p. 77.

earlier play, constitute all the direct allusions that have been noted.

5. The Witch of Edmonton,--by Dekker, Rowley, and Ford.

In 1658 was published a quarto volume bearing upon its title page the following inscription, "THE WITCH OF EDMONTON, a known true story, composed into a tragi comedy by divers well esteemed poets, William Rowley, Thomas Dekker, John Ford, etc., acted by the Prince's Servants, often at the Cockpit in Drury Lane, once at Court with singular applause." The date of publication is of course long after its first appearance upon the stage. Since it is a topical play based upon events of the year 1621, we have excellent reason for assuming that it was acted before the close of that year. It is not at all improbable that it was produced as the result of an order from a theatrical manager who wished to catch the popular approval by presenting a play upon a contemporary event of great general interest. It seems clear that the play was written in 1621 after April 27, the date when Goodcole's account of the trial of Elizabeth Sawyer was licensed. There is greater critical disagreement upon the date and theatre of its first appearance.¹ The first edition tells us that it was first acted by the Prince's Servants at the Cockpit, but it has been established² that at no time during this period was this company acting at the Cockpit. This was occupied by the Lady Elizabeth's men, 1617-1620. Moreover, Phen, who plays the part of Winifred and speaks the epilog, belonged to

1. Fleay, I, 231.

2. Fleay, Hist. of the Stage, p. 300.

the Lady Elizabeth's Company.³ Fleay, therefore argues that the play was first produced by this company and that a number of letters were unintentionally deleted from the manuscript.⁴ Murray,⁵ whose theory is accepted by Miss Hunt,⁶ believes that the play was first performed by the Prince's servants at Whitehall, on December 29, 1621.

The source of the play, as has been said, lies in an event of great contemporary interest. Early in 1621, Elizabeth Sawyer was executed for the crime of witchcraft. On April 27, 1621, Henry Goodcole's account of her trial and execution was entered upon the Stationers' Register.⁷ It is possible that the play in question was already under way, or, which seems very probable, that two or three plots already begun were hurriedly combined and adjusted to catch the popular interest.

No little critical ability is needed to determine the respective shares of the three authors. The titlepage, to be sure, adds an etc., which seems to express an anxious attempt to include all possible claimants of the honor of collaboration. There is a general tendency on the part of students to assign the Thorney story to Ford.⁸ There, however, the unity stops; while Fleay,⁹ Ward,¹⁰ A. Symonds,¹¹ and Neilson¹² would assign the witch scenes to Dekker, Storck¹³ supports Symond's¹⁴ half hearted assertion that Mother Sawyer

3. Fleay, I, 230.

4. Fleay, Hist of Stage, 299.

5. Murray, Eng. Drama Companies II, app. F.

6. Hunt, Dekker, 178-9.

7. Fleay, I, 231.

8. So. Fleay, I, 231. Ward, II, 470.

9. Ward, III, 75.

10. Fleay, I, 231.

11. Cambridge Hist. VI, ch. III, p. 79.

12. Cambridge Hist. VI, ch. VIII, p. 214.

13. Symonds, Sh. Pred, p.336.

14. Storck, p. 65ff.

is the work of Rowley. Symonds feels that Ford is responsible for the plan and management of the central theme. Fleay declares that Dekker was the chief plotter. Ward disputes Symond's statement that Rowley's part was hardly considerable but nevertheless assigns the greater portion of the play to the two experienced writers. Neilson thinks that "perhaps Rowley too, had a share," while Storck feels that this share must have been the whole Sawyer-Banks story, and assigns the part of Carter to Dekker. In such a state of affairs the student is almost at liberty to choose for himself; however wrong his own conclusions may be, he has the comfort of good company.

In general, however, the sentiment of the Thorney story seems clearly Ford's. The characters of the sisters suggest Dekker's facile hand, but I own I am unable to tell clearly whether they are his or Ford's work. Mother Sawyer seems to me to be altogether Dekker's and the more boisterous clownish episodes I have regarded as Rowley's. In my own apportionment of shares, I have been guided more by the spirit of the passage than by any attempt to determine the authorship by verse test, which has been thoroughly analyzed by Mr. Storck.

The play itself is a realistic domestic tragedy, in spite of the publisher's characterization as a tragedy-comedy. The theme is witchcraft, a subject which must have been of great interest at this time. Its peculiar power lies not only in the fact that it is taken directly from life, but also in the strength with which is portrayed the figure of the persecuted Mother Sawyer hounded to her destruction.

The sympathy which the author arouses, as well as the pathos which surrounds her figure, is decidedly unusual in an age where the supernatural character of the witch was unquestioned.* The simplicity of the theme serves only to increase the intensity of scene and moral. The Thorney story presents a theme of forced marriage and is likewise of the domestic type. Some especially effective scenes are here discovered, particularly that in which the sister of the murdered wife learns the identity of the murderer.

The two plots are rather ineffectively connected by making Mother Sawyer's familiar a black dog, instigator of Frank's murder of Susan. The weakness in connecting the two plots is adduced by Symonds,¹⁵ as evidence that the play is left in a mutilated form or that two separate plays were hastily patched together.

The setting is realistic, the action being laid in the neighborhood of the village of Edmonton. The time is contemporary, the characters are of the middle and lower class of English Country life. In all the points it adheres to the conventions of bourgeois and domestic drama.

In the matter of character portrayal, this play takes high rank. Mother Sawyer is exceptional in Elizabethan literature for the depth of feeling with which she is pictured. Altho she is presented as coarse, she is unique in Elizabethan drama literature. When Storck¹⁶ argues that Dekker might give her more poetic charm, it seems to me that he misses the veil of understanding and sympathy which envelops her

15. Symonds. Sh. Predecessors. 381.

16. Storck, p. 65.

* See note inserted following this page

-Note to page 43,-

In making this statement I had reference to the dramatic treatment of witchcraft. To be sure, Ben Jonson makes some rather sceptical allusions to the belief in witches, but both he and Middleton lack the sympathetic touch found here. Aside from the drama there were other advanced writers in whose works scepticism is even more marked. As early as 1584 Reginald Scott in his Discoveries of Witchcraft attacked the popular delusion; and in 1603 the influence of the Anglican Church was directed against the persecutions by the publication of Samuel Haranett's Declaration of Egregious Popish Impostures. Before 1620 even the activity of the witch-hating king had been halted by the frequent exposures of the deceptive practices of the so-called victims of witchcraft. The subject is discussed in Notestein's History of Witchcraft in England, p. 88. ff.

whole being. With his characteristic insight, Lamb has thus summed up her character:¹⁷

"Mother Sawyer differs from the hags of Middleton or Shakespeare. She is the plain, traditional witch of our ancestors; poor, deformed, and ignorant; the terror of the villages, herself amenable to a justice. That should be a hardy justice with the power of a county at his heels, that would lay hands on the weird sisters. They are of another jurisdiction, but upon the common and received opinion, the author (or authors) here engrafted strong fancy. There is something frightfully earnest in her invocation to the familiar."

In the other plot, Frank Th~~o~~ney, by his weakness and crime, brings about the main tragedy, and like other of Ford's characters seeks some degree of exculpation by laying the blame upon fate, rather than upon himself.¹⁸ Ford is at his best in a sentimental study of moral degeneracy, or in exciting pity for an unworthy object.¹⁹ Winifred is worthily portrayed in such a way as to win our sympathy and pity. The two sisters, the innocent victim of Frank's degenerate impulses and her avenger, are splendidly conceived and presented with a purity ^{and} of tenderness which is unusual in Ford's plays.²⁰ The hearty ^tsincerity and hospitality of Carter, which reminds Storck²¹ of Simon Eyre and Friscobaldo, give us an excellent drawing of the English country gentlemen.

17. Lamb, D. 156.

19. Cf. The illicit love affair of 'Tis Pity.

21. Storck, p. 65.

18. Neilson, Cambridge VI., VIII, 214, cf. 'Tis Pity and The Broken Heart.

20. Ward. III, 75.

I am somewhat loth to enter the question of the verse, and can do so only in the most superficial fashion. In the scenes in which Frank Thorney appears, I find a smoothness and regularity of verse which is suggestive of the artificiality found in the blank verse of Ford's other plays.²² The verse of the Mother Sawyer scenes reveals a greater vigor if less art in poetic construction. The passages containing the curses and imprecations are full of violent power. The prose style is brisk and direct and is used in the rather informal conversations of Carter and Old Thorney, as well as in most of the clownish scenes. Rhyme is occasionally used, chiefly as scene tags. Puns are not infrequent and suggest Rowley's hand in the Banks portions.

The play is pervaded by a spirit of moral earnestness in both plots which goes far toward throwing the vulgar by-play of the clowns into the background. The treatment of the witch is constantly in a didactic vein. Nowhere does the author (or authors) lose consciousness of the moral responsibility of the mob who have driven a human soul to self-destruction. But in spite of the fact that both plots of the play end tragically, the play does not end in a spirit of tragic depression. All characters unite in an endeavor to forget the past and the situation is summed up by the Justice in the final Complot: "Join, friends in sorrow; make of all the best, Harms past may be lamented, not redrest."

Considering the topical nature of the plot one

²². Saintsbury, Eng. Prosody, pp. 305-6. "Ford, smells most of the Lamp."

might expect to find a number of references to contemporary events, but these are singularly lacking. There are, aside from the main story, several allusions to old plays dealing with witchcraft, from Mother Bombie on, as well as a few references to the current amusements, but none which aid us in dating the play. An allusion to Moll Cutpurse²³ is found in Act V, scene 1.

As examples of Elizabethan stagecraft, these plays are of marked interest. They furnish typical illustrations of the use of the three stages, inner, upper, and outer. There is the conventional alternation of scene between inner and outer stages, with the use of stage furnishings on the former. Two special features noted in The Woman Killed with Kindness are the use of the upper stage for Mountford's prison cell, in Act IV, scene 1; and the use of the bedroom furnishings in Act V, scene 5, in The Honest Whore; Act I, scene 3 illustrates the use of the bedcurtain.¹ In Act I, scene 5, and later scenes, we find a shop scene which was placed on the inner stage with the outer stage representing the street. Similar scenes are found in The Roaring Girl where three shops are found. "These shops were ranged along the edge of the inner stage so that they could be discovered and closed by the curtains."² This play is also interesting for Sir Alexander Wengrave's description of the theatre itself.

In The Witch of Edmonton, we find frequent use of an outdoor setting upon the inner stage and also the use of the bedroom setting upon the inner stage.⁴

23. See The Roaring Girl.

1. Allbright Shakespearean Stage. pp.60-61.

3. Act I, scene 1.

2. Ibid, p. 57.

4. Allbright. The Shakespearean Stage, p.142ff.

CHAPTER II.

FIVE PLAYS OF 1900.

1. Candida,--by George Bernard Shaw.

George Bernard Shaw,¹ the "laughing Ibsen," was born in Dublin, Ireland, on July 26, 1856, just one year after the birth of his greatest dramatic rival, Pinero. His father, George Carr Shaw, was the impecunious relative of a baronet; and the family for generations was accustomed to live in the reflected glory of the one great member of the family. His mother, who was before her marriage, Lucinda Gurley, possessed an independent spirit and found herself obliged to do much toward earning the family living. An accomplished musician herself, she gathered about her musical friends and during her life sang in concerts and taught music very successfully. It is from his mother that George Bernard derived most of the traits which have gone to make him the foremost dramatist of his age.

He himself tells us that he "learned nothing" at school and is reported as having been a rather idle pupil, a record of which he is rather proud than otherwise. He severely condemns the ineffective and inadequate school system which was then in force. At the age of ten years, he entered the Wesleyan Connexional School, where his record was little better. Yet he somehow managed to acquire an education. Much of what he acquired, however, is due to the independent spirit of his

1. Practically all the information used in this sketch of Shaw's life was obtained from Henderson's book. I have therefore omitted references, save in exceptional cases.

mother and her musical interests. Accustomed from childhood to the best of music and hearing over and over the operas, etc., in his own home, he learned to whistle whole opera scores instead of the popular music of the time. Besides, he spent much of his time in the National Museum and saved his spare cash to purchase books which gave him a fair acquaintance with the art of Europe. He refused to attend a University, for he held that University graduates were snobs. Consequently at the age of sixteen he became a clerk in the Land Office of Charles Uniacke Townsend at the munificent salary of eighteen pounds per year. Here, although disliking the work, he did it so well as to win rapid promotion.

But young Shaw had a natural antipathy for a respectable occupation. In 1876, he seized his opportunity and went to London. Here, for nine years, he attempted many projects which invariably failed. His musical criticisms, his verse, his novels, produced between the years of 1876 and 1885 netted him, he tells us, the sum of six pounds. Two things of importance he accomplished during this period. First he wrote five novels; second he identified himself with numerous clubs which did much to guide him, into the train of ideas which he later embodied in his speeches and dramas. His novels were refused by all publishers, but three of them were finally printed as a result of the Socialistic revival of the early '80's. Best known are An Unsocial Socialist, (1884) and Cashel Byron's Profession (1885-6). The latter received especially favorable notices from William Archer and Robert Louis Stevenson, who, strange to say, detected in the young writer, a romantic tendency. During this time, too,

the young man was making friends who have greatly influenced his thought and was also gaining information through his socialist acquaintances and work that enabled him to think clearly upon social problems. As a member of the Zetetical Society ~~yes~~ Shaw acquired poise and ease of speech, and also became known as one of the most promising young men of London. For several years, as the result of his friendship with Mr. William Archer, he was art critic for The World, and later wrote the interesting musical column for The Star. This was followed by a period of dramatic criticism.

Mr. Shaw's career as dramatist was begun by the production, in 1892, of Widower's Houses, at the Independent Theatre. An amusing account of the inception of this play has been given by Mr. Archer. In 1893 he wrote for the same theatre, The Philanderers and Mrs. Warren's Profession, neither of which was performed at that time. The pornographic tendencies of the latter aroused a storm of protest. In 1894 the brilliant satire, Arms and the Man appeared and achieved a remarkable success. Mr. Shaw's favorite pastime of piercing pet illusions of conventional people is excellently illustrated in this play. The same year saw the production of Candida, hailed by many as his greatest work. From this time on his plays were produced with considerable rapidity, each one with a thesis of vital social interest. Mr. Hale remarks that the chief difficulty in the study of George Bernard Shaw is not the dearth of ideas, but the presence of so many ideas. Certainly the reader who is able to keep abreast of his teaching will find that Shaw furnishes more food for thought than any other modern writer, with the possible exception of Ibsen. A brief study such as this is, can only in a superficial

manner pass over his varied accomplishment. Most characteristic of the man is his tendency to destroy the pet illusions of the conventional citizen. Arms and the Man annihilates the romance of military life. Widower's Houses and Mrs. Warren's Profession take up the situation of those who live upon money obtained by others by objectionable methods. Caesar and Cleopatra and the Man of Destiny brings in the new historical drama, and makes of historical and romantic characters mere men of everyday. The Devil's Disciple holds up the ordinary romantic melodrama to ridicule. The Doctor's Dilemma is a dramatization of a professional situation. Man and Superman presents the converse of the theory that "man is the hunter, woman the prey," and is remarkable for its intellectual temper as well as for the long discussion which is introduced by means of the Hell scene.

These plays are principally marked by the irresponsible flow of wit. Shaw's chief passion is indignation, and he very seldom lets himself be persuaded into the display of any of the gentler emotions, despite his own asseveration that what he seeks is the "melting mood." The pathetic is practically absent in The Devil's Disciple, he carefully avoids the threatened appeal to the sympathies, while a splendid opportunity for tragic effect is completely ignored in The Doctor's Dilemma. The latter play does indeed contain one touching situation, but it is in the case of the honest Blenkinsop and not at all connected with the death of the Artist, Dubedat.

Candida was written in 1894 for Mr. Mansfield, but was not acted until some time later. It was first performed

in London by the Stage Society, July 1, 1900, with Janet Achurch as Candida and Granville Barker as Marchbanks. In 1904 it was again presented at the Royal Court Theatre, and in 1907-8 Miss Achurch gave a series of productions in the English provinces. On November 19, 1903, it first appeared at the Königliches Schauspielhaus, Dresden. December 8th, of the same year, saw it in New York, under the direction of Arnold Daly, who played the part of Marchbanks. In 1907, the first production of any of Shaw's plays in the French language was marked by four matinees Literaires at the Theatre Royal du Parc, Brussels. May 8, 1908, saw its production at the Theatre des Arts, Paris, and Henderson notes that is the only one of Shaw's plays to be produced in that city.² Mr. W. K. Tarpey³ tells the following story regarding the inception of "one of the masterpieces of the world." "In a vision an angel appeared to Shaw asking him if he wanted to produce one really good play. He further explained that one of the angels had written a play which he wanted produced in London. Shaw, who averred that he was not particular about his own reputation, readily agreed to father the play, put in the comic relief and named the play Candida, a Mystery!" In the absence of other sources we are impelled to take this story, but with the customary grain of salt.

The play, Candida, has served as a great puzzle to the critics. To some it has been an amusing farce; Oliver Herford pronounces it a problem farce which may serve as well

2. This statement was made in 1911. a

3. Quoted by Henderson, Life of G. B. S., p. 346.

as another term to characterize the play. Certainly there are amusing situations, altho Mr. Shaw is chiefly interested in his usual process of eye-opening.

This play presents to us certain characters, interesting and delightful, in such a way as to reveal the hidden springs of action. The Rev. James Morell, husband of Candida, is a Christian Socialist, tilting against the evil and false in society and striving to introduce an honest strength and morality into life. He is an excellent character, presented with sureness of touch. His attitude toward his scoundrelly father-in-law is thoroly natural. The straightforward, clear seeing man cannot endure the hypocritical attitude, altho he can even be friends with the scalawag.

Next in importance,--perhaps really first, but at least the Reverend James holds the stage first,--is Candida's poet, a singular being who was quite evidently not meant to live in the practical world. "A poet," remarks Mr. Hale, "is a man more sensitive than the rest of the world, and who therefore sees more than most men, and who has more power of expression and therefore says what he sees more exactly."⁴ In the case of Eugene, he presents us a higher view than that of the preacher socialist, Mr. Hale's point that Eugene gives us a second eye-opening is well taken indeed. He shows us the holes in Morell's armor. In each attack, the wit of the poet is victorious and Morell is forced to recognize it.

As for Candida herself, I think it most fitting to quote Mr. Shaw's own comment, even tho the reader may feel that

4. Hale, Dramatists of Today, 121.

He is not entirely serious in it.⁵

"Don't ask me about that very immoral female, Candida. Observe the entry of W. Burgess. 'You're the young lady as used to typewrite for him?' 'No.' 'Naomi; she was younger?' and therefore Candida sacked her. Prossy is a very highly selected young person, indeed, devoted to Morell, to the extent of helping in the kitchen, but to him the merest pet rabbit unable to get the slightest hold on him. Candida is as unscrupulous as Siegfried. Morell himself sees that no law will bind her. She seduces Eugene just as far as it is worth her while to seduce him. She is a woman without character, in the conventional sense; without brains or strength of mind, she would be a wretched slattern or a voluptuary. She is straight for natural reasons, not for conventional ethical ones. Nothing is more coldbloodedly reasonable than her farewell to Eugene. It is this freedom from emotional slop, this unerring wisdom on the domestic plane, that makes her completely mistress of the situation."

"Then consider the poet. She makes a man of him by showing him his own strength; that David must do without Uriah's wife, and then she pitches in her picture of the home, the onions and tradesmen, and the cossetting of big baby Morell. The New York Hausfrau thinks it is a little paradise, but the poet rises up and says, "Out, then, into the night with me" Tristan's holy night. If this greasy fool's paradise is happiness, then I give it to you with both hands, life is

5. From a letter to Mr. Huneker, quoted in Henderson's book, p. 356.

nobler than that. That is the poet's secret. The young things in front weep to see the poor boy going out lonely and broken hearted to save the proprieties of ~~N~~^S~~E~~^W England Puritanism; but he is really a god going back to his heaven, proud, unspeakably contemptuous of the happiness he envied in the days of his blindness, clearly seeing that he has higher business on hand than Candida. She has a little quaint intuition of the completeness of his cure; she says, "He has learnt to do without happiness."

The characters, while presented as individuals are felt as types. Morell is the talker, who does much for the men among whom he works because of his person^a' popularity and charm. Marchbanks is the romanticist~~s~~, revolting against the contact with practical triv^fles; ~~w~~ worried as to the fee he should give the cabman, distressed by homely duties, but transcending Morell in principles. Burgess is the hypocritical man of business who makes a virtue of a condition forced upon him. Candida herself is hardest to place. After all she scarcely has an important place in the play, save as a spectator and as the cause of the conflict between Morell and Marchbanks.

In this play as always, Mr. Shaw has a thoroly sound moral basis. The reader feels, however, that the central motive is not so much to present a moral situation as to give a standpoint from which to view life. Even though we can't all be Marchbankses, something has been accomplished when we realize that their opinion is worth while.

The unusual situation whereby Candida is forced to choose between two men is in Mr. Shaw's own immitable way,

treated as tho it were something that might have really happened. It is interesting to note that her reason for remaining with her husband is the fact that he is the weaker of the two.

2. The Second Mrs. Tanqueray,--by Sir Arthur Wing Pinero.

Arthur Wing Pinero was born in London in 1855. His father was a well-to-do barrister and was enabled to give the youth a number of advantages. When about twenty years of age he became connected with the stage at the Theatre Royal, of Edinburgh. For two years he acted in the provinces, but in 1876 he went to London, where, until 1881 he was connected with Henry Irving's company, playing Claudius to Irving's Hamley.¹ Altho he was not a great actor, his stage experience furnished an invaluable aid in the matter of stage business of his own plays. His first play, "Two can Play at that Game" appeared in 1877, a one-act play for J. L. Toole.² This was followed by some three or four plays of rather doubtful success. The Money Spinner, his first attempt at a serious subject, reveals his originality and his tendency to draw unusual characters. From this time on, he worked steadily at the task of producing plays. Between 1877 and 1901 he produced thirty-five plays of several different varieties. The Rector of 1883 began that series of farces produced at the Court Theatre, which includes some

1. Herrmann, Living Dramatists, p. 4.

2. Cur. Lit. 30, p. 278.

of his most delightful fun. Among these are to be mentioned The Magistrate, an inimitable piece of comedy; The School Mistress, and Dandy Dick, as well as a number of others. Pinero's farces are not built upon the same plan ^{as} of the French Farce. His method is characterized by an absurd situation, treated seriously. The most effective characterization of Pinero's farce is that given by the head of the department of expression in Chicago University,--"Something that never has happened, and never could happen,--but wouldn't it be funny if it should?"³ Closely allied to the type just mentioned is a mixed type containing elements of the farce and the serious play. Such are The Weaker Sex, The Times, and The Cabinet Minister, which by reason of their lack of unified conception and by the presence of certain incongruous elements do not rank as high as the pure farces. In the intervals of these plays we find a group of domestic dramas on the order of Sweet Lavender,⁴ which was one of his most popular plays. The Idyllic nature of the theme relates it rather to the romantic school than to the realistic. Admirable characters are presented with a geniality and refinement which went far toward making it one of the most popular plays of the day. The versatility of the author was capable of greater things. His first attempt at serious social drama appeared in 1889. The Profligate was produced before the author came under the influence of Ibsen and seems to have been the result of a feeling for serious things on

3. At a reading of The Magistrate in the University, 1912.

4. Mar. 1888.

the part of the dramatists since the time of Dumas, films.⁵ This play, while rather loosely put together, is a fairly successful treatment of an old theme, the redemption of a sinner, thru the love of a woman. It was followed by The Second Mrs. Tanqueray, 1893, The Notorious Mrs. Ebbsmith, 1895, and Iris in 1901. The last named, like The Second Mrs. Tanqueray, is a tragedy which deals with an individual who has failed to achieve her mission. The unflinching pathos which surrounds the figure of Iris is increased by the faint suggestions of hope which are never entirely absent in the play. The Notorious Mrs. Ebbsmith has the splendidly drawn figure of the woman ^{who} is linked to a weakling. Moreover, there is a distinct drop in the dramatic interest in the last act.⁶ Yet the theme gives promise of a play of greater power than its predecessor, The Second Mrs. Tanqueray.

Most of the later plays of Pinero may be characterized as comedies of manners or fashions, not in the Middle-tonian sense. In The Benefit of the Doubt, The Princess and the Butterfly, Trelawney of the Wells, and The Gay Lord Quex, we find him in his most brilliant manner producing gentle satires upon social conditions. These plays are also marked by that mastery of stagecraft, which has placed him at the head of the dramatic writers of the present time. In the handling of the exposition and the denouement, in his treatment of the climax scenes, in the presentation of the struggle and conflict, his stage apprenticeship stands him in good stead.

5. Herrmann, 23.

6. Herrmann, p. 34ff.

Among his later plays are Letty, His House in Order, The Thundrebolt, and Midchannel, which deal with serious subjects as well as a few of more comic type.

He was made a baronet in 1905. His most recent plays, Preserving Mr. Panmure, and The Mind-the-Paint Girl bid fair to be among his most popular productions.

The Second Mrs. Tanqueray was first presented at the St. James Theatre, London, on Saturday, May 27, 1893. It was first printed in 1895, and in ten years, the sixth impression had appeared. The popularity of Mr. Pinero was such that a play from his pen was not allowed to wait long before production.

The play is a tragedy dealing with a serious social problem, which aroused the greatest diversity of criticism. Pinero had already in The Profligate revealed a tendency to treat with subjects of deeper and more vital interest than are involved in his farces and comedies. The sudden turn to serious considerations has generally, without very conclusive evidence, been accredited to the influence of Ibsen. Be that as it may, a storm of criticism arose immediately upon the appearance of The Second Mrs. Tanqueray. The problem presented is that of a woman with a past, who wishes to regain a social standing upon a level with that of others more conventionally behaved. Paula Ray, an outcast from society, is loved and married by Aubrey Tanqueray, who believes that he can bring happiness to both by such action.

The progress of the play demonstrates the utter futility of such an attempt. Pinero teaches that not only

do the consequences of Paula's past misdeeds form a barrier to her escape from the past, but also that a subtler and more powerful ~~Remesis~~, the deterioration of her own character, keeps the life she desires unattainable and makes disaster inevitable.

There is much discussion among critics and theatre goers as to the merits of such a theme, and particularly with reference to the character of Paula. The Rev. Clement Scott,⁷ after a spirited tirade against the modern craze for pessimism, in a rather remarkable figure, complains that "The trail of the Ibsen serpent has ensnared the brightest and most literary of English dramatists into the net," and pronounces Paula Tanqueray as more outrageously revolting than all of Ibsen's heroines put together. Another critic,⁸ while he acknowledges the power of the play, is yet convinced that the whole endures because Mrs. Patrick Campbell played the part of Paula. Still another⁹ pronounces her "one of the most triumphant creations ever composed for the stage in truth of portraiture and artistic cunning."

In the face of such varied opinions it is worth our while to analyze this character rather closely. She is first revealed to us as coming to Aubrey's rooms at a rather unconventional hour with a letter which is to give him accurate information of her whole life up to this, the eve of her wedding; a wilful young woman of twenty-seven, who "likes fruit when it's expensive," who dreams of a time when that

7. No. Amer. Rev. 157, 476ff.

8. W. H. Rideing, N. Am. 188, p. 38.

9. Courtney, W. L., Idea of Tragedy, p. 129.

social set to which her husband belongs will accept her without question, yet who shows no evidence of a willingness to sacrifice her own pleasure to accomplish that desire. The later acts are all in the country home to which Mr. Tanqueray takes his wife. Here we find her bored, listless, jealous of her husband's love for his daughter, resentful of her neighbors' attitude, annoyed by her old friends even more than by her own utter loneliness of spirit. It is in this sympathetic portrayal of a real woman whose character is indelibly stamped by the selfindulgence and liberties of her former life, that Pinero has created a great character. This is truth; and the failure of her marriage is due not so much to the attitude of her neighbors and her stepdaughter as it is to her own inability to readjust herself to the new conditions. She is not, like the heroine of *La Dame aux Camelias*, a glorified courtesan, but is a living creation whose faults are real and a necessary part of her moral and esthetic temperament.

The other characters are less effectively portrayed and suggest the type. Aubrey Tanqueray is a model of patience and good nature; one rather wonders how he could fail to foresee the ultimate catastrophe. Ellean is a piece of ice, and an excellent presentation of such a character. The Orreyeds with their coarse conversation, and their vulgar habits, and their entire satisfaction with existing conclusions, furnish an excellent foil for Paula and her ideals. The best of the minor characters is Cayley Drummle. Altho he is in no way essential to the main plot, he is most important in its development. In the first act, Mr. Pinero

cleverly uses him to reveal the history of Paula and of Tanqueray. Thruout the play he serves as a sort of Greek Chorus, one not of the action itself, yet one who gives us some of its more essential aspects.

The single tragic plot is unlightened by any thread of comic relief. From the first, the reader feels that the catastrophe is inevitable. This, however, does not interfere with our sympathy for the central character. I am unable to see any justification for the statement sometimes seen, that this is one of the most immoral plays ever produced. On the contrary, the author seems to enforce a certain moral principle with compelling power. In the last great scene, where Paula and Aubrey are discussing their future, she cries out in despair, "I believe that the future is only the past again, entered through another gate." If there is any central theme in the play at all, it is that one cannot escape from his own deeds, and if I understand the principles of moral and religious critics, this is their own belief. It is true that the author seems to some extent influenced by the prevailing spirit of materialism. It is also true that the close of the play is pessimistic and discouraging, rather than optimistic. While he presents a problem he does not have any solution to offer. This is the point which might justly be criticised, upon which, Mr. Pinero might reasonably retort that were a happy solution offered, it would not be true to life.

Mr. Pinero's superiority in stage technic and in literary quality is recognized even by those who most severely condemn his plays. This play is a triumph of both.

William Archer's¹¹ praise of his effective method of exposition is entirely deserved. The skill with which Paula's meeting with Ardale is managed is exceptional. The prose, in which the play is written is brilliant, terse, and at times epigrammatic. The ease of movement, its polish and smoothness seem almost unconscious. The naturalistic movement is responsible for the use of such a medium for drama, and such prose as Pinero's is sufficient justification.

3. Hindle Wakes,--by STANLEY HOUGHTON.

Altho William Stanley Houghton was barely past his thirty-second year at the time of his death, he had completed a remarkable series of dramas, which placed him not only first among the regionalists, but in a high place among those who deal with vital social questions. He was born in 1881, the only son of John Hartley Houghton, of Manchester, England. His education was obtained at the Manchester grammar school. After a short period, during which he was engaged in the cotton trade of that city, he was made assistant dramatic critic and reviewer upon The Manchester Guardian. This position he filled during the years 1906-12. During this time he was also writing original compositions, usually in dramatic form, which are distinguished by the ideas involved as much as by the dramaturgic skill displayed. His first plays were staged at Miss Horniman's repertory theatre in Manchester; The Dear Departed, a one act play appearing in 1908, Independent Means in 1909, and The Younger Generation in 1910.

11. Archer, Playmaking, 120, 128.

The last named deals with the convention attacked in The Fifth Commandment, contains a measure of satire, and shows some debt in the creation of character, to theatrical tradition, altho there is a considerable revelation of realistic power. His other works, as well as these earlier plays were all reproduced in London during the years of 1912 and 1913. Of six additional plays, those most worthy and most typical, seem Hindle Wakes and Trust the People.

Despite his untimely death, the plays of William Stanley Houghton are already marked as representing the leading trend of modern realistic and social drama. More than most of his contemporaries, he follows Ibsen as a dramatist of ideas which are made the very essence of his work. The two social ideas of which his stock in trade consists, according to Mr. Storer, are the feminist feeling and the attitude toward the older generation. The latter is the motive of The Younger Generation, and The Fifth Commandment, but it appears in his other dramas, in Independent Means, and in Hindle Wakes, which it pervades. It is also found in Independent Means, and in some of his earlier one-act plays. In all his plays his outlook upon the vital social problems is tellingly presented, altho the dramatist is too much the artist ever to interrupt the progress of his play with anything that resembles didacticism or preaching.¹ This habit of driving home his lessons, or ideas, thru the action of the characters seems to puzzle some critics² into

1. Living Age, 280, 413ff.

2. Ibid.

a doubt whether his serious passages are really serious.

The most sympathetic appreciation of Mr. Houghton and his work is that given by Mr. Ellis,³ who gives us a glimpse of the man himself. Of great personal charm and sincerity, he possessed reticent disposition and a keenly sensitive pride. "Temperamentally a rebel, a spiritual anarchist, he was incapable of shouting his message in the market place." His own success seemed to startle him, while there was always a rather hesitating fear of the future. What he might have done, it is idle to speculate upon; what he has done is truly a remarkable achievement for a matured dramatist, far more so when we recall that he had not yet reached the prime of life.

Hindle Wakes was first produced by Miss Horniman's rep^ertory company of Manchester, at the Aldwych Theatre, on Sunday, June 16th, 1912. This remarkable company has had the honor of introducing to the public many of the most promising of modern plays, including several of Galsworthy's and Shaw's, as well as almost all of Houghton's. The play was brought to New York in the course of the year, where it met with varying expressions of approval, but curiously enough, was not charged with immoral tendencies, as it had been in England.⁴ It was published in 1913. It is based upon contemporary social conditions. Like Galsworthy's Eldest Son it deals with the "unwritten law" which prescribes marriage as the one reparation for seduction, and finds it false.⁵

3. English Review, 16, p. 274ff.

4. Munsey's Magazine, 48; 844-5.

5. For a comparison of these two dramas, see Courtney's article in the Fortnightly Review, 100, p. 16ff, also The Nation, 95; 572.

Hindle is a village in Lancashire, where weaving is the principal occupation. Wakes is the local term for the mid-summer vacation, which culminates in the August bank holiday. Fanny Hawthorne, a weaver, and Alan Jeffcote, son of the local magnate, her employer, have spent the week end together at a neighboring village. Her parents insist upon marriage to save her reputation. (There is more than a hint that her mother is just as eager to obtain some of the Jeffcote money.) Nathaniel Jeffcote swallows his disappointment and threatens to disinherit Alan unless he marries Fanny. This necessitates his breaking off with Beatrice Farrar, to whom he is engaged. The plans are suddenly brought to naught by the surprising declaration of Fanny, that she will not have Alan, because ~~of~~ forsooth he is not good enough for her. Such heresy is undreamed of. The final curtain leaves Alan, Fanny, and Mrs. Jeffcote satisfied, but the old school represented by the elder Hawthornes and Nathaniel Jeffcote are plainly beaten and disgruntled. The play is written in the Lancashire dialect. Only two characters, Alan and Beatrice, have had sufficient education to enable them to break away from their native speech, and of these, the former, in moments of excitement, drops back to Lancashire. Altho, this might seem a crude and awkward medium for a serious artistic production, most of us have, I believe, come to associate dialect writing with humor, - it is handled with such skill as to seem the only appropriate speech for these characters. The gray quiet atmosphere in which the author has enveloped the play, adds to our sense of the unusual. There is no action; or rather,

there is one incident, but that took place before the opening of the play. This is the drama of conversation and ideas which Ibsen began and which Mr. George Bernard Shaw has so zealously championed. The whole play leads definitely and directly up to Fanny's refusal to marry Alan.

But if there is little action in the play, there is a great deal of excellent character drawing. Seldom, indeed, have eight characters been set before readers or audience with as little waste in the matter of description and exposition. Seldom, too, do we find such excellent examples of contrasting characters in close juxtaposition. In the Hawthorne family circle we find a cold, hard woman who manages her family and her house for its worldly good and rules with a tyrant's sway over her weak, good-natured husband and her moody daughter. In the Jeffcote family, Mr. Jeffcote tyrannically controls everything with intolerance for any thoughts opposed to his own. A sense of justice is almost deified by him and he prides himself upon his unbending will, even when it forces him to a disagreeable situation. His wife is milder, but is by no means weakly submissive in thought at any rate. Sir Timothy Farrar is a man of the world, who cares little for justice or right, so far as others are concerned. He is quite willing to engage in intrigues and to allow that privilege to others so long as there is no scandal. He sees no harm in Alan's deed until his father announces that the boy is to be disinherited. Then he is "not sure thou's treated my Beatrice right." Subtly and surely all the worldliness of the old knight is exposed, altho he protests not to care ^{for} about the "brass." Christopher Haw-

thorne, genuinely distressed over his daughter's puzzling delinquencies and feeling almost as much sympathy for his old friend who has agreed to "see him treated right" is typical of the men of his class. His wife, with her sharp tongue and her bitter disposition, is divided between her anger at Fanny and her desire to see her married to the son of the richest man in Hindle. It is plain to be seen that she would be quite willing to forgive all Fanny's trespasses were she but to attain a marriage with Alan. Mrs. Jeffcote, on the other hand, frankly opposes the marriage. Her reasoning is rather curious at times, and strikes the reader as possibly satirical; but she is thoroly honest in her motives. She does not want Alan to marry Fanny, and her steadfast adherence to that principle brings a curious community of spirit between her and Fanny.

The three young people of the play present as wide a contrast. Beatrice Farrar is of that religious turn of mind which feels a self-gratulatory fervor in self-sacrifice. She refuses to marry Alan, not because she is revolted by his deed, but because she feels it her duty to do so. She, like Mrs. Jeffcote, is still convinced of the necessity of a double standard for men and women. Alan is a weak good-natured character, rather negative than positive. It is in Fanny that the chief interest of the play lies. A rebellious, mutinous spirit, who likes to have her good time, and is not adverse to paying for it. She is misunderstood by her parents. However, it is not a pathetic situation, except for her parents. She is conscious of her own independence, "can manage on twenty-five bob a week," and will take that future

with all its dangers and discouragements rather than marry a man, whom, to his own intense surprise and chagrin, she regards as not good enough for her. Incidentally, she deals a forceful blow at the double standard idea of morality, by declaring the right of a woman to enjoy herself, altho. it's to be doubted if any of them saw it.

The play was severely criticised by some of the London papers for its immoral teaching. In reality, there can be no essential immorality in such a theme. As Ibsen in The Doll's House, and Galsworthy in The Eldest Son, ~~and~~ Mr. Houghton in Hindle Wakes proclaims that marriage requires a deep and firm foundation. A marriage based upon such beginnings could have had no outcome save disaster. A subterfuge to save the "honor" of the woman before the public eye, must inevitably result in utter loss of any real honor which might be involved. Indeed, according to the writer for the Athenaeum,⁶ the Lancashire people thought Fanny showed the only sound sense in the play, and that the whole made a great ado about nothing.

In spirit, there is a curious mingling of humor and serious statement. Each humorous passage is likely to strike us as having, after all, a very serious import. And when Houghton is serious, we find usually a sarcastic element lurking at the basis of his serious statements. We scarcely know how to take his satiric humor which exposes the characteristic foibles of Lancashire folk in such a way as to hit the secret weaknesses of us all. I fancy that

6. Sept., 24, 1913, p. 324.

there was a sarcastic intention in making Sir Timothy the chairman of the educational committee. There is a somewhat cynical tendency in the self-deceptive attitude of the elder Jeffcote, who does not exactly understand his own motives. There is a dry humor in Mrs. Jeffcote's declaration that she will never be able to fancy Llandudno again. Alan's explanation of his part in the affair is the height of impudence and absurdity, but it is to be supposed that at least he thought it was true, altho, we are inclined to wonder what Beatrice really thought of his cry, "The awfulness of having another girl in my arms, and wanting you."

4. THE MOB--by John Galsworthy.

John Galsworthy, the leading genius of the group of dramatists gathered around Bernard Shaw, was born in 1867, in Devonshire, the descendent of an ancient Saxon family. His parents were in prosperous circumstances, so that he was under no necessity for haste in choosing a profession. He took up the study of law, but without much enthusiasm. Much of his early manhood was spent in travelling.

His literary work falls into four classes. His nine dramas, which form his most significant accomplishment, were published between 1909 and 1914, in three series. All are noteworthy, but are best considered later. A series of novels and stories, begun by The Man of Property, in 1906, and ^{ended} by The Dark Flower, of 1913, show a careful study of English life of today. In 1912 he published a volume of verse entitled Moods, Songs, and Doggerels, which is typical of his realistic work, although not ranking remarkably high as poetry.

During the same year he also produced a volume of essays under the pleasing title of The Inn of Tranquillity.

In both his novels and his plays, Galsworthy has achieved almost phenomenal success, and is, according to the critic of Current Literature,¹ a worthy successor to Meredith and Hardy, as well as the most important dramatist now writing for the English stage. In both kinds of writing he deals with social problems in a naturalistic manner. His novels, according to the same critic, are analytic, while his plays are synthetic. Without going into a discussion of the comparative difference of treatment, I shall here pass to his plays which are of most interest to us.

Unlike many of the modern social writers and thinkers, Galsworthy is interested not in the individual, but in the class. This is particularly shown in the first volume. In The Silver Box, we find an instance of the general, seen through the particular; rather than the particular through the general, as was the former custom. Here he exposes that so-called justice which condemns a man of a poorer class for the same deed which, on the part of a wealthier man would be utterly ignored. The excellence of the technic has made this play considered by many as one of his best. Joy, in the same series of plays, with its fixed characters, and its clashing of temperaments, is an excellent study of selfishness. Strife, clearly the best of the three, is a social drama built upon a broader scale. Here is portrayed the clash of labor and capital, of masters and men. There is a grim but effective

1. Cur. Lit. 48, p. 81.

background of strikers which only serves to intensify the figures of the two opposing protagonists, John Anthony and David Roberts. In spite of his apparent sympathy for the leaders, the conclusion seems to be that the crowd will always choose compromise.

Justice, (1910) the first play of the second series assails a more vital part of the social system. The hero, a pitiful weakling, ~~who~~ is caught in the clutches of the law and hounded to destruction. In this case, the play had some practical effect; his realistic portrayal of English prison life brought about some needed reforms in the system. This volume also contained The Little Dream, and The Eldest Son. The latter is mentioned under Hindle Wakes. The third series contained The Pigeon, 1912, The Fugitive, 1913, and The Mob, 1914. The first of these is one of his most delightful plays, altho slightly satirical, it has less of a didactic purpose than most of his work. The characters are delightfully portrayed, perhaps the most delightful of all being the French vagabond. The Fugitive is a feminist play, which suggests what might have happened to Nora Helmer, had she been a native of England. The characters are real and live.

Mr. Galsworthy's most recent play, The Mob was originally produced at the Gaiety Theatre, in Manchester, March 30, 1914. It was published at about the same time. It is a tragedy which deals with the question of moral honor and patriotism. Stephen More, is member of the English parliament at a time when war with some inferior half-savage country is imminent. In the midst of martial enthusiasm he along, sees in the war an act of outrage on the part of his native land.

With all his might he opposes it, against the advice of his friends, relatives, and political advisers. Even after war is declared, he makes a strong speech against it, and then goes through the country speaking for weeks, against the unjust struggle which still continues. Of course, he is obliged to give up all his political aspirations, and to resign his position. His friends have deserted him. At his meetings he is jeered at and pelted by the very people whom he is struggling to help. When he returns to his home for a day of rest, disaster waits him. The servants desert at his approach; news of ~~his~~^{her} brother's death in battle intensifies his wife's feeling, and he finds himself alone in the great house with a mob yelling outside. They break in, and are met by the footman, Henry, whose sudden and unexpected return is a relief from the awful loneliness in which More was enveloped, but soon the mob has its own way and ere long Stephen More, half thru malice, half thru accident, lies dead among the rabble. There's an aftermath, when indefinite time has elapsed, which shows that some one besides Steel had recognized the utter necessity of his work by erecting a worthy monument to his memory.

The setting of the play is, in keeping with the theme, somewhat more dignified and exalted than the naturalistic social dramas usually employ. The characters are men and women of refinement and education, drawn from the best of the English middle class. The time of the play, is, judging from the context, contemporary, but that must not be understood as meaning that he dealt with a contemporary political situation. The whole is surrounded with an atmosphere of

tragic intensity, which increases with every speech until the final catastrophe. Galsworthy seems to have about the same degree of faith in mob rule that Shakespeare revealed.

The characters are well portrayed, although the first reading is likely to leave one with a consciousness of one character alone. Katharine, the wife, is presented as a quiet, thinking woman of great strength of will. From the first we see that it is inevitable that in the end she must go as the rest do. In the meantime, she has made a gallant struggle to bring her husband to look upon the matter in the light which makes it so clear to her and to her people. Her father, General Sir John Julian, is utterly incapable of grasping his son-in-law's point of view. He looks upon war with all the patriotic enthusiasm of the man trained in a military life, despite of the fact that he sends three sons to the front. Mendip, the editor, comes nearer getting More's idea, but thinks it political suicide for such thoughts to be expressed, and advised against it. The other characters are types more or less thoroly developed. Only Steel, the secretary, is faithful to More thru all the vicissitudes of his perilous career.

Stephen More, himself, is, we feel, a protagonist with whom Galsworthy is strongly in sympathy. Successful in Parliament, he is upon the verge of greater things when this unfortunate war interferes with his career. How easily he might have saved himself all his trouble by merely dropping the whole matter, is the theme of the whole first act. Mr. Galsworthy, however, is not himself inclined to compromises as regards his ideals, and his most heroic figure is so far like his creator. Stephen More could no more sit quietly in

his place and see his beloved fatherland rush headlong into a war which he believed to be a national crime, than he could have openly advocated the same war. That he was an enemy of his country was far less true than that those who advocated the war were desirous of her defeat. He loved his country deeply, but he was not willing to see her sacrificing her honor. They accused him of cowardice, some of his enemies saying that he was unwilling to take part in the war. But the courage involved in the course which he adopted was a far finer brand than that which rushes before the gun of a battlefield. It requires a greater strength of moral purpose, a greater consciousness of rectitude, to stand before a mob of hostile creatures and try to convince them that that which they think white is black. This is the sort of courage that does not often appear, and this is the sort of courage that is needed.

Mr. Galsworthy has the extended outlook of the highly imaginative man. He sees more than most people, consequently he is truer in his creation of atmosphere and environment. In The Mob there is a unity of atmosphere, if one may speak of such an indefinite thing in that way, which grips the reader from the first. There is not a single wasted sentence or character. Such economy is seldom attained by any man who is also successful in narrative writing. His prose has a delightful literary quality. Strength and vigor prevail, with remarkable pithiness and directness. Nowhere is it utterly weak or merely pleasing.

5. The Faith Healer, --by William Vaughn Moody.

William Vaughn Moody was born in the village of

Spencer, Indiana, on July 8, 1869. Two years later his parents moved to New Albany upon the Ohio River. His father, a man of much enterprise and ability, was for many years a steamboat captain. Here in 1884 his mother died, to whom a most splendid poetic tributes to motherhood is directed in The Daguerreotype. After the death of his father in 1886, the youth for a time taught a country school near New Albany. At the age of nineteen he entered Riverside Academy, New York, where he helped with the teaching to put himself thru school. From 1889 to 1893 he was in Harvard University. After spending a year abroad as tutor he returned to Harvard and received his Master's degree in 1894. For a short time he was a member of the staff of the English department at Harvard; but from 1893 to 1903 he was in the University of Chicago, as instructor and assistant professor of English. After 1903 he steadily refused to take any active share in teaching.

Mr. Moody was especially fond of out door life. Most of his vacations seem to have been filled walking and bicycling tours into unusual places. He made several trips abroad in company with Mr. Lovett or Mr. Schevill. Several journeys of various distance and duration were made in his native land, notably one to Arizona², in 1905, in the course of which he planned The Great Divide.¹ This fondness for physical activity as well as mental and emotional, found expression throughout his poetry.

It was in 1909, shortly after his marriage to Harriet

1. Manly, Introduction to Works of Wm. Vaughn Moody, p. XII.

C. Brainerd, that he was attacked by the illness which proved fatal. He died at Colorado Springs, October 17, 1910.

Altho he had barely reached the prime of life, he left behind him a body of poetry remarkable in its promise, and two prose dramas which are extremely significant in the story of American literature. With his friend and colleague, Robert Lovett, he compiled a History of English literature which is a masterpiece of its kind. His poetry is largely lyric and reflective, seldom narrative, altho The Death of Eve seems to have the true epic quality. In his early poems, as Prof. Manly points out, he is largely imitative.² This artificiality, however, does not hinder a certain individuality of conception and phrasing. After 1896 his poetry was suggested more by real incidents or situations, but always reveals a freedom from convention and triviality.

The fact that Moody's poetry is not generally understood is explained by Prof. Manly as due to the fact that it is not narrative, and the great demands it makes upon the imagination and the emotions. The richness of imagery, the condensed diction, the significant phrasing are such as a master might use. During his later years he was interested chiefly in social and economic themes.

During these later years he planned and partly executed the trilogy which was to embody his vision of life. His purpose and accomplishment in this series of poetic drama is best treated in Prof. Manly's introduction. In the first

2. "Traces of Shakespeare, of Milton, of Keats, of Browning, of Rossetti, of William Morris, of Walt Whitman, one may find in the theme or tone, or rhythm, or, tho seldom, in phrasal echo." Ibid, XVII.

member, The Masque of Judgment is symbolic; The Fire Bringer second in composition, but logically the first member, deals with the myth of Prometheus. The third, left fragmentary, was The Death of Eve.

His two prose dramas are the most notable literary compositions in American drama. The Great Divide, while rather disappointing in the latter part, is, nevertheless, very successful on the stage. Even critics who insist that the great American play must possess the didactic aims of Shaw or Ibsen, are forced to admit the powerful conception here presented with a sincerity and sureness of touch which places it far above other plays on similar themes.

Mr. Moody had discussed the plan of The Faith Healer with Prof. Manly as early as 1898,³ but the play was not written until about 1907, when The Great Divide was at the height of its success. It was produced in 1910 at the Savoy in New York, and was published during the same year by Houghton Mifflin Company. A little later, the acting version, in which there were several alterations made to satisfy the principal actor, was published.

The dramatic action is based upon the singular experience of Francis Schlatter,⁴ a remarkable prophet who appeared in the West about 1892 and effected miraculous cures thru faith, and his own mysterious power. Crowds flocked about him with their sick, even bringing their handkerchiefs to be blest. After accomplishing marvellous cures, he suddenly declared his mission at an end, and mysteriously disappeared.

3. Manly Introd. p. XIIIV.

4. Ibid, XVI, The Independent, 68,989. (a review of the play)

Some time later, it is said, his body was found where it had fallen in the mountains. Whether he had escaped for rest or fled in despair is unknown.

The Faith Healer is a social drama dealing with a theme of much inherent interest. It possesses in addition an element of mysticism and symbolism not unknown in his poetic work. The hero of the story, Ulrich Michaelis, appears at Mathew Beeler's farmhouse in the Middle West on the day before Easter. His presence strangely stirs the members of the family. Mr. Beeler and his sister, Martha, are plainly annoyed and skeptical. In the first act, the protagonist explains his mission to Rhoda, Mrs. Beeler's neice, who is profoundly moved by his religious fervor. Almost immediately Beeler enters with a print of Pan and the Pilgrim, which may be taken to symbolize The Healer's peril near Rhoda. Shortly afterward, the child Annie, screams that her mother, for years a bed-ridden invalid, is walking. In the meantime, a crowd gathers outside demanding the help of the Healer. The doctor and the minister enter and attempt to persuade "The Healer" the cures were purely scientific. Michaelis is suddenly seized by a new fear, born of his ^{love} for Rhoda, whom he fears is a temptress sent to destroy his power. Upon her revelation of her own history, he sees her truly as a girl, "weak and pitiful," her soul in need of healing; thereupon his miraculous power is restored and he goes forth to meet the multitude conscious of former strength, and the play closes with a mighty chorus of "I believe, I do believe."

In common with other dramatists of the modern era, the plot contains but a single thread of interest. The

characters personify types of thought. Michaelis is a psychologic study of the religious ecstatic; Rhoda, who approaches real individuality, is a repentant Magdalen; Mathew Beeler, the hard-headed farmer, is an untutored disciple of Darwin and Spencer; his sister, Martha, is plainly skeptic; Dr. Littlefield with his dogmatism and his explanations of the miracles, is the representative of spirit of modern science; the Reverend John Culpepper embodies religious orthodoxy. All are drawn with a remarkable breadth and strength.

The action is enveloped with an air of doubt and mystery which has caused much distress to some critics⁵ who think that the play would gain in power if the reader or hearer could have a clearer idea of the "purpose" of the play, and could know definitely whether Mr. Moody were trying to present a "profession of faith, a spiritual romance, or a dramatic study of existing conditions." Another⁶ sees in its lack of sermonizing its chief merit. It is not a propagandic play, but is a study of a strange and mysterious phenomenon which sometimes appears in our modern times. It is not definite and clear in its profession, no doubt because its author had no definite and clear understanding of the phenomenon itself. True, it has no specific purpose, but its esthetic quality is not hindered by that circumstance. Hildegard Hawthorne, remarks on this score, "The whole play is laid in an atmosphere of brooding tenderness for human mistakes, wrong doing, and suffering, that is infinitely

5. See the reviews in The Nation, 88; 175-6; 90, 95 and 358.

6. Ibid, 9, 537. Letter from H. E. Woodbridge.

touching. The author is seeking a solution to some of the puzzling factors that go to the making of life."⁷

Like The Great Divide, The Faith Healer is in prose, altho, it was the author's original intention to write it in blank verse.⁸ In literary quality it is far superior to the earlier play, marked as it is by the same felicity of expression and melodious diction which characterizes his poems. Indeed, there is a decidedly poetic quality in the play itself. Certain speeches of The Healer, particularly those which tell of the revelation of his mission, are decidedly poetic, as well as a few passages in the last act. With artistic skill, the dialog is appropriately fitted to the several characters, unconsciously revealing to the reader the peculiar traits of each.

Why did the play fail on the stage? One answer has already been suggested, namely: the vagueness of intent. Another⁹ suggestion is that the alterations made by the actor-producer, Henry Miller, gave too much of a melodramatic and artificial quality. Still another reason is set forth,¹⁰ upheld by Prof. Manly,¹¹ that the real reason for the stage failure, was the author's steady refusal to present his hero in all the sensational surroundings of crowds and noise in the first act. Be that as it may, it remains one of the greatest American dramas yet produced.

In closing this study I cannot resist quoting the memorial poem by Percy Mackaye upon the death of the Chicago

7. Quoted Cur. Lit., 49, 671. 8. Manly, Introd. p. XVII.
 9. Nation, 90, 358. 10. Indep., 68, 989.
 11. Manly, Introd. p. XIV.

poet:

TO THE FIRE-BRINGER.¹²

"Singer and lover,
 Brother and friend,
 Ashes can end
 Only the dross of thee;
 Quick, Promethean,
 Out of the dirge,
 And the dark loss of thee
 Leaps the star-wrestling
 Spirit in pean!

Fire, Fire,
 Fire was thy bringing;
 And urn elemental
 Of burning song;
 So on thy pyre
 We leave it flaming,
 Where death cannot follow.
 Toward thee, who came singing,
 "Apollo, Apollo!"

It has seemed advisable to group here a few points which were considered separately for each of the Elizabethan plays. In those, for example, the matter of verse and prose was of some special importance for each play. The modern plays studied are all in prose. This is a result of the naturalistic movement which began since the Franco-Prussian war of 1870. The greatest writer in influencing the use of prose for dramatic composition was Ibsen, who, after writing several plays in verse, turned to prose as the most appropriate medium for themes which were to represent life with any truth and accuracy. The growth of realistic and naturalistic philosophy and its reflection in the literature of the last quarter of the 19th century made it practically impossible that any vehicle, other than prose, should be employed for the drama.

12. From the Century Magazine, 81, 412.

Another noteworthy innovation is the abandoning of the secondary plot. This is partly due to the changes in stage conditions, but it is also due to a feeling, on the part of the author, and the public, ^{of the} necessity of a certain unity of impression which could not be obtained by means of a dual plot. There is, in this respect, a return to the Greek attitude as will be noted in a later section.

There has been an enormous change in the stagecraft of the two periods. The radical changes in the form of the stage have naturally had much to do in changing the form of the drama. The outer, inner, and upper stages of the Elizabethan playhouse rendered frequent changes of scene possible without delaying the performance by long waits between acts. The apron extending far out into the midst of the theatre brought the actor into a closer and more familiar relation with his audience; hence long speeches, often highly rhetorical, did not lose their force. The modern stage presenting a room with one wall removed has set a barrier between actors and audience which has necessitated many changes in structure. Long speeches and soliloquies do not "go." The elaborate and realistic stage settings require long waits between scenes and have resulted in fewer changes. What was in the Elizabethan plays presented in five acts and an indefinite number of scenes is now presented in three or four acts and usually just as many scenes. This has tended to produce a greater degree of unity within the play. The author has found that the mingling of plots is unsatisfactory, when easy and quick change of scene is impossible. In the same way, it has to some extent worked for unity of time and place in the plays, altho

it is not at all unusual to find plays where each act is in a different place, and with a lapse of several years after the one just preceding.

The regionalist movement in the drama is represented by two plays, Hindle Wakes, and The Faith Healer. This is the most recent development of the realistic and naturalistic type. It presents the scenes, settings, and characters of a definite neighborhood or community with accuracy and realism. In dialect, manners, and spirit, the play reproduces the life of the locality involved. Hindle Wakes presents Lancashire weavers and Lancashire dialect, with its pungent colloquialisms. The Faith Healer uses little dialect, but presents the typical manners of the people of the middle West, both in speech and action.

CHAPTER III.

THE PLAYS COMPARED.

1. THE WOMAN KILLED WITH KINDNESS and CANDIDA.

Of all the social questions which present themselves today, as well as formerly, the most important is that regarding the preservation of the family relation. It is, consequently, not surprising to find it the frequent theme of the dramatist. Two plays in this study present the problem of the husband who finds his wife unfaithful to him, and Heywood's solution for Elizabethan times is as novel as is Shaw's for the present.

When Master Frankford learned thru a loyal servant

that his trusted friend, Wendoll, had undermined his wife's affection and faith, his own sense of honor and justice required proof before vengeance was undertaken. This being accomplished, his subsequent actions were in marked contrast to the course prescribed by conventional practice for husbands similarly wronged. At first, he, like others, was inclined to give rein to passion and to punish the false friend with death, but stayed in the heat of his anger, and he leaves the punishment to the conscience of the guilty one. Indeed, his excessive gentleness is shown earlier by his servant's impatience with his moderation, and his own failure to slay the guilty pair immediately upon discovery of their sin. His malediction upon the departing Wendoll reveals a nobleness of character and a keenness of insight not often given to men so wronged.

"Go, villain; and my wrongs sit on thy soul
 As heavy as this grief does upon mine;
 When thou recordst my many courtesies,
 And shalt compare them with thy treacherous heart,
 Lay them together, weigh them equally,
 'Twill be revenge enough. Go; to thy friend,
 Judas; pray, pray, lest I live to see
 Thee, Judas-like, hanged on an elder tree." (IV, 5, 34-41)

The wife too, expects the extreme of cruelty.
 "When do you spurn me like a dog? When tread me
 Underfoot? When drag me by the hair?" (IV, 5, 56-57)

She is apparently surprised when ~~Frankford~~ retires to deliberate, but expects no less punishment than death. At his declaration of his purpose to treat her with gentleness,

only banishing her from his sight, she exclaims simply
 "A mild sentence!" Her own brother in speaking of her sin
 declares that

"My brother, Frankford, show'd too mild a spirit
 In the revenge of such a loathed crime.
 Less than he did, no man of spirit could do.
 I am so far from blaming his revenge,
 That I commend it. Had it been my case,
 Their souls at once had from their breasts been freed;
 Death to such deeds of shame is the due meed." (V,4,16-22)

Later, however, this same brother bears witness to
 the superior quality of Frankford's play.

"Brother, had you with threats and usage bad
 Punished her sin, the grief of her offense
 Had not with such true sorrow touched her heart." (V,5,
 92-95)

The unusual feature, then, lies in the treatment of
 an intolerable domestic situation. Heywood appears as the
 champion of humanity and gentleness, aided by a superior moral
 conception. To be sure, it was customary for the wronged
 husband to kill one or both of the guilty pair in revenge
^{for}~~of~~ his own humiliation. Whatever satisfaction might thus be
 gained, is shown to be rather small and worthless. Many will
 agree that Wendoll was allowed to escape too easily, but we
 find that Frankford was a man who could be stirred to action
 in his pursuit of the fugitive upon the discovery. A plausible
 interruption is furnished which allows us to keep our respect
 for the husband and at the same time furnishes an opportunity

for his customary humanity to assert itself. He deliberates over the punishment to be accorded to his wife, who, now fully conscious of her position, expects the worst. It seems almost in a modern spirit that such a punishment is prepared as will most thoroly bring about repentance in his wife's heart.

Elizabethan justice was often swift and thoro-going, but it was not accustomed to consider the soul of the condemned. For this reason, Heywood's domestic tragedy has a double interest for the student.

Candida takes up a slightly different phase of the same domestic situation. The members of the triangle in this play are Morell, an Anglican clergyman and a Socialist; Candida, his wife, and Eugene Marchbanks, a poet of eighteen years of age. Unlike Mrs. Frankford, Candida is presented as true to her husband, who, however, is almost convinced that she loves the poet. The situation is complicated by the fact that the poet boldly proclaims his love for Candida and demands that Morell surrender his claim. Morell, at first amused, then indignant, tries to convince the boy of his folly by argument and by physical strength, but to his amazement finds that all the moral defences he builds are quickly annihilated by the lightning-like logic of the poet. Confident at first of his wife's love and of his own power, he is driven to question both:-

"A woman with a great soul, craving for reality, truth, freedom, and being fed on metaphors, sermons, stale perorations, mere rhetoric. Do you think a woman's soul can live on your talent for preaching?"

"Yes, to be idle, selfish and useless; that is to be beautiful and free and happy; hasn't every man desired that with all his soul for the woman he loves? That's my ideal; What's

yours? And that of all the dreadful people who live in these hideous rows of houses? Sermons and scrubbing-brushes! With you to preach the sermon, and your wife to scrub."

The result of the strained situation is the famous auction scene, wherein Candida is forced to choose between the two men. Morell, in recognizing the right of Candida to choose her own life, is recognizing the fact that she has an individuality which must be considered. When he has ceased to make her happy, when her love is drawn elsewhere, he advises her right, to go where her happiness is to be found. Altho, in the first passion of his disappointment and suffering, he, like Frankford, is tempted to throttle his rival, a saner mood prevails.

There is room for a difference of opinion regarding the superiority of moral attitude in the two plays. Any decision will depend upon one's individual philosophy rather than any set rules of moral conduct. The difficulty of decision is increased by the fact that such a solution as Shaw suggests would have been impossible in the Elizabethan age, when the marriage laws were more strictly regarded than in the present time. In spite of the Renaissance and the consequent importance of the individual, there was not a very marked tendency to allow to the woman the right of individual thinking, especially after her marriage. In modern times under the influence of Ibsen and continental philosophy, there has developed a belief that a woman has a right to live her own life, - that she has certain rights as an individual which may at times transcend the family relations.

The morality of the solution to the particular problem presented by Heywood in A Woman Killed With Kindness

cannot be questioned. In this most difficult of all situations, Master Frankford behaved with a noble humanity which well became a Christian gentleman, and at the same time retained his own dignity. Sin against the marriage vows had been committed; a return to former relations was impossible; the possibility of divorce seems not have been considered but at that time, such an action was attended with much expense and difficulty. In consideration of all these things, the only just and honorable course which the spirit of the times left open, is that pursued. The punishment was suited to the individual case, and an unexpectedly humane solution was reached.

In considering the morality of Mr. Shaw's play, we must first consider the spirit of philosophy which gave it birth. There grew up in the latter part of the nineteenth century a materialistic philosophy which attempted to explain character as the result of heredity and environment. If this be true, a death blow is dealt to conventional morality. The responsibility of actions of individuals is removed from the individual and thrown upon the society which has produced them. And if the individual is no longer to be considered responsible for his actions, it is unjust to punish him for actions which may conflict with the conventional ideal. Rather the society which is to blame for his conduct should suffer. This rather discouraging belief is presented in Galsworthy's plays, especially in such a drama as Justice.

But such a belief is more often accepted in the study and as of general application; it is seldom applied by the student to himself. Even those writers who most uphold it are occasionally found creating a character who has something

more than what may be gained merely from heredity and environment. Is it not when Nora Helmer realizes that she has become a mere creature of environment and heredity that she rebels against the conditions which would keep her such, and departs that she may have a chance to develop her real self? Is it not true that Morell is ready to give Candida an opportunity to choose between the poet and the preacher because he realizes that she belongs to herself,--that she has a mind of her own and can solve her own problems quite independently of his teachings? And if Candida had chosen the poet, if she had even been as false to her husband as was Mistress Frankford, can we imagine her as repenting or as recognizing her husband's right to punish her? On the other hand, if Frankford were today put in the same position, he would probably act as Morell does.

As I have said, any conclusion as to the superior morality of either play must be based upon the philosophy of the student. To me, Mr. Shaw's play possesses a slight superiority, and for this reason: he refuses to recognize the right of any one individual to control the life of another, and allows to the wife the power of formulating and carrying out her own ideals, even tho those should by chance come into conflict with his own.

2. THE HONEST WHORE and THE SECOND MRS. TANQUERAY.

Two plays, The Honest Whore and The Second Mrs. Tanqueray, separated by a lapse of almost three centuries, deal with the same world-old problem: the regeneration of the fallen woman. But a vital difference in treatment is found between the play of today and that of three hundred years ago.

Dekker and Middleton submit an optimistic view and portrays Bellafront's successful struggles against fearful odds. Mr. Pinero's heroine, on the other hand, reveals a tragic failure with the implication that no other outcome is possible.

Undoubtedly both Middleton and Dekker knew thoroly the current vices of London life, as indeed, the latter knew all its phases. But unlike his contemporaries, Middleton and Rowley, Dekker is able to present his figures as human individualities, and to pass over or avoid the coarseness and ribaldry introduced into the plays of his fellows. "All his life long, Dekker was concerned with the struggle between good and evil. In The Honest Whore he pictures right and wrong in the human heart, humanly swayed by other personalities."¹ It is this trait which we find prevailing in The Honest Whore, which leads to the opinion that Dekker is responsible for the greater portion of the play. The character of especial interest to us is Bellafront. First presented to us as a courtesan, she is converted by the persuasion of Hippolito, whose admirable qualities have inspired her love. Realizing that she cannot win his love, she heeds his rather didactic speeches, and immediately sets about retrieving her honor. As a first step, conventional morality is at least partially satisfied by her marriage to Matheo, her first betrayer,--a marriage which required a decree from the Duke before it was consummated. When we know something of the good-natured, yet wholly irresponsible, and altogether immoral character of this "high-flying" gallant, we cannot but feel that such a marriage

1. Hunt, Dekker, p. 7.

is bound to result disastrously. But Bellafront's patience and resolution are sufficient to withstand not only all marital failings and the degradation of poverty; she endures with humility the scorn of her father and with steadfast determination spurns the temptations of Hippolito, whose virtue seems not to have been of the lasting quality. She is, in the end, triumphant, recognized as a good wife and an honorable woman.

Sir Arthur Pinero's great play, as I have said, presents the other side of the question. After an ignoble past, Paula Ray is married to Aubrey Tanqueray, who, with a full knowledge of her former life, thinks to raise her to his own position, "to prove," in his own words, that it is possible to rear a life "of happiness, of good repute, on a miserable foundation." He makes the attempt. He carries Paula away from her old haunts and friends and establishes her in an irreproachable community. But happiness is not found. Paula is bored, dissatisfied. Her husband's old friends stand aloof; his daughter is cold; Paula herself is irritable and jealous. Suddenly the spectre of her old life appears in the person of Ellean's lover. She gathers her strength for one heroic task, tells Aubrey the last hidden chapter, and then takes her own life.

The question which naturally arises upon the coupling of these two plays is first of all, which is truer from the moral point of view? To this, the answer is unhesitatingly in favor of the earlier play. Dekker's tone was always highly moral² and this play is no exception to the rule. The tone

2. Saintsbury, Elizabethan Literature, p. 205.

of the whole play betrays Dekker's passionate interest in the continual struggle between right and wrong. By Middleton, the marriage of a courtesan to an unwilling husband was usually treated as comedy. We find nothing of the sort here; it is a serious question, to be seriously considered. The eloquent rebuke of Hippolito in Part I, and Bellafront's nobler defense in Part II, are marked examples of the stern moral standard, which Dekker upheld; with the utmost simplicity and directness of speech, he drives home his lesson. There is no compromise offered. Sin must reap its punishment. In no sense does Dekker offer any lightening of the penance; rather he increases it, for besides her sorrow at the scorn of her father, Bellafront is forced to endure even abuse at the hands of her husband. Worse still, she is encouraged by him to return to her old life for the sake of gold, at the same time that she is assailed by Hippolito. "Like many plays of the times, it shocks the daintier sensibilities of an age that saves its conscience by borrowing its dramatic emotions from across the channel, or by intellectualizing them until they become mere hypothetical problems. A comparison with Mrs. Warren's Profession, or The Second Mrs. Tanqueray must show at once the superior art and healthier morals of the older play."³ In contrast, we find Pinero presenting in Paula Tanqueray, a woman who has lived the life of the courtesan for several years. Unlike Bellafront, she wins the affections of the man she loves. He marries her averring his confidence that the past can be ignored. This is the first mistake. The question is not "how a woman with a past can become a woman without a past," as one critic has

2. Schelling, I, 338.

phrased it, but how a fallen woman can regain her honor. Certainly she should not expect to escape all consequence of her sin. Yet such is the attitude taken by Paula and her husband. Mr. Pinero's own attitude seems to be that there is absolutely no hope for any such regeneration. But examples of it are known every day by the social workers of today. In the second place, the modern playwright seizes upon the outer evidences of respectability. "Happiness and good repute" are the standards set. I think Bellafront and her creator went deeper for their standards; they built in the character the foundation for good repute. Where Bellafront suffered the gibes of her old friends, Paula was only ignored by her neighbors. She was irritable and impatient, scarcely conscious apparently of the sacrifice Aubrey had made for her, and hardly at all conscious of any necessity for sacrifice on her own part. Dekker's play deals adequately with a great problem. Sir Arthur Pinero's play presents a single phase of a similar problem but not in such a way as to convince us of any important solution to a vexing question in morality or expediency.

The contrast is especially marked, in view of the fact that the spirit of the Elizabethan age was scarcely such that we might expect to find such a theme treated with charity. The present age, more than any previous period, is imbued with the altruistic spirit. With our social workers and our charitable organizations, we may reasonably expect to find some hope and encouragement for the fallen. To Dekker's credit, be it said that in charity, in tenderness, and in sympathy, he surpasses the greater number of writers today, as much as he

surpassed those of his own time.

Why, then, this difference in the interpretation of a theme unhappily so common? The most important reason to be given is based upon the difference in the philosophy of the two periods. Dekker was a product of the Renaissance and the Reformation. To his age the individual was all-important. Hence in this play we find evident a spirit of hope, the belief in the controlling power of the will of the individual. Bellafront is conceived as an individual, responsible for her own acts. The struggle is a struggle within herself, and is not directed against the whole frame-work of society. Altho it is, to be sure, aided by the fact that she has for so long been outside the bounds of conventional morality. On the other hand, Paula Tanqueray is an outgrowth of the pessimistic philosophy of the last half of the nineteenth century. It is not Paula ²along who is engaged in the struggle, but Paula as she is the product of her life and her environment. Bellafront wins because she is able to make adequate^d resistance to the temptations about her. She puts her past completely out of her life. Paula fails because her life of indulgence and freedom has deepened in her those very traits which make well nigh impossible, self-sacrifice and patience, the two qualities absolutely necessary for her success. She had learned to look only for "happiness", and her disappointment in her new life is too much for her. She cannot say with Bellafront:

"The town has held out long,

Because within 'twas rather true than strong."

Altho sincere in her new life, she sees that there is no relief, "that the future is but the past entered thru

another gate," and disappears, the victim of fate or environment, which ever we care to call it.

Mr. W. T. Courtney characterizes The Second Mrs. Tanqueray as a masterpiece of tragic art,⁴ portraying as it does, the failure of the individual to achieve her mission.⁵ Mr. Herrmann emphasizes the accuracy and truth with which Paula is presented "as she really is, with all the pathetically good instincts, the littleness and bitterness of her artificially developed soul" and finds nothing outside the great masterpieces which equal it in strong human qualities. Certainly Paula pays the penalty of her past life, but it must strike all readers that the rendering of "honest Dekker's" character is infinitely finer and truer from every point of view, save perhaps that of dramaturgic effectiveness. It seems to me that there is a conscious attempt at a presentation of a philosophical generalization on the part of Mr. Pinero, while with the former, there was an attempt to present a given situation which might or might not be fairly typical. As it happens, it is a more typical case than Pinero's. Dekker's moral attitude is the result of his own innate sympathy and understanding. Like Mr. Hale, I cannot feel that The Second Mrs. Tanqueray is as great a tragedy as Mr. Courtney assumes.

George Bernard Shaw objects to the play because it exhibited, not the sexual relations, but the social reactions set up by the marriage, and likewise expresses vast contempt for Pinero as a moralist and philosopher, thus directly opposing those who hail him as the English Ibsen. This play ~~is~~

4. Courtney, The Idea of Tragedy, 128.

5. See also Herrmann, Living Dramatists, p. 50.

in particular sets up no philosophy, nor can we feel that it at all solves the problem which is placed before us.

3. THE ROARING GIRL and HINDLE WAKES.

Ibsen is popularly believed to have introduced the feminist to the dramatic world, but long before Nora Helmer's dilemma was thought of, Middleton and Dekker presented, in the person of Moll Cutpurse, a woman who maintained her right to live her own life in her own fashion. Refusing to be encumbered by the conventions of her kind, she sallied forth in men's apparel and appropriated such of his priveleges as suited her humor. But tho accoutred in man's dress and invading the rights of men, she is no wanton. She is "honest Moll" who is ever ready to protect her friends, to defend her honor ^{by} at the sword. She does not scruple to draw her sword upon the man who is so stupid as to deem her light because she does not follow feminine conventions. She can sing a wanton song among her friends; but that is only a phase of greater freedom in an age when vulgar conversation was common. For all that, she is modest. She knows all the forms of vice common to a great city, but is not therefore a practiser of them. On the contrary, she moves unharmed and respected thru them all, and we leave off reading with a wholesome regard for her, who successfully evaded all the dangers attendant upon an innovation.

In Hindle Wakes we find another heroine who proclaims her right to live her own life. Fanny Hawthorne's character and ideas show more than a trace of the influence of George Bernard Shaw and Ibsen. The play itself is a revolt against

the unwritten law which prescribes marriage as the only refuge for the girl who has fallen. But incidentally Mr. Houghton took occasion to deal a blow at the double standard which convention has established to regulate the lives of men and women. Where The Roaring Girl asserted her right to share in the freedom of men so far as clothes and morals were concerned, Fanny proclaimed her right to his amusements and his vices as well. That a rather extreme instance is shown serves all the better to emphasize her point of view. To the despair of the conservative and respectable element, she deliberately refuses to marry Alan. The reason that she gives is not surprising since the days of Nora Helmer.

"It isn't because I'm afraid of spoiling your life that I'm refusing you, but because I'm afraid of spoiling mine."
(p. 100)

Free and independent, she has ^{her fingers ends, and whatever} her trade at ^{life} may give her, no sentiment is allowed to intrude.

Fanny. Love you? Why on earth should I love you? You were just some one to have a bit of fun with. You were an amusement,--a lark.

Alan. (shocked) Fanny! Is that all you cared for me?

Fanny. How much more did you care for me?

Alan. But it's not the same, I'm a man.

Fanny. You're a man, and I was your little fancy. Well, I'm a woman, and You were my little fancy. You wouldn't prevent a woman enjoying herself as well as a man, if she takes into her head?

Alan. It sounds so jolly immoral.

And so it does, in truth. It is immoral, or unmoral,

to a certain extent. Even the most rabid opponent of ^{the} double standard would scarcely maintain that Fanny has taken an attitude to be commended. And yet, upon the whole, she is not entirely unjustified. Certainly she was quite right in refusing to marry the son of the wealthy manufacturer, but her choice of a method to proclaim her independence is scarcely to be commended. We can sympathize with her when she declares "So long as I've to live my own life, I don't see why I shouldn't choose ~~with~~ ^{what} it should be." We have, however, more sympathy and a more kindly feeling for the frank and courageous figure of Moll Cutpurse, who for all her roaring and canting, bore herself nevertheless with stern honor thruout her career. Her delight in fooling Sir Alexander Wengrave and helping "poor ringdoves," is equalled by her joy in the punishment of Laxton's presumptuous judgment. To her friends she explains her own life:

"Must you have

★ black ill name, because ill things you know?

Perhaps for my mad going, some reprove me,

I please myself and care not who else love me." (V,1,p.101)

She would like, in her own person, to avenge all the wrongs of women, but failing that, to the question "When wilt marry?" she replies:

"When you shall hear

Gallants void from sergeants' fear,

Honesty and truth unslandered,

Woman manned, but never pondered,

Cheats booted, but not coached,

Vessels older ere they're broached;

If my mind be then not varied,

Next day following I'll be married." (V,2,p.110)

"This sounds like doomsday," but others beside Sir Alexander Wengrave have learned not to "Condemn by common voice."

From the point of view of morality, the earlier play is superior to the latter in one respect. While Fanny Hawthorne is combating the idea of a double standard of morals by adopting the amusements, even the vices of men, Mad Moll attempts to correct these same vices. The one lowers the conventional feminine standard; the other would raise the masculine standard without lowering her own. With such an attitude, one can unhesitatingly affirm that the morals of Dekker and Middleton are superior at least in a slight degree to those of Houghton.

4. THE MOB and A FAIR QUARREL.

There is a marked similarity in the themes used by Middleton in A Fair Quarrel and by Galsworthy in The Mob. The former presents a social problem dealing with the honor of the individual; the latter a similar problem dealing with the question of national honor. Both uphold an ideal which transcends the popular conception of honor as referred to his particular case. Both heroes are misunderstood in their devotion to the ideals which alone are real to them, and are condemned by their friends as cowardly and Quixotic. The earlier playwright successfully avoids a tragic ending which is made inevitable by the later one.

In order clearly to appreciate the importance of Captain Ager's character, we need first to recall the condition of the age in which he was created. The Elizabethan age was an age of chivalry, belated it is true, but for that

very reason, all the more likely to rush to extremes in the defense of that intangible thing called honor. Moreover, since a question of honor could only be settled by an appeal to arms, few indeed, were the valiant spirits who dared refuse the slightest cause for fighting. Indeed, this is not to be wondered at when we recall that even the slightest hesitation in resenting an injury was liable to brand the delinquent one as a coward, an epithet of far more power then than now, to provoke enmity.

In the character of Captain Ager we find several departures from the ordinary hero of his time, altho his friends did not at first realize just where the difference lay. We are told at the outset that he is the ideal knight; we see him, courteous, brave, and manly, conscious of his own ability and worth, upon his first appearance in marked contrast the impetuous Colonel. We are forced to admire his behavior when the fiery Colonel insists upon a duel for a trivial cause. With unshaken composure, he contends that here is not cause for hostility, but yet is not so backward as to convince us of any cowardice. Indeed, the loyalty of his friends has already furnished testimony of the reputation which he enjoys. But when a cause is given, when in the heat of anger, the Colonel hurls at him an epithet which blasts

"At one report, two reputations,

A mother's and a son's."

He is eager for the opportunity to fight. He begs for the sword of which his uncle's cunning has deprived him. He flames for action and can scarcely wait for an opportunity to prove the lie by the sword. In the meantime, he exults

that such a good cause for fighting has fallen to his lot, exults, that is, until it occurs to him what a great calamity it would be if he were unable to fight in defense of this particular cause. He begins to question whether it be a just cause for which he is to fight.

"I am too full of conscience,
 Knowledge, and patience, to give justice to't;
 So careful of my eternity, which consists
 Of upright actions, that unless I knew
 It were a truth I stood for, any coward
 Might make my breast his foot-pace."

The most displeasing act which the hero is allowed to commit is the appeal to his mother for proof to support his cause. To us it seems that her quick resentment of the accusation is unmistakable proof of her innocence, but nevertheless she is able to convince Ager otherwise that she may keep him from the duel. She has sufficient knowledge of her son to know that he will not fight save for a good cause. She is quite right in her estimation of his character. He unhesitatingly refuses to fight. But he does lament the loss of such a good cause.

"What a day's hope there is lost! and with it
 The joys of a just cause."
 "A work that I was made for."

He sacrifices quickly his ambition and eagerness. When his friends enter immediately afterwards, congratulating him upon his "royal quarrel," he is ready to give some excuse and avoid the quarrel. So foreign is this to his usual attitude that

his friends marvel at it. They encourage him, taunt him, and finally give him up in despair at his repeated determination not to stir a hand in this quarrel. The Colonel reviles him and finally gives him the epithet of coward, a term which gives the stern conscience of the hero an opportunity for relaxation.

On this score he can and does fight.

"O, Heaven has pitied my excessive patience,
 And sent me a just cause! Now I have a cause;
 O, coward was I never."

His friends remark upon his joy now that he has a cause upon which he can fight, and his opponent finds that Ager has truly as he says,

"an anger
 Has gathered mighty strength against you, mighty;
 Yet you shall find it honest to the last;
 Noble and fair."

The particular feature which sets this play apart as an interesting social study is the very fact that Ager declines to fight save for a good cause, even tho he risks his reputation in his insistent obedience to his conscientious scruples. Few indeed, were those who dared oppose the convention in order to satisfy private notions of morality. Captain Ager deserves great credit for perceiving a higher standard, and it is not the least of Middleton's or Rowley's triumph that he was able to create one consistent character moved by moral conceptions which are truly noble. Altho apparently a man of refined and cultivated manners, he too frequently chose to create characters of the lowest ranks.

In this play he presents a phase of chivalry which had apparently escaped the eyes of many other writers and thinkers of the day, namely, the fact that the ideals set up by the custom are likely to result in the suppression of individual ethical thinking. In an age which produced Don Quixote it is not surprising to find occasionally one who looks below the surface, and Middleton goes to the heart of the matter. There is here none of that "insipid levelling morality" of which Lamb complained in the stage of his own day, none of that "pious confidence," but instead a sure perception of what is right and action dictated by that perception.

True to his custom in The Mob, Mr. Galsworthy presents a social problem which involves not the individual but all society. The idea of national honor is made the theme of dramatic treatment, by means of a very natural situation, a war for self-aggrandizement on the part of a powerful nation against a smaller one. This fact must be emphasized, for it is not war itself that the dramatist opposes, but war whose aims are selfish and political. On the eve of the declaration of war, Stephen More is discussing his ideals with his friends and relatives. These are all presented to us as types in Galsworthy's usual manner. General Sir John Julian, his father-in-law, is the military man who has utmost confidence in the country which he has served for fifty years. Not only does he accept unhesitatingly the acts of his country, but he fails to understand how any patriot can question her wisdom and justice. His brother, the Dean, has equal confidence. Mendip, the Editor, while recognizing apparently a certain justice in More's contention, nevertheless clings to convention, and that which is popular. More, himself, is

a farseeing statesman, who would apply the rules of chivalry to dealings between nations. He realizes that this war will result in the destruction of a nation and its freedom. The others fail to see that this may be a blot upon the honor of their own nation. On the contrary, for to them it has reached the point where "our country's honor is at stake." Each endeavors to dissuade More from his purpose to make public his own attitude, and for various reasons; he is told that "idealism can be out of place;" that it is "political lunacy" to attempt to oppose public feeling at the eleventh hour; that there is "a point where the individual conscience must resign itself to the public feeling." To all this his reply is a question which has a pertinent bearing upon most of the political situations of modern life. "Is a man to hold beliefs only when they're popular?" So he charges the windmill despite the warnings of these men of affairs, despite the pleadings of his own wife. With his conviction of the justice and truth of his course, he could not do otherwise. Let the speech which condemned him be his defense.¹

"We are about to force our will and our dominion on a race that has always been free, that loves its country, and its independence, as much as we love ours. As we are tender of our own land, so we should be of the lands of others. I love my country. It is because I love my country that I raise my voice. Warlike in spirit, these people may be--but what chance have they against ourselves. And war on such, however agreeable to the blind moment, is odious to the future.

1. The Mob, p.11.

The great heart of mankind ever beats in sense and sympathy with the weaker. It is against this great heart of mankind that we are going. In the name of Justice and Civilization we pursue this policy; but by Justice we shall hereafter be judged, and by Civilization condemned."

His desire for justice and fair play will not let him sit quietly in the shadow, even tho war has been declared before he has delivered his speech. The protest must be voiced at all risks. Face to face with the question, "What is a man who holds a faith with all his heart to do?" he struggles hard to find freedom from the task his conscience imposes upon him. When he tells Sir John Julian that he would give all for the simple creed of faith in his country which the old soldier possesses, he is speaking the truth. He suffers in his devotion to his principles, but like Captain Ager, he cannot give them up, even when defied, reviled and spat upon by the Mob.

Like Captain Ager, he too, is misunderstood in his motives. He is called antipatriot and traitor. He is condemned by the mob, to whom he tried to bring a new vision of patriotism, a new conception of national honor. His ideal is to them a false god. These very people who need it are they who drive him into utter loneliness. Indeed, if his own wife, if men like Mendip and Sir John, fail to comprehend his ideal, how could the mob be expected to grasp it? Here is another example of the hopelessness so frequently involved in Galsworthy's drama. For while we are quite sure that the author was in sympathy with the ideals the hero represented, he is nevertheless, brought to destruction in a scene that is

grim and terrible in its intensity. Nor has the reader any hope that the next idealist will fare much better. The one desperate hope is that such conditions may so shame society as to spur it to a reform within itself.

Mr. Galsworthy's drama is in general filled with the altruistic spirit which is so typical of modern philosophy and this play is no exception to the rule. Altho no special event or situation seems to have been in mind in this play, he certainly wishes to tell the people that there is a danger in the blind, unthinking patriotism which is conventionally regarded as the true patriotism. As with chivalry, there comes a time when honor is best maintained by ~~o~~stinance from a quarrel. To apply the same rules to the individual and to the nation, is somewhat novel and gives a valuable contribution to the social aspect of patriotism.

5. THE WITCH OF EDMONTON and THE FAITH HEALER.

The Witch of Edmonton is a psychological study of a supernatural situation which was thoroly real to the Elizabethans. Not only does it present a current belief of the day, but the author himself has no indication of any doubts whatsoever of the supernatural quality of Mother Sawyer's practices. Yet the witch scenes are marked by a terrible reality and a sympathy which differentiate them from any similar presentation on the Elizabethan stage. Mother Sawyer, as Lamb remarks, is the "plain, traditional old woman witch," who was tormented by the malice and superstition of her neighbors and driven into a belief in her own evil powers. The whole portrayal of her character is filled

with tragic intensity which is however lightened by an occasional touch of human kindness. A fine sense of justice has prompted the author to take care that the figure should be revealed from several points of view. So we see her suffering the persecutions and malignant practices of the elder Banks. We see her when in the midst of her paroxysm of rage, the tempter appears to bring her to her ruin. We see her again surrounded by the mob in the court of the justice, a poor, forlorn creature, forsaken even by those evil attendants whom she has served. We listen to her terrible denunciation of society and her pathetic wail at the end of the play. There is no relief from the terrible suffering, even when at the last she goes off to execution.

It is a far cry from such a figure as this to the witches of Shakespeare or Middleton. They are of another sort entirely and would lend themselves but hardly to such treatment.

In Mr. Moody's Faith Healer, we find a modern treatment of a somewhat similar subject. As little understood as was the character of the Elizabethan witch, these remarkable figures, have appeared at various times thruout the world with especial frequency in the western part of the United States. Few people, indeed, in this section but have felt a sense of awe in the presence of one designated by the community as "A Faith Healer." Such an one was Francis Schlatter, from whose phenomenal career Moody derived the plot for his drama. Moody's attitude is frankly that of the questioner who would gladly find an explanation, a definite bases, even for this phenomenon which interests while it puzzles. He makes

no attempt to lay down any decision with regard to the supernatural power of the Healer; the play is not a scientific discussion in any sense of the word. He successfully presents a sympathetic picture of a contemporary social situation. The Faith Healer himself is portrayed with much feeling and human sympathy. A strange figure who is set apart from others by his intense religious enthusiasm, he is immediately brought into opposition to the established order of things. Although there is not such persecution as we find in the earlier play, there is still an aversion to his principles and a skepticism which takes its place. Martha is just such a type as in an earlier civilization would have been first to cry "Witch!" The utter lack of sympathy displayed by Matthew Beeler, by Doctor Littlefield, by the Reverend John Culpepper, is not so different from the attitudes maintained by the neighbors of Mother Sawyer. The crowd believes in the supernatural power of the Healer, even as the crowd believes in the guilt of the old woman witch and carried her off to the stake, and here the crowd is ready to vent its anger were it to find its idol merely clay.

Both plays emphasize the influence of others. In Dekker's conception, it was the power of the mob which first drove Mother Sawyer to her evil associates. In the modern play, the influence of others has almost power to destroy the strength of the Healer, and again it is the presence, the faith, the hope, the need of others which restores to him his power of miraculous healing. Mother Sawyer becomes a witch that she may wreak vengeance upon her tormentors. Michaelis, thinking that Rhoda and earthly love are meant to tempt him

from his path, almost loses his faith; realizing her own bitter need and the sacred nature of their bond, he is restored and promises even greater miracles.

The two plays also reveal a remarkable difference in the psychology;--shall we call it?--of the two ages. Where the one furnishes an illustration of the belief in demonology, the other shows the more favorable side of the supernatural. It seems to have been almost impossible for the Elizabethan mind to conceive ^{of} ~~to~~ beneficent spirit. In all their dramas, we find the evil presented with powerful effect. Shakespeare and Middleton, as well as Dekker, did much to present to us the malignant power of these midnight hags who were feared and dreaded by the people of the day. Whether the supernatural really existed, whether these evil spirits really existed, is not a question to be discussed here. The fact of interest to us is the continual presence of these beings in the drama of the period and the remarkable tenacity of a belief in their power as evidenced in the play under consideration.

In modern times we find a different attitude. The presence of the malicious spirit is no longer a part of the current belief. It is perhaps an outgrowth of the feeling of secure optimism which is said to be characteristic of modern and especially of American life, that these threatening figures no longer occupy the place of importance in the minds of the people. They have given place to a belief in a beneficent supernatural power. So we have the healers who appear sporadically thruout the country, who effect marvelous things. Like unheralded meteors, they pass thru the land

leaving a trail of wondering followers who admire and believe, amid the scoffing of the skeptic crowd. But many feel, as did Mr. Moody, that such phenomena are not to be treated lightly. The secret of the power by which these miracles of today are enacted is as dark as the secret of the witch was to Dekker and his associates. People no longer fear the maledictions of a crotchety old neighbor, but they are inclined to have a certain degree of awe and reverence for him who appears as the possessor of a miraculous power, which brings health and freedom to his fellows. If Dekker presented a careful and thoro study of the old woman witch of our ancestors, Moody has in no less thoro manner presented to us a vital phase of modern life, the spirited person of The Faith Healer.

In brief, these are the most vital points upon which the plays differ. The social drama of the Elizabethan period reveals a saner, healthier morality than that found in the later. The moral standards presented in The Honest Whore are superior to those of Mr. Pinero, by whom the life of the courtesan is represented as filled with luxury and ease.

The sincerity is unquestioned among the work of both periods, but the morality of the earlier times is markedly superior. The earlier plays present more adequate solutions to vexing problems; while the modern drama shows a tendency to put questions without giving the answer. Ibsen declared that his "vocation was to question rather than to answer,"¹ and this is true to a great extent of the modern English drama. The reader of Shaw, of Houghton, of Galsworthy cannot fail to

1. Quoted by Henderson, *Interpreters of Life, etc.*, p. 277

perceive the presence of a certain disintegrating criticism which propounds problems but does not solve them. The earlier plays leave the reader the sense of an adequate solution for the evils^s revealed. While Shaw and Galsworthy in brilliant fashion fling social evils before our eyes, insistently demanding of the public, "What are you going to do about it?" Dekker and Heywood quietly presented solutions which satisfy the esthetic as well as the moral conscience.

A third difference is noted in the treatment of characters. Modern playwrights tend to present characters, not as individuals, but as social generalizations. The comic types have been taken over into the realm of serious drama and are used to exploit the ideas of the author. The will is subjugated to heredity, and environment and the dramatist's persona^s become merely the mouthpieces for the presentation of a theory. On the other hand the characters of the Elizabethan social plays are treated as individuals, and are portrayed with sympathy and keen insight, not infrequently with greater humanity than is found in the later plays.

It may be due to this very difference in aim, that the modern plays seem somewhat inferior in their presentation of life. They are burdened with a superabundance of ideas,-- an obsession that to be worth while, a play must deal with some social problem. The reading of a number of modern plays leaves in the mind of the reader the sense of a thesis which continually obtrudes, and which, in many cases, fails to rise to those heights which mark the boundary line between genius and didacticism. Not that the presence of a thesis in itself is

objectionable;--it is, indeed, a most important feature of dramatic structure, but the great artist makes the appeal to the emotions as well as to the intellect. It is said that certain German critics believe Shakespeare's tragedies to be the result of a definite purpose to present some social problem. Such might indeed be said of the playwrights of today who appeal chiefly to the intellect.

CHAPTER IV.

THE ARISTOTELIAN PRINCIPLES APPLIED.

Since the promulgation of Aristotle's theory of tragedy, it has served as a measure of dramatic excellence in practically all the different forms which this type of literature has taken. According to the Aristotelian definition "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, the several kinds being found in the separate parts of the play; in the form of action, not of narrative; thru pity and fear effecting the proper purgation of these emotions."

Probably no other passage in literature has been provocative of such an array of critical literature, nor the source of so much confusion among critics as has this one sentence. Each writer is prone to accept the statement as **true** in the main and to give his own personal bias as the true explanation of certain moot points. In this paper there is to be no attempt to **settle** the differences of opinion, but merely to sum up those points, which seem by general con-

sent to be involved in the Aristotelian dictum and to apply those principles to the plays herein studied.

The ~~centuries~~ of study of the Aristotelian definition have yielded six laws of tragedy, which seem ~~involved~~^{required} by the author, and which are generally observed in the Periclean tragedy; a seventh essential has been added from the fact that it seems to characterize the greater part of Greek tragedy.

1. A tragedy must present a conflict embodying a reversal of fortune. This change of fortune should be from good to bad, and should be the result not of vice, but of error or frailty.¹

2. The action must be complete and of a certain magnitude. By complete is meant that the plot must contain a beginning, a middle and an end. "A beginning is that which does not itself follow anything by causal necessity, but after which follows some other thing, either by necessity or as a rule, but has nothing following² it. A middle is that which follows something as some other thing follows it."² "The proper magnitude is comprised within such limits that the sequence of events will admit of a change from bad fortune to good or from good fortune to bad."³

3. It is to be presented in verse "Embellished with every kind of artistic ornament." This, Aristotle explains to mean language into which rhythm, song, and harmony enter.⁴

4. The persons involved must be renowned and of superior attainment.⁵

1. Aristotle's Poetics, Butcher's translation, XIII, 4.
2. Ibid, VII, 3.
3. Ibid, VII, 4.
4. Ibid, VI, 3.
5. Ibid, XIII, 4.

5. It is thru pity and fear to effect the proper purgation of these emotions. This passage has excited such diverse critical comment as to render it exceedingly dangerous ground. Whether the Katharsis has reference to the medical term or another use, we can say positively that according to Aristotle, tragedy should appeal to the emotions of pity and fear. In the practice of the Greek poets, this appeal was to an egoistic pity and fear.

6. It must possess a certain inner unity. Aristotle nowhere requires the presence of the outer unities but by inference they have been associated with his definition because of their prevalence in the Periclean tragedy.⁶

7. The conflict should be external, presenting the individual opposed by inevitable fate. This principle is not a part of the definition given by Aristotle, but it seems to have been assumed by him to a certain extent. Altho there are exceptions, it characterized most of the Periclean tragedies.

That these principles may be satisfactorily applied to the social drama it is well that their use in the romantic tragedy of Shakespeare be summarized.

1. In the Shakespearean tragedy the conflict invariably involves a reversal of fortune, due almost without exception to presence of some error or frailty in the central figure.

2. The plot is always complete, possessing a beginning, a middle, and an end. In most dramas the subordinate plot too, is worked out with nearly as much care as the

6. Ibid, VIII.

principal plot.

3. Verse is recognized as the proper medium for drama. There is in comedy a slight tendency to make use of prose, but for tragic scenes, verse is employed almost without exception.

4. The emotional appeal is to the same feelings of egoistic pity and fear which Periclean tragedy aroused.

5. The persons, as in the Greek drama, are of superior rank and attainments, being in most cases royal personages.

6. Shakespearean drama departs from Aristotelian precept in regard to the Unity of the play. The romantic drama not only disregards the outer unities which were not declared essential, but also rejects that unity of plot and mood which seemed necessary to the Greek. We have consequently the many subplots, frequently contrasting in tone and spirit, and also contrasting scenes within the main plot. This mingling of comic and tragic effect is one of the most marked innovations of this type.

7. The conflict in the romantic drama is a conflict within the character as opposed to the external conflict of the Greek stage.

In brief, then, we may say that the plays of the Shakespearean type are marked by the retention of the first five of the Aristotelian principles. The sixth and seventh are rejected absolutely.

In the group of social dramas we find that the type of subject caused authors to draw still further away from precept.

1. Social dramas, if tragedies, retain the classical requirement of a conflict involving a reversal of fortune. This is observed in A Woman Killed With Kindness and The Witch of Edmonton. Non-tragic social dramas, such as The Roaring Girl, A Fair Quarrel, and The Honest Whore, naturally have no reason for retaining this principle.

2. All Elizabethan social dramas require a complete and well constructed plot, in this agreeing with Greek and romantic custom.

3. Verse is retained in the tragic drama and in many cases in non-tragic, but there is a noticeable tendency in both types to substitute prose for the more colloquial and realistic passages. There seems to have been a feeling that prose could reproduce actual life more faithfully than verse.

4. The emotional appeal of Elizabethan social drama also shows a slight variation from the prevailing romantic style. While most tragedies, it is true, make an appeal to the egoistic feelings it is an important mark of kinship with the modern spirit to find an altruistic appeal in such plays as The Witch of Edmonton.

5. The most decided variation from Elizabethan and romantic fashion is the introduction of the ordinary citizen as a fit subject for serious drama. In this type we find none of the mighty heroes, none of the glorious princes of the Shakesperean drama, but rather, we find Master Frankford, the country gentleman, Bellafront, the courtesan, and Mother Sawyer, the witch, characters whose appeal is to the very

everyday life of the London citizen, instead of to his imagination.

6. As in the romantic drama, so here we find that the dramatic unities are not considered essential. There are frequently three, sometimes even more plots. The Elizabethan staging seems to have especially encouraged such violation of Greek precedent.

7. The conflict was generally ⁱⁿ external, but here again, for example, in The Witch of Edmonton we find a tendency to present an external conflict between the protagonist and his environment. There is also a suggestion of an external conflict in The Honest Whore.

1. The modern social drama is far from the Shakespearean type. The reversal of fortune is retained, the only possession which all the tragic types hold in common. In the comic plays, such as Hindle Wakes, this feature is necessarily absent.

2. All the plays considered in this study show carefully planned, complete plots. There is, however, a tendency among modern playwrights to treat their themes in a photographic manner, to present them as cross-sections of life. This has resulted in the production of semi-detached scenes, which may present the middle of a plot, but lack the beginning or end, or both. An example is found in The Madras House, by Granville Barker; a more typical case is Hauptmann's The Weavers, which consists of three semi-detached scenes.

3. Modern drama shows a complete departure from precedent and precept in the unhesitating rejection of

verse and the introduction of prose as a dramatic medium. The realistic tendency of modern times demands a medium which shall be true to the life it represents.

4. With regard to the appeal to the emotions of pity and fear, modern drama completes the step begun by the Elizabethan social drama. Modern philosophy and modern civilization are primarily altruistic, so it is not surprising to find the dramatists reflecting this spirit. The playwright of today is interested in the problems of the masses, not of the individual.

5. In modern social drama, the essence of tragedy is found inherent in the humble character as well as in the renowned persons recommended by Aristotle. There is, moreover, a tendency to make the ills of a whole class the subject of dramatic treatment, with the result that the characters frequently became type characters. Such is frequently the case in Galsworthy's plays, as well as in many of Shaw's and Houghton's.

6. Upon the matter of unity, there is in the modern plays a return to the Greek ideal. All the modern plays considered possess unity of plot and mood, that inner unity so commended by Aristotle. There is no instance of the mingling of tragic and comic scenes, and there is seldom even the introduction of a slightly comic situation in the modern tragedy. There is also a return to the unities of time and place. In The Faith Healer, Hindle Wakes, and Candida the events of the play occur within the limit of twenty-four hours; (The number is about twelve in Candida) The Second Mrs. Tanqueray and The Mob both fail to observe

unity of time since some months elapse during the progress of the former, and several weeks in the latter. These two plays also violate unity of place, each showing one scene which is laid at a distance from the others. The other three possess unity of place, with the exception of the first scene in Hindle Wakes, but that violation is scarcely important enough to be so considered.

7. The conflict in the modern plays is external, as opposed to the internal conflict of the Shakespearean drama. The hero is placed in opposition to the forces of heredity and environment, which control his actions in much the same way as did the Fate of the Greek drama. Hence, we find Mrs. Tanqueray a victim of the social conditions with which her life brought into conflict as well as of her own nature. Stephen More is defeated by the brute force of The Mob.

A brief application of these principles to the plays included in this study follows.

The Roaring Girl alone of this group may be classed as pure comedy and consequently may be expected to differ widely from the laws of tragedy. There is no reversal of fortune in the life of Moll, for at the close of the play, she is just where she was at the beginning. To be sure, there is a reversal from bad to good in the fortunes of Sebastian Wengrave and his love, but that is hardly sufficient for this requirement. The action is complete; the persons are of the middle and tradesmen's class. The

medium is varied; both prose and poetry appearing. The inner unity is lacking, because of the presence of the two plots, altho^f these are somewhat more closely interwoven than in the two plays just discussed. The outer unities are ignored. There is naturally^f no appeal to the emotions ~~affected~~^{affected} by tragedy. Such external conflict as is found is that between convention and Moll.

The Second Mrs. Tangueray does not involve a reversal of fortune in the strict sense of the word. There is, instead, a regular descent from the beginning to the end of the play. This descent is however, partly the result of the frailty of the central figure, and to that extent fulfills the first requirement. The action is complete and is developed with masterly skill. The author has effectively mastered dramatic presentation. The persons presented are, contrary to Aristotelian dicti^{um}~~on~~, of the middle class, the ordinary people who form so lar^{ge} a part of real life. His medium is a simple, direct prose, in contrast to the ornamented verse of the Greek drama and the Elizabethan. This change is due to several reasons. It is more natural and seems to reproduce more realistically the conversation of ordinary life. To the writers of the last half century, poetry seems reserved for romantic subjects and for the close^d drama. There has, until quite recently, been serious doubt whether the poetic drama could ever again hold its former place on the stage. The play possesses the inner unity, a single tragic effect which Aristotle found essential, but has neither unity of time nor of place. On the fourth count there is again a difference. Instead of the egoistic fear and pity which places one's self

in the situation of the protagonist, he appeals to an altruistic feeling, with the greater emphasis upon the feeling of pity. The conflict as in most of the modern plays is external. True, Paula fails largely thru her own defects of character, but these defects are such as ~~are~~ result from her former life/ and her environment. True to the modern philosophical spirit, Pinero substitutes heredity and environment for the Greek Fate, and the modern dramas are presented as just as inevitable as those wherein the protagonist struggled blindly against fate.

The Mob embodies a reversal of fortune in the struggle of Stephen More, to instill his own high ideals into the people. The action is complete with beginning, middle, and end. More, himself is, to be sure, a man of superior attainments and holding a position of importance in the state, but that is scarcely sufficient to say that he fulfills the requirement for "Characters renowned." The play is written in prose of a superior quality. The emotions aroused are very similar to those of the Antigone, in which the appeal is chiefly egoistic. A single tragic effect is produced. The unity of time is violated, for the last scenes take place several weeks after the first. All the scenes, save one, the street scene, are laid at More's home. The conflict is both internal and external, but the latter is of greater importance. Stephen More is forced to make his decision, which, like that of Antigone, places him in conflict with all the forces of tradition and convention. These forces inevitably defeat him. There is also a conflict of ideas,--for Galsworthy's plays are all

presentations of ideas,--a conflict between the old belief that patriotism consisted in upholding one's country under every situation, and the new idea that patriotism consists of upholding the right. Like all preachers of new doctrine, the protagonist is a martyr to his cause.

Hindle Wakes, The Faith Healer, and Candida are not primarily tragic and consequently are not to be considered as adhering to tragic construction, yet they do, largely follow the lines of modern tragedy. Hindle Wakes is a drama in which the place of the reversal of fortune is supplied by the substitution of a new idea for a convention of long standing. The plot may be said to be complete, but it differs largely from the earlier plays. The play is built about a single incident which has taken place before the curtain rises. This incident and its consequences are revealed to us thru the dialect of the humble millfolk of Lancashire, who present us the story. There is a mingling of the comic and serious plot, with the emphasis on the former. Nevertheless, the lesson that Houghton would teach is not slighted by the presence of the humor. Unity of time is strictly observed, exactly twenty-four hours elapse between the first and last scenes. The first scene only is laid in the Hawthorne home. All the others take place in the Jeffcote's breakfast room. There is, naturally, no appeal to the tragic emotions, but rather to the reader's sense of justice. The conflict here as in Galsworthy's plays is the conflict of ideas. Fanny, personifying the new spirit of freedom and individualism, is opposed by her parents and Jeffcote who adhere to the conventional ideals.

The Faith Healer retains a few of the Aristotelian principles. There is a slight reversal of fortune in the fact that the young enthusiast for a time loses confidence in his own powers; this however, is at least partially retrieved before the end of the play. There is a complete plot, artistically constructed and presented in realistic prose, despite the author's original intention to deal with his theme in verse. It seems that the conventions of the modern stage were too great, or his own conviction of the appropriateness of verse for such drama was too weak for such a radical step. The characters are the ordinary farmers and tradesmen of the Middle West with their simplicity of life and manners. The play possesses inner unity; the plot is carried swiftly and directly forward without hindrance of any sort. There is also unity of place, all the scenes taking place in the same room of Matthew Beeler's farmhouse; and unity of time as the whole action is included within the time covered by twenty-four hours. The tragic emotions are aroused to some extent when we find the protagonist in doubt of his powers. In spite of the hope of the closing words, the general impression is that of tragedy, yet, neither in the Greek nor the Elizabethan sense. The author has succeeded in arousing something of the same doubt which he must have felt in the presence of such phenomena. The conflict is external, involving the influence of environment upon the powers of the protagonist.

George Bernard Shaw's Candida is, according to some critics, to be classed as tragedy. If this classification is correct, it will involve for most of us a recon-

struction of our idea of tragedy. Two critics have endeavored to help us out in such a task, the one¹ with The Second Mrs. Tangueray in mind; the other² with Bernard Shaw's Candida. The question is too great to be entered here. Suffice it to point out wherein Candida departs from the Aristotelian idea.

In the first place there is no real reversal of fortune discovered in the play, altho Morell is convinced that the reversal is to take place, which is the same, so far as he is concerned, but produces a different effect upon the audience. The ending is happy, but Mr. Hale assures us that the unhappy ending is by no means essential for tragedy. There is a complete plot; but true to Mr. Shaw's own theory, there is very little incident and very much conversation. The characters are Bourgeois, a Christian Socialist clergyman, his family and assistants and a peer's nephew. The medium is Mr. Shaw's scintillating prose. All the unities are observed in spite of Mr. Shaw's own opinion that it is nonsense to talk of dramatic unity when the purpose of the drama is to present a conflict. In this play the conflict is neither of man against fate, nor is it quite defined as man against man. It lies in the contrast between "the idea of the artist and the idea of the father, the citizen, the respectable everyday man. Pictures of this strife, if they be broad and general give us the tragic element."³

1. W. L. Courtney, The Idea of Tragedy.
2. E. E. Hale, Jr. Our Idea of Tragedy in Modern Dramatists.
3. Hale, Modern Dramatists, p. 232. Our Idea of Tragedy.

It is somewhat difficult to think of Candida as a tragedy because the appeal is primarily to the intellect rather than to the feeling. While our ^Sympathies are aroused in this play more frequently than in most of this author's plays, we are still impressed with the fact that first of all Mr. Shaw has an idea to put before the people. This obsession to ~~o~~frequently interferes with the dramatic skill of the playwright.

A Woman Killed with Kindness is a tragedy presenting a reversal of fortune in the fall of the wife, her punishment and death as the result of her sin. In this case, the change of fortune is due to the ~~fa~~ulty of Mistress Frankford which is played upon by the villainy of Wendoll. The action is complete and is exceptionally well organized, despite the presence of a secondary plot, which is not equally effective. The characters involved, as in most of the realistic and social dramas, and contrary to the romantic practice of contemporary writers, are of the middle class. The only superior qualities found are discovered in the moral attitude of Master Frankford,--which is scarcely sufficient to satisfy the requirement of persons renowned and of superior attainments. Like other dramatists of his day, Heywood wrote in verse, itself an evidence of the romantic influence about him. The single tragic effect which the main plot alone might produce is marred by the presence of a jarring underplot and various jarring scenes which also is a result of contemporary influence. This ~~by~~-plot also interferes with the outer unities, altho, to be sure, the author has made no noticeable attempt

to follow them. The appeal is chiefly to the emotion of pity, but it is not altogether the egoistic pity which the Greek play excited. The conflict is internal; nor is it altogether the conflict within the wife which defeats her and renders her subject to the punishment planned by her husband.

The Witch of Edmonton is the second of the group of social dramas which is cast in the form of tragedy. The reversal of fortune involves the transformation of a harmless old woman into a fiendish agent of hell. As in most Elizabethan plays, the plot is complete and possesses the required magnitude. The persons involved in the Mother Sawyer story are of the ²lowest types of bourgeoisie; those of the Thorney story are very little higher in rank. Nor do the authors follow Aristotelian or romantic convention sufficiently to make these characters exceptions in their class. Mother Sawyer is the ordinary old woman who is driven by persecut^{ion}~~ing~~ into her evil practices. Like The Woman Killed with Kindness, The Witch of Edmonton is largely written in verse, but contains some prose, especially in the more colloquial passages. The two plots make decidedly different appeals to the emotions; the Thorney story makes the customary appeal to the egoistic emotions, while the Sawyer plot makes much the same appeal to altruistic pity as that found in much of the modern drama. This is a treatment seldom found in Elizabethans, who were not prone to present the misfortunes of others in sympathetic manner. The use of two plots is by Aristotle condemned and here we find that the unity is indeed broken by the

presence of two distinct threads which are not closely woven together. The fact that both plots involve tragedies is scarcely sufficient for the reader, who is nevertheless conscious of a closer harmony than that revealed by The Honest Whore or A Fair Quarrel. In both plots the conflict is presented as external. Mother Sawyer is driven by her persecutors into such despair that she believes

"'Tis all one,

To be a witch as to be counted one."

Frank Thorney's crime is partly the result of the frailty of his own nature, but the author has also given significance to the fact that Mother Sawyer's familiar, the Dog, rubs against him just before the murder is committed.

The three remaining plays in the Elizabethan group cannot be classed as tragedy, for all possess the happy ending. On the other hand they cannot be termed comedies because each is built upon a serious theme. These serious domestic dramas naturally differ from the tragic structure, yet approach so near that one is justified in applying to them the principles of tragedy.

The Honest Whore, in both Part I and Part II presents a conflict in which the reversal of fortune is from bad to good, the result, not of frailty, but of strength in each part; the plot of the two plays combined has also completeness. The persons of the central plot are of the bourgeois class, but are slightly connected with the aristocratic class, which appears in the romantic plot, and

with the lower class of tradesmen which appears in the comic story. The heroine, Bellafront, while possessing certain superior endowments is nowhere presented to us a truly tragic character. A great deal of prose is introduced, especially in the more realistic and comic scenes. The presence of the several plots is contrary to Aristotelian theory and classic practice. The comic plot is very loosely connected with the others and might well be dispensed with, were it not for the delightful creation of Candido. There is considerable difficulty in any attempt to apply the Aristotelian doctrine of Katharsis to this and the following plays. The conflict is internal. In common with the greatest playwright of his time, Dekker makes the will the source of the failure or success of his protagonist. It is her own moral courage which saves Bellafront from a failure like that of Paula Tanqueray.

In A Fair Quarrel, also, the reversal of fortune is from bad to good. The plot is complete with its climax at the sudden accusation of cowardice, which gives Ager a chance to fight, and its resolution in Lady Ager's confession of her deception. This play, more nearly than any of the others approaches the Aristotelian requirement of characters "renowned and of superior attainments." Yet Ager, in spite of his superior character is far removed from the Greek, or even the Shakespearean hero. Nevertheless, we cannot but feel that Ager is in many ways the ideal hero despite the fact that he is a private individual and of the middle class as well. Verse and prose both appear. All the unities are ignored, none more so than the unity of plot.

Indeed, the subordinate plots of this play seem to have very little relation to the main story, and were quite evidently used to please the rabble. The appeal is to the egoistic emotions. The conflict is internal, for altho Ager is placed in opposition to convention, it is by his own hard-won decision that he is so placed.

In general, we may characterize the social drama of the two periods as adhering to very few of the Aristotelian principles. In the plays of both periods there is generally a complete plot, altho there is a tendency among modern naturalists to present the drama, not as a complete action, but as a "slice of life." The reversal of fortune is not always deemed necessary, but is commonly found, a conflict of some sort is always present;--generally in the earlier plays, consisting of a conflict between man and man, or within the hero himself; and in the recent plays frequently consisting in the conflict against environment and heredity, or in the most "modern" plays, a conflict of ideas. The characters are invariably bourgeois. The medium in the Elizabethan is principally verse, altho the frequency with which prose is introduced, reveals to us the fact that these realistic plays were couched in verse because of the overwhelming popularity of the romantic fashion. The modern plays are all prose, a fact due chiefly to the realistic tendencies of the later nineteenth century. The latter also display a tendency to observe all the unities. Scarcely any modern play can be found which does not possess the inner unity, altho not always all the outer unities.

In almost all cases, for instance, in Hauptmann's Weavers there is noticeable a certain unity of mood which quite fulfills the Aristotelian demand. On the contrary, the Elizabethans seem to have delighted in the conjunction of contrasting plots and characters. This change may likewise be attributed to a movement of the nineteenth century,-- the spread of the naturalistic spirit--an excess of realism. Another result of this same spirit is the altruistic appeal which is in almost every modern play of any importance.

CONCLUSION.

Altho generalizations regarding dramatic forms are rather uncertain, this comparison suggests a few conclusions which may sum up the whole. In thought and ethical content the Elizabethan drama is generally superior to the modern drama, altho one need not go farther than the present study to find exceptions to this statement. Upon the whole the most noticeable defects of the drama of today are as follows: An appeal to the intellect, to the almost entire exclusion of emotional interest; the presence of a destructive and disintegrating criticism which tears down existing ideals but fails to supply a satisfactory substitute; the dominance of a thesis which is often unnecessarily obtrusive; the presentation of type characters and type situations. The cause of these mistakes is to be found in the modern tendency toward realism, which insists upon possible characters and situations, does away with the conception of dramatic characters as individuals, and emphasize the didactic element. The Elizabethans owed to the romantic convention their ability to conceive characters as individuals, and this ability is largely responsible for their truer psychology and their high ethical accomplishment; sympathy and humanitarian conceptions are surer and more easily attained when applied to a particular situation.

In form, Elizabethan social drama was already showing a tendency to depart from romantic fashion, but the greatest changes were reserved for the modern dramatists. From its very nature social drama must present bourgeois characters. The complex plots of Dekker and Middleton have given place to the compact plots of Pinero or the Plots of the Naturalistic school "a cross section of life". Verse has given way to prose as the

more natural medium for the presentation of real life. There has been also a return to the Greek unities in marked contrast to the Elizabethan looseness of structure. Upon the whole there has been a marvelous gain in dramatic technique, due partly to changing conditions of the stage, and partly to naturalistic ideals of art.

Which plays are better on the whole? It is as yet too early to judge. The social drama of today is in its infancy. It was the first dramatic type to develop in the present time and now stands just where the Elizabethan social drama stood when the Puritans, for whom it should have had an especial interest, withdrew their support from the theatre. The nineteenth century witnessed the return of this same element. What the Elizabethan drama might have done had it not been cut short in its growth, and what the modern social drama may become when the new romantic and symbolistic movements have aided in molding it into final form we cannot guess. But we can look with considerable pride at the fact that the drama of today is scarcely inferior in moral quality, while it is vastly superior to the Elizabethan drama in technique.

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