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The Analysis of Play Construction
and Dramatic Principle

BY

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THE DRAMA"



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TO THE
MEMBERS

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PREFACE.

After the publication of my "Technique of the Drama," sixteen years ago, and while I was acting as playreader for the then leading manager in New York, I was constantly besought by people for advice on their plays. I found that nothing could be done with the individual who, although he had read everything ever written on the subject, knew nothing of the art of playwriting. It required the expenditure of too much vital energy to combat his self-confident ignorance. It was the bottomless pit. I discovered that this ignorance was not altogether his fault, for no book, my own included, had ever been published in any language that was adequate for the practical requirements of the workshop. Such books as had been published were useful as an introduction to the study, and they are still absolutely essential to the student, but something more is required. It also became plain to me that the art was too large to be compassed by a single volume or by any one method of investigation or instruction. It is not to the purpose now to enquire into the reasons why no dramatist has ever attempted to provide these needed text books for the student, supplying him with the tools of the workshop and not books of literary style addressed to posterity, with the quick delivery stamp on them of an endowed college professor. It was also plain to me that the whole subject required a new investigation and restudy conducted on an entirely independent initiative. It was not possible to meet the demand by a compilation. The process of the amateur's mind had to be considered, that process which is entirely natural to the mind ignorant of dramatic law in all directions. I am free to say that I have learned more on that line of investigation than on any other. It has been to my profit, and I hope to that of the student, that I have read and analyzed thousands of plays by amateurs. The study of false dramatic syntax will be an important element in our work together. This volume con-

cerns Analysis only. In another section of our study I shall trace dramatic law back to nature and the constitution of the human mind, thereby proving to you that the form is not purely artificial and that true plays are not written by "rules;" and then step by step we shall do all that is required of the craftsman to gain his art. My sole and constant aim is to be of service to the student by formulating the art in the most practical way and by not writing a single line for the mere sake of writing.

W. T. PRICE.

New York, June, 1908.



CHAPTER I.

THE DELUSION ABOUT DRAMATIC INSTINCT.

Reserving for another chapter the vivisection and the complete demolition in every honest mind, I believe, of the absurd and monstrous idea that a playwright is or can be or ever was or ever will be born, I wish now to urge upon you the practical dangers of any belief on your part that you have any dramatic instinct as something apart from a knowledge of dramatic principle that must be gained. If you hug and caress this delusion your progress will be delayed and the day of your success will be remote. Your mind will not be open. You will not accept the authority of Technique and you will be constantly assuming that you fully understand something of which you really see only the surface. You will be constantly saying that you "knew all that before," when it is something about which you know the least. I am not trying to establish any personal authority over you by these statements, but I have a jealous regard and a profound respect for an Art whose authority cannot be denied by any one without his loss of my respect. I am speaking plainly and in the first person, for my feeling on the subject proceeds from a large experience with people of this recalcitrant mind. If one begins this study with the idea that he has a dramatic instinct superior to fixed law, he begins as a fool and usually ends as a fool; or, he loses years in self-complacent vanity before he yields to the authority of the Art. I think I shall conclusively demonstrate that the idea that one can be born a playwright is a monstrous lie and fraught with evil. If one personally believes it of himself he is suffering from a form of insanity. It is an evil lie, for all lies are evil. It makes vanity a loathesome appanage of a professional career. If you have the dramatic instinct in the misleading and dan-

gerous sense that I describe, why are you seeking further knowledge? Instinct does not have to be taught. If you have any instinct about the stage it is something that you have acquired by reading or seeing or hearing or observation of your own initiative. It takes years to gain this "instinct" and even then it may be imperfect instinct.

The inherent characteristic of every Art is that it reduces its principles to terms, and if you do not understand those terms and the full meaning of each principle in all its aspects you are not an artist. You would not be able to discuss intelligently or intelligibly any given scientific subject with the professional scientist. He would not understand you and you would not understand him at all. He talks in shorthand, you would be talking gibberish. You may occasionally see in the depths of night a gang of workmen making some repairs of an electrical trolley way. Great gasoline lamps flare up with a constant roar and throw a lurid light against the darkness and giving picturesqueness to the busy laborers. Here and there flames from a blow-pipe are shot against the joints of the rails. A superintendent is standing perhaps on the sidewalk. Address him and ask him what they are doing. My own personal experience in this particular matter was brief. The courteous reply of the superintendent was, "Do you know anything about electricity?" "No." "Then, I am sorry, I cannot explain it to you." In every Art everything, not one or two things, has a definite meaning. You would not think much of a mathematician who could not define a straight line, would you? He might have that idea of a straight line which perhaps every human being has, but if he could not define it, stripped of all manner of verbiage, and in its one scientific expression, he would not be a mathematician at all. It is not enough merely to know the terms themselves. One hears many people who have tinkered at the study of the drama and who think they know something of the Art constantly using terms without knowing what they mean. They talk about Unity with the perfect assurance that it

is absolutely clear to them and in the practical application of it they may be invariably wide of the mark. They speak of their plays as being full of Action when, in fact, there may be an utter absence of Action in them. They talk of Plot and have not the slightest idea of the definite and inevitable requirements of a Plot. In order to become a master of this Art one must rid himself of generalities.

It is very easy to be misled as to one's own knowledge of the Art of Playwriting. I was told by a dramatist of the highest distinction that it was only after the production of his fourth play that he realized the exacting nature of the Art and saw that there were one or two principles the extent and use of which he had had little or no conception. As a play reader for managers I have been in a position for a score of years and more to note the beginning and progress of practically all the dramatic authors who have succeeded in that time. In most cases, the first manuscripts submitted by these authors revealed little or no dramatic instinct. There may have been abundant ability, there may have been very apt portrayal of character and scenes worked out with more or less effectiveness, but an all embracing Technique was invariably lacking. They have since learned the Art, and every honest dramatist among them will tell you that his experience began in comparative ignorance accompanied by self-confidence. If the Art is lacking and everything in a play, as a play, is wrong, what kind of instinct is that which instinctively does things wrong? If you have any idea that you have dramatic instinct and that it was born in you, get rid of it. I have a contempt that I cannot begin to express, although my vocabulary is not altogether meagre, for people who claim to have been born with a knowledge of any Art. Art is a human thing. It has to be acquired. I would like to take hold of these people and have them do the exercise work required to bring them to their senses. Many of them think that analytical work is not necessary or that their minds are so constituted that they are not analytical but

what they call "creative." Get that out of your head. In playwriting, at least, there is no distinction between these qualities. You must be analytical or you will never write plays with any professional firmness of touch. (The difficulty of enforcing analytical exercise work, however, I have found to be so great that I require it only in the answers to the Question Sheets.) Of course an infinite and serviceable amount of analytical work may be done in the analytical study of plays without committing the results to paper, but the habit of analytical thought should be gained. I do not recognize aptitude except as it comes from knowledge, experience and training. You may have an ad-aptitude, but aptitude means skill. If one has been reared on or about the stage he may acquire it unconsciously, but this aptitude comes from having learned the Art in one way or another. Learning it primarily from the stage itself has its dangers, which will be explained later. It is easy enough to learn the Art superficially, but this is an Art that one must master completely if he has any self-respect or hopes for a career uninterrupted by deficiencies.

Those people who think they have genius, and imagine that man is everything, are misguided egotists. They ignore, or pretend to ignore, the existence of Technique, or they may contend that technique is an indefinable thing and personal and private property. They even think that they have created Material. They are all wrong. Technique is what shapes the Material. The three elements, the Man, the Material, the Technique, exist with absolute distinctness, and each gets its value when the three are put together in combination. They must fuse as chemical elements do in creating a new substance. As a practical matter in playwriting, they are not only dependent the one upon the other, but the one helps the other. Technique suggests new material and stimulates the imagination. One man uses his technique better than another. Individual qualities are never absent. Everything is co-operative.

The art of playwriting, Technique and the Material for plays, are as absolutely distinct from you as are the science and the substances of chemistry. Do you think you could be a born chemist? It would take you three years of hard study in some laboratory under chemists who labor to give you instruction for you to acquire sufficient knowledge to obtain a certificate of your proficiency. The State requires this certificate and does not permit born chemists to deal out death at their indiscretion and with their ignorance in the prescription departments of a chemical establishment. The text books of the science are enormous in volume. New discoveries are being made constantly. How could you be born to a knowledge of something not yet discovered? By what biological process could you be a born chemist?

Comparisons are not always conclusive, but it is absolutely certain that you can no more be a born playwright than you can be born a chemist. I want to demolish this preposterous and, as I call it, and believe it to be, soul destroying idea for all time, and to attack it in as many different directions as possible. The point in this attack is to urge the distinction between the Man, the Material and the Technique. It alone should be conclusive. Of course, the Material that we have to do with in playwriting is apparently not so recondite as in chemistry and would seem to be something of universal experience and apprehension. Nevertheless it is something apart from the individual. This Material cannot be classified with the same completeness and minuteness as chemical substances are. Nevertheless the emotions that you represent must have been experienced by others than yourself, and you cannot attribute to them that which is impossible for them to have felt. You cannot create any Material in a real play in the sense of making it different from nature. New combinations only can be formed, and this depends upon the man in consultation with his Technique. Naturally one experiences satisfaction in and assumes credit for all the niceties of spirit

and of form that he gives his Material; but it is easy enough for him to attach too much importance to himself. Let us take the first example that occurs to us, Browning's "Blot on the 'Scutcheon." Browning is lauded as one of the greatest poetic or creative minds that ever existed. The man undoubtedly had a great scope of mind and was an uncommon word monger, but how much of the material of "The Blot on the 'Scutcheon" did he create? Is it not a familiar and, in a sense, common-place bit of material out of literary ultra-romanticism, grounded, of course, in the possibilities of life?

The Material may be so potential or actual in its relations to Technique or form that the play may write itself without any material indebtedness to the dramatist. How false and absurd the claim of dramatic instinct in a case of this sort is demonstrated by a very common result, the dramatist is never heard of again. He doesn't understand the art of playwriting, never succeeds in writing another play, and his subsequent manuscripts afford amazed amusement in the offices of managers. Can you doubt the independent existence of the three elements described when you consider Sir Walter Scott and Dickens? These two novelists, the greatest so far in English literature, in their respective fields, possessed more "dramatic instinct" than an infinite number of successful and even famous dramatists of many countries put together, but they worked with different tools from those of the dramatists. Their processes of thought were different. The form was different, and therein lies the whole matter. Form implies a particular Technique. Sir Walter Scott was observant of the drama and wrote a good deal about it, but he certainly was not a dramatist, and his practical knowledge of the laws of the stage was slight. It is not at all improbable that he could have become a dramatist. Dickens was very close to the stage, one of the most intimate friends of Macready, constantly behind the scenes, was an excellent amateur actor and wrote a number of small plays, but he did not cultivate the form. Neither Scott

nor Dickens took the trouble to get at the details of the workshop. If the "dramatic instinct" of these men was not sufficient to enable them to write plays of the highest distinctive quality by what chance is it that you have been born with a "dramatic instinct" that is equivalent to a complete Technique?

If by the possession of dramatic instinct you mean that you have an innate knowledge of all that Aristotle communicated to the world, of all that has been written upon the subject (a considerable part of which, however, is compilation of an uninformed kind), of all that the experienced and trained dramatist knows, you have a pitiful misconception of your own relation to the world and to human thought. If you confidently believe that you instinctively know all that some student may have gained in the toil of a well planned and essential obscurity, of privation, in the pursuit of elemental truths, you can take a little time for reflection and then apply to yourself that epithet which no one word in the English language can supply and which perhaps you may find in Esperanto, a combination of all languages. "Instinct" is knowledge, whether it be in a bird building its nest or in a beaver constructing its dam. At all events, Technique is a matter of knowledge! Technique is science and art. It requires that everything that concerns it be definite and scientific, and "instinct" is too vague to be tolerated for one instant. Just as the art existed centuries before you were born and will continue to exist centuries after you perish in your vanity, so has existed, does exist, and will exist, independently of you, the Material out of which a play is made. You were no more born with an innate knowledge of all the Material in the world or one atom of that Material than you were born with a knowledge, an "Instinct," of the Technique. What are you and your thoughts, your imaginings and your combinations compared with the complexity of emotions and happenings between the myriads of souls that live and have lived? Do you think you are larger than the Material and more important than the

Technique? Man was created a little lower than the angels and, we may surmise, in all modesty, is not altogether a worm; but his powers are relative. He has no instincts that are not shared by every other human being in a greater or less degree. You may believe that you have the qualities of a dramatist. That is an altogether different matter. But what qualities? The drama or its Material embraces every emotion felt by any human being.

CHAPTER II.

ANALYSIS.

What is analysis? It is the taking apart of anything, the resolving of it into its elements, in order to discover its nature and the principles of its construction whereby it exists and has its functions. It is the source of all scientific knowledge. It is something that every man of good and practical sense exercises in the simplest matter that he wishes to understand. He can tie a sailor's knot only when he finds out how it is done. He is on the road to understanding if he takes a watch to pieces in order to ascertain the relations of its various parts. He will not be a watchmaker until he understands also the principles that have led to the devising of these various parts. There is a certain mechanism about playwriting that is just as distinct as the mechanism of a watch. Any contention to the contrary is the prejudice of ignorance. The principles remain the same in the one case as the other. Remember that this refers only to the mechanism, principles of construction and the law of the drama which must be obeyed by every one who attempts a drama, whether he be a genius or an ordinary human being. I may incidentally remark that many of our best plays are written by so-called ordinary people and that many of our worst plays are written by so-called geniuses. I do not believe it is possible for one to become an expert in playwriting without understanding Analysis. Do not make the mistake of thinking that it is not playwriting and that you are not beginning to learn playwriting when you begin with exercises in Analysis. In point of fact, it is playwriting, which, as I have already set forth, is a process of thought first of all. Coming over on a steamer not a great while ago some one cornered Paul Potter, the dramatizer of "Trilby," which was played in many countries, a man whose mastery of Technique is

as great as that of any other I know, and asked him "How one learned to write a play." That is a question that cannot be answered in a single word; but his answer comes as near covering the case as possible. His reply was "By analyzing plays." He added that he had analyzed a thousand plays, and Mr. Bronson Howard, the first scientific dramatist America ever had (apart from Bartley Campbell) told him that he had analyzed twelve hundred or more. Now, what does one discover on analysis? He certainly finds that there are not one hundred new and different principles in each of these thousand plays and that the art of playwriting does not depend upon the caprice of each writer, but that it is systematic and can be reduced to system, one system, not a hundred systems, while the principles are comparatively few, although there is infinite detail. He finds that it is the same art, whether exercised by Shakespeare or by Ibsen or by Henry Arthur Jones. This art is independent of genius. It is the same thing at all times! It is a universal keyboard. We analyze with reference to the art, to mechanism, to the Technique. We have nothing to do with the qualities or general nature of a play. The play may be good or it may be bad. The Technique, and perfect Technique, may be applied to something that has no value or which is abhorrent in morals and taste. Reconcile yourself to that at the very outset. You will understand it fully after a little. Of course morality and taste and all the best human qualities should exist in a play, but that is not the question. In making an Analysis of a play we take it apart with reference to the principles. To consider as a whole is not Analysis at all. To read a play for information, for its historical bearings in any sense, is for the general reader and not for the student. That kind of information is useful and perhaps indispensable, but it lies far away from the study of structure and how the play is put together. One might know every play, or every important play, ever written and still have little or no understanding of Technique, which is to say, how they were written. We

must, then, take up the Analysis of a play, point by point, with reference to each established principle, such as Proposition, Plot, Unity, Sequence, Cause and Effect and so on. In that way we master the play in Detail. We examine the application of every principle in every relation. The analytical work at first is almost entirely directed to gaining a familiarity with the meaning of the terms. We then expand the method of Analysis and consider each principle with reference to every other principle. We must first understand the Terms. If two people were talking about electricity, one an expert and the other with only a general and limited knowledge, not knowing exactly what was meant by Ohm, Volt, or Killowatt, a discussion would be fruitless and the expert would abandon it in disgust. Analysis and Criticism are two very different things. Any one on earth can criticise, but Analysis can only be applied by him who has a knowledge of the art. Criticism may be empty and capricious. Analysis gets at the truth. One must gain a perfect understanding and command of the principles as a preliminary step toward applying them. How can it be said that any one is applying a principle if he does not know what the principle is? It is not enough that one may have a general knowledge. His knowledge must be specific. A general knowledge may serve for a while, but a crisis will come when it will not do. If you take the trouble to do the exercise work and to set down everything in black and white, or even if you think it out, following the method herein, you will gradually and finally realize the necessity of it and can apply the principles knowingly when you get to work on your own plays. You will then have a pleasure in the work that is not possible if you do not possess a living Technique. To have Technique on your side inspires one with confidence. On the artistic side of a play there are many things that are not matters of opinion, but are facts of indisputable principle or Technique. The work of Analysis is of absolute importance, for it forms the habit of mind. It enables one to use the principles as tools. He

must be so familiar with these tools that he can use them with perfect readiness and take up the exact tool needed for a certain bit of work. Of course, at first you will think that all this is academic and too formal. You will say that it is impossible for one to think of his subject and of all his tools at the same time, whereas, when one has a perfect knowledge of all the principles he does not have to marshal all the knowledge at one and the same time in any conscious way. His principle will come to his help consciously only when he needs it. I have said that the exercise of this Analysis in Technique is playwriting itself; but assuming that you had or had not exercised Analysis in the writing of the play, there is a final use of it that cannot possibly be avoided, and that is in the revision of your play. There it has a most definite and final use. For instance, if one has not mastered Proposition and Plot and should discover, either on production of the play or on a close consideration of it, or should feel, without knowing why, that there is something wrong with the play, and if the defect were in Proposition and Plot he would never correct the fault, work as long as he might.

I see an infinite number of plays that are faulty, both on the boards and in the manuscript, to which final value could be given if the author knew what was wrong in them. When an author becomes possessed of his subject and gets into the warmth of composition he may easily lose sight of accuracy, and accuracy in spite of the derision in which Technique is sometimes held means truth. Incidentally it also means money. It stands back of all permanent success. It wards off failure. I am in no degree academic and I know from long experience and observation that Technique is not an empty word and that Analysis is the first step toward gaining it. You will find that the whole tendency of this Course is to destroy conventionality and to give freedom to the man to establish the art and its methods firmly in him. The art should be gained before writing plays. Refuse to submit to it and

you may wander in the wilderness all your days long. (This School was established in order to keep countless people from working in their own way with a contemptuous disdain for Technique.) I have read literally thousands of plays written by inexpert people in their own way, and some of them reveal work that is no better than it was, to my knowledge, twenty years ago. I am convinced that a year devoted largely to analytical work is necessary for most students in order to get them to secure the right attitude toward drama. The simple question of time is important. If one begins to write too soon, it becomes a process of unlearning, and that throws the burden of the work on the teacher.

You will ask why these five plays were selected and you will object that they are not modern and recent enough. They were not selected with any particular deliberation, nor entirely at random, but because they answered the purpose in hand. They were and are successful and famous plays. Any play or plays of that description could have done just as well. Public taste may change, but dramatic principle does not change. The application of principle is subject to betterment in the technical handling of material; but the principles remains the same in Ibsen or Shaw and no dramatist will ever overturn them. (The modern and the most recent writers will be considered in another section of the course. If dramatic principle had to be derived from them, and was absent in all dramas before their time, and was as subject to fluctuation as the stock market, the art would be bottomless; in fact no art; whereas) we can reach rock bottom and the foundation of all dramatic principle in these particular plays as well as in any other plays ever written. } Analysis and technique have nothing whatever to do with history or the qualities of morality and aesthetics in a play. If "Camille" is an objectionable play to you, console yourself with this truth which I urge. You may criticise it as you will, but your criticism can never touch the technical side of it. "The Lady of

Lyons" may be old fashioned in its sentiment, but the art of it, I mean particularly the essential dramatic principles to be found in it, will never become old fashioned. Dramatic technique has improved in some details since the play was written, but the dramatic principle of it is sound.

Analysis is only one of the methods that we shall use in our study, but it is one that is involved in every part of it, as we shall find as we attack dramatic principle from various points of approach. Analysis is involved in every step of play writing. As a method of learning it is infinitely more expeditious than the uninformed efforts at plays by one who has made no study of the art in plays written by masters of the craft. The individuality of the student is not concerned. His vanity is not touched. His errors do not have to be uprooted from the soil perhaps of obstinate and confirmed ignorance; (it would be a superhuman task to teach a beginner by correcting his own more or less miserable compositions and to stop at every step in order to explain to him fully some dramatic principle.) One might do it with his own child; but he could undertake to train but a few and could give a life time to those few and become prematurely old in the expenditure of his energies. I shall give some description of the labor involved in an intercalary chapter which I shall devote to amateurs.

Analysis has many practical uses. It enables you to become familiar with the art in all of its aspects and to ascertain the actual methods and the causes of the excellence of any writer whose plays you may choose to subject to the process. You can ascertain to a nicety how Dumas, Sardou, Pinero, Clyde Fitch, Augustus Thomas, Suderman or any other writer has arrived at results. Analysis is the golden key to the whole art.

I shall add, with entire confidence, and with all respect to successful dramatists, that the art does not depend upon these writers, but that it exists independent of them, large bountiful and exact, in the same manner in which any form

Scenes must have proper Sequence; it must have Action; which in its turn must be developed in Proper Sequence and subject to the laws of Cause and Effect. And above all the student must accept as true the statement that in the building of a play, from the inception of the first hazy idea down to the conclusion of the last line, we are proceeding ever and always from the general to the particular, from that which is uncertain and unfix'd to that which is specific.

From the outset, in the discussion of a given principle, frequent reference is made to principles which the student will encounter in the next chapter or in following ones, but the bearing of the reference will be sufficiently intelligible for the moment. A prefatory chapter summing up and explaining all the principles might be given at this point, but my experience in teaching is that it is vastly more interesting to the student to have the art unfolded to him gradually and with constant newness, to the last syllable. He is put upon his enquiry and chastened by an incomplete understanding in the first reading of what on a second reading will be entirely clear to him.

This book is for the student and not for the casual reader. A single volume cannot exhaust dramatic principle and its application. We have a long journey before us. This volume constitutes one stage or section of it only. Your interest will be sustained by constant novelty in new aspects of the principles and by new methods of study and of work. These things necessarily will be new to you, for they are in no sense the result of a compilation, but of an initiative, the necessity for which will be explained elsewhere.

when Questions should be answered and illustrated by examples from all the plays that you may have analytically read and studied in the meanwhile. This selection of a few plays to begin with is to concentrate your attention and to enable you to acquire those habits of research that are opposed to superficiality. We shall cover the entire field down to the latest developments in forms of playwrighting, but I shall make it my business to demonstrate to you that the Principles we are to discuss are eternal, have always been eternal, and have not been changed and will not be changed. Bear in mind that we are studying these plays with reference to Technique and pure principle only. That you would prefer other plays to begin with is nothing to the purpose. You are to learn the meaning of the Technical terms and the application of the principles as you may discover them by analysis. The five plays used are "IN-GOMAR," "THE LADY OF LYONS," "CAMILLE," "STILL WATERS RUN DEEP," and "A NEW WAY TO PAY OLD DEBTS." Among the principles that will be treated separately are Theme, Material, Conditions Precedent, Proposition, Plot, Division into Acts, Division into Scenes, Action, Unity, Sequence, Cause and Effect, Mere Life, Mere Story, Mere Business, Mere Words, Indirection, Objectivity, The Unexpected, Preparation, The Self-explanatory, Compulsion, Facts, The Necessary and the Unnecessary, Character, Dialogue, Exits and Entrances, Episode, Scenery, Detail, etc.

While Playwriting is an art, it is an art in the nature of an exact science. As a science it has certain fundamental truths which, like the axioms in geometry, must be accepted as a necessary prerequisite to a proper understanding of the art as attempted to be developed in the following pages. Among the truths which the student is asked to accept in the outset, and until they have been made manifest as they will be when he has proceeded far enough with the study, are the following: Every real play must have a Theme, a Proposition, a Plot; it must be governed by Unity; its

of nature exists. We can go back of these writers and establish the principles in the very nature of the drama, and that I shall do in the philosophical section of our studies. Again, instead of learning from one's own self, (in some cases a very poor authority and source of information) one has the whole field before him for self instruction. He can pursue his investigation far beyond what the school attempts. I am only teaching you how to analyze. Until you have made a careful and repeated reading and study of the analysis in these pages of the five plays, confine yourself to these plays. I have not made every illustration of a given principle from the plays. I have simply shown you how to do it and abundant work remains to you to continue your investigation within the limits of these five plays, for the present. The principles and methods could be confirmed by limitless examples. That this is so does in no wise impair the stability of the principles, nor does it mean that one's work of analysis need be limitless. The confirmation of principle which will be encountered throughout your active interest in the drama will always be a pleasant experience, but when you realize a principle and feel secure in it your appointed task is at an end.

CHAPTER III.

THE METHOD TO BE PURSUED.

The first and most important thing for a student to recognize is that Playwriting is an art which has taken centuries to develop; that it requires time and application to master its requirements, and that he must have it at his fingers' ends before he can possibly possess the professional touch. It is no longer a crude art to be exercised by the first comer. The attitude to assume in approaching the subject is that the dramatic art is greater than you are, which it assuredly is, whoever you may be. You will find that out whatever may be your present opinion of yourself. We assume that you know nothing of the art, and begin with the elemental principles, proposing to carry you through the principles and methods up to the most complex reasoning. For the present, we shall devote ourselves exclusively to the analysis of plays. The method of instruction and the process of learning may be illustrated by that pursued, let us say, in arithmetic or algebra. A text book on either science will, in a given chapter, work out a single example, reducing to rule, explaining the reasons and the law in full, and then furnish a sufficient number of examples for the student to work out unaided except by the process and solution afforded in the model. The principle once mastered, it can be applied by way of Analysis to all plays ever written or, in a practical way, to whatever you may be confronted with that needs solution in your own plays. The plays selected for Analysis contain every principle used in playwriting. They are thoroughly actable and effective. If they were unsuccessful and imperfect plays they would not serve our purpose. The examination and discussion of bad dramatic syntax belongs to another section of our studies. (No actual exercise is required of you until we reach still another section, the Question Sheets,

CHAPTER IV.

THEME.

The Theme of a play is the general subject, which holds throughout, but which reduced to a specific form becomes the basis of the play.

There must be one leading and controlling Theme, with usually a subordinate Theme connected with it. There may be still other incidental Themes, but the main Theme must govern. We see at once that Unity is concerned in this and that the principles are interdependent, not one of them standing alone. We cannot discuss every aspect of a principle with reference to the plays in hand. We must take up things in their order. None of these plays has two or more Themes of equal importance, consequently we shall reserve discussion of plays defective because of such a Technical defect. All great plays or good plays are based on Theme. You have only to refer to Shakespere and Moliere to discover the truth for yourself. The ordinary commercial play is one of situations for the sake of situations, and not for the sake of the Theme. Until we regard Theme of the first importance we shall have few good plays. Proceeding from the general to the particular, we reduce the general Theme to a specific one. "Romeo and Juliet," general theme, Love; specific theme, Love, according to the limitations and conditions of the Proposition.

Love, no doubt, has been the staple of the drama and has been more often used as a general Theme than any other; but it can assume so many different forms and exist under so many different conditions that we find it differentiated in numberless specific Themes. The general Theme of "Ingomar," its circumference, is Love, but specifically it is Love that conquers a Barbarian. Is not the play filled with Love as with the perfume of a flower? Is not purity in a woman's heart and nature exalted, and

should not all love be nourished on and be established in purity? Is not the play different from those erotic expositions of so called Love in which a wife, with a marriageable daughter, the mother at least forty, is about to elope or is actually eloping with her "lover?" A general Theme, then, is a very wide thing and may reach to the depths of the universal heart. What reason have you to imagine that there is nothing in Theme and that it is only academic jargon? It is persistently and inevitably also a technical matter. Upon what grounds have you a prejudice against Technique? There is not a scene in this play that does not, in one way or another, concern the purity and love of Parnthenia. The author, Baron Muench von Bellinghausen, stuck to his Theme.

Very often the Theme of a play is expressed in its title or sub-title. In the case of "The Lady of Lyons" we find it Love and Pride. Although the Action of the play is laid at the time of the Revolution, and the atmosphere of war is felt, yet it is obvious that Bulwer did not make war or the Revolution his main Theme; if he had done so it would have been another play. He would have been ploughing another soil. The war and the revolution are incidental to the main Action and are called into it only as required. Bulwer stuck to his Theme. You will observe that his Theme is not merely Love, but that Pride is conjoined to it. This is entirely proper, for he makes his general Theme the idea of Love, then Love as it is influenced by Pride; the Theme of Love thus becoming a specific thing. He had a definite idea to start with in his investigation, or, he discovered after looking into his Material what his Theme was to be. If the Deschappelles had been rich aristocrats, Bulwer might easily have made his Theme Aristocracy and Love, or Caste and Love. Many plays have been written on both these Themes. On the other hand, he might have made Claude Melnotte an aristocrat and Pauline an attractive and innocent girl of the peasantry; we might have had a play on the order of Faust and

Marguerite. Love could be modified in so many ways, that by modifying it we could get a number of Themes. It is enough to see that this play has a definite Theme, that it is Love and Pride, and that this Theme influenced Bulwer throughout the play.

Dumas was helped to his Theme of "Camille" by an existing combination of facts of which he had knowledge from a drama in real life as well as by his philosophy. He devoted his life to preaching his philosophy concerning the social rights and wrongs of women by means of the drama. In our study of Technique we are not required to combat his point of view in this play. Dumas set out to prove to our hearts, if not to our prejudices, that a woman of the character of Camille may be regenerated by love and a supreme sacrifice prompted by it. Here was a conviction. His Theme was a philosophical one. In proportion to his sincerity and purpose an author will hold to his theme. It thus takes care of itself. But suppose Dumas had yielded to the temptation to depict the vices and the manners of the society surrounding Camille, and had been looking for complications and situation mainly for the commercial purpose of making an entertaining play, he would not have held to his present Theme. Innumerable opportunities for a different treatment were at hand. The Material could have furnished many plays; but having narrowed his Theme down to a Proposition, he would have been false to his Proposition as well as to his Theme if he had not made the whole action bear upon the working out of his object. The Theme in this play is as constant as the note which runs through a piece of music. It is a specific Theme, an earnest Theme, and the Action of every part of the play is instinct with it.

Byron, the author of "Our Boys," used to deride the idea of "bothering with Theme." Usually, too, there is no need to "bother" with it, but if it is disregarded it has a way of turning up and having its reckoning. It is our business at present to make a study of the elements that we find exist-

ent in these plays. While the Theme is the first element in the order of our investigation, this does not imply that Taylor, in writing "Still Waters Run Deep," began the consideration of his subject with his Theme. Let us assume that he came across a story first, in which the principal character, who is misunderstood because of his easy-going nature, loses authority in his own household and then regains it by the assertion of his real manhood. In that case the Theme was obvious and suggested itself. It became specific as the story was developed, but he retained that Theme necessarily if he retained the idea of writing a play on that Theme. The Theme once established, he could not depart from it, his obligation to the Theme becoming more and more important as he proceeded with the Action. Suppose he had not consulted his Theme and had used the mother-in-law idea instead of that of the dominating aunt. He would have found himself involved with a Theme strong enough to overwhelm his original plan of the play and offering something out of which a new or very different play could be written. Did he not have to "bother" with the Theme when the idea of the mother-in-law occurred to him, as it almost inevitably must have done? Thus, the Proposition is governed by the Theme. It is, at least, the Proposition which you elect to use from the many Propositions that could be made from the Theme. The dramatist has often to stop and consider his Theme when he feels that he is departing from it. The Theme of this play is not the rascality of Hawksley. If that had been the main idea to be worked out, the treatment would have been materially different, and it would, in fact, have made a different play. A Theme may have its complementary Theme, if it does not always have it, and the rascality and character of Hawksley was subordinate to and complementary of the main Theme, that of the character misunderstood by those about him. The main Proposition has its subordinate Proposition, and so can the Theme have its subordinate Theme. If Taylor, in thinking his play, or

in writing his scenes, had found himself drifting off to exploiting the detective side of the Action, he would have halted, as an expert dramatist, recognizing that he was not keeping to his Theme. The Unity of this play is very marked in its aspects of Unity of Theme. That the main Theme of the play involves many subordinate Themes does not destroy the Unity of the whole. With the character of Mrs. Sternhold as one of the Themes, the romanticism of Emily another, and with still others, the author proceeded on his way, finding his Proposition and Plot and always considering a proper subordination of his Themes. The dramatist does not necessarily get any part of his play first, not even his Theme.

We are discussing plays in their finished form. We can begin our analysis with the Theme. It does not necessarily follow that an author has to begin with the Theme. Taylor may have suddenly discovered during his process of thought that he was not working on the right Theme and have changed it to the one we now have. There are many ways of proving that a Theme is essential. With the introduction of a society element and by making Hawksley simply a spendthrift with reckless business methods and not a criminal, and having Mildmay overcome the influence of Hawksley over his wife in some other way than by defeating his financial schemes, we have a kind not unfamiliar, a society play, with an incidental moral lesson; but the play would have been something else. Take out of it the felonious nature of Hawksley's schemes and have it a business conflict between two men, the woman being played for, we have still another play. You may say that it is idle to imagine such things; but the possibilities are all there, with the Characters, and unless you are governed by something you are just as apt to go in one direction as another. Theme is the first thing that restrains you. Sooner or later the Theme is absolutely necessary. It tinctures all the scenes. There is not a scene in this play in which the Theme of it, Mildmay's quiet resolution and his relations with his fam-

ily are not at work. This is a good play to keep in mind as proof that Theme means something, is entirely practical and cannot be ignored.

The largest idea in Massinger's play of "A New Way to Pay Old Debts" is plainly the evil of acquiring wealth and power by means of oppression and unfair methods, and particularly with reference to the development of character animated by such greed. The play is well named as it is, but it could easily be called "Sir Giles Overreach." Combined against Sir Giles are all the active agencies in the piece, and yet he towers above all other characters. He is a force for evil that does not diminish in its effect upon us to the very end. He is relentless and terrible in his moments of death. The foundering of a mighty battleship rent asunder in the conflict or the sudden collapse of a stately building is portentous and fills the imagination with awe. The removal from earth of such a force for evil as Sir Giles, his existence involving and imperilling the lives of so many others, is of the same nature. Such is the magnitude of the character of Sir Giles, but only good comes from his destruction. The most exalted characters are Lord Lovell and Lady Allworth, but how small a part they play compared with Sir Giles. He is present in the mind of the audience all the time. Wellborn, who sets in motion the Plot of the play, is of slight interest compared with him. Allworth and Margaret are almost purely incidental. Sir Giles being acted upon, the Theme was developed indirectly. Undoubtedly Massinger gave his first study to this Theme of Character. Much Material was gathered before the Plot shaped itself. The mechanism or Plot of the play is paltry, ingenious as it is, compared with the laying bare of such a nature. The Theme is very specific. It attached to a condition of affairs in England which Massinger knew intimately. A writer with a serious purpose and a dominating Theme will not easily go astray, but if he is a meretricious writer and is constantly looking out for complications or comedy he can find them

both, but to the detriment of his Theme. Massinger might have made Lord Lovell jealous of Wellborn, Lady Allworth might have mistrusted Lovell's real purpose with Margaret, and comedy scenes might have been obtained, but the more diverting they might be, the more divergent they would be from the Theme. Massinger could have made an Action out of Sir Giles' matrimonial attentions to Lady Allworth. Substantially the same Plot could have been used, but with a somewhat different Action because of some change in the Theme. A great deal of comedy could have been got out of this Material; and if Massinger had been writing only to amuse audiences, which some writers contend is the whole duty of the dramatist, he would not have written this true and noble play. He kept to his Theme and did nothing at its expense.

CHAPTER V.

THE MATERIAL

The material of a play is that out of which it is constructed, its material elements.

It is obvious that one might consider a Theme, of Love for example, without having thought of or determined upon a single incident or Character. It does not imply form at all. It may exist or it may have to be found. Of course there are fantastic forms in playwriting in which the unbridled imagination can do its irresponsible work, but the closer we keep to Life the more worthy is our play. Plays grow out of a condition of affairs and proceed from the general to the particular, each step becoming more definite.

The first knowledge of the art can best be acquired by analyzing what has been written. We first arrive at the principles and then at how to apply them. One must know the art before he can recognize fit Material. It would be premature to discuss the various processes of discovering or devising the material out of which a play is made. Our present concern is to study the Technique whereby the Material is shaped. Playwriting is a process of reasoning, and the mind cannot co-operate with the heart, with precision, until it is able to think in dramatic terms, just as one must be able to think in a language before he can fairly claim to be its master. The trained dramatic mind is occupied much longer in gathering the Material and in constructing the play, shaping his Material, than in the actual writing. How long or short a time it requires to "write" a play is immaterial, but if we assume that a year is given to it, three fourths of that time had best be applied to the preliminary and tentative research and thought. To discuss Material at this time would lead us into a discussion of Methods for which we are not prepared. We must confine ourselves to the plays in hand.

The author of "Ingomar" may have arrived at his Material, or what we may call the Facts of his play by a process of induction or deduction. Both processes may be used in the same play. He may have had the central idea from a legend or story or poem, or he may have worked directly from his Theme. A way had to be found to get Parthenia among the Allobrogi. He had to proceed on Facts. One need suggested another need. A mere story was not sufficient; the Material had to be susceptible of dramatic treatment. Parthenia must go among Barbarians. What Barbarians? Where? Why? How? Barbarians? Let us look up some Barbarians. In looking them up the author found much that he could use as Material and perhaps more that he could not, but he found a custom to hold prisoners for ransom. That may have suggested for the first time the means of getting Parthenia to the camp. He found that they would cast lots for the possession of a captive girl. Don't you see the advantage of searching for Material and how it will meet you half way if you do? Is not that better than "sitting down and writing a play?"

If you read the preface to "The Lady of Lyons," you will discern Bulwer's process of mind. He found much of the Material ready made and at hand. This does not mean that one should seek for an already existing story, but it so happens that Bulwer did find his first definite idea in a "very pretty little tale" called "The Bellows-Mender." Being thus led to the French Revolution, he instinctively, because he knew drama, felt that there was a drama in those troubled times. In meditating over and reading up his Material, may he not have rejected more Material than he used in the play in its finished form? Of course in its final shape, we have only that Material which he actually used. To that suggestive Material he added more. His raw Material existed in general facts and ideas and such details as he selected while gathering his Material. It is obvious that he selected his Material with reference to his Theme, which he soon decided upon in his process of thought. In

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of
Drama*

determining upon Proposition, Plot, Characters, incidents and Action he was constantly electing Material as called for by the various structural parts of the play. The dramatist must have the Material out of which to make his play, just as a tailor must have Material out of which to make his coat.

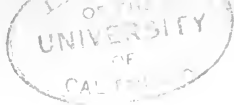
The source of Dumas' Material for "Camille" has been referred to in the chapter on Theme.

In preparing these exercises we are trying to go over the same ground covered by the dramatist himself. We get in "Still Waters Run Deep" an excellent example of what must have been his process of thought and method of construction and writing the play in the matter of gathering the material. Could any one suppose for an instant that when Taylor reached the writing or dialogueing of the scene between Hawksley and Mildmay in the second act, he wrote it off-hand? Hawksley tries his oily persuasion on Mildmay, believing that he had an easy customer for the shares in his Inexplosible Galvanic Boat Company. He proceeds: "You understand algebra?" Mildmay admits that he knew a little of it at school. Then Hawksley: "Then let X and $X/2$ denote the respective cost of the two modes of carriage—while the two rates of profit are represented by Y and YI "—"Which, in algebra denotes an unknown quantity," suggests Mildmay. Then Hawksley: "Precisely." "Well A . and B . remaining constant, let $Y-A$ plus B/X be the formula for profit in the case of steam, then YI equals A plus B/X divided by 2 will be the formula in the case of galvanic transport—or, reducing the quotation, YI equals $2Y$, or in plain English, the profit on galvanic transport equal to twice the profit on steam carriage. I hope that's clear!" Unquestionably, Taylor had this oily, specious and confusing talk in his notes, in his Material, long before he knew exactly where and how he could use it. It is not impossible, of course, that when he reached this scene he found it necessary to stop work until he could look up the terms that

the rascally promoter would use in order to appear to have a profound and exact knowledge of his subject. Whether Hawksley's algebra has any significance or not in a scientific way, Taylor wanted to make him a very formidable schemer and talker. It would not do to make him utter complete nonsense in figures. It would not have done to have Hawksley present an entirely reasonable proposition. It had to be plausible, susceptible of demonstration by a juggling with figures. The schemes of promoters must have been attracting attention in London. In fact, Dickens gave a novel to the subject about this time. Just as soon as Taylor determined that this was the kind of swindler he wanted, he looked up everything bearing on the subject until he felt satisfied that he had all the Material that would be needed, all that would characterize the rascal. Incidentally, he had to look up his algebra. Suppose, now, that this was one of the very first things he did investigate. Suppose that he had not even thought of Potter and Mrs Sternhold, or any of the incidents of the Action; suppose further, that he had no Plot whatever and perhaps no definite Proposition, what would you call it but Material, pure and simple? Just as truly Material as that Chaos out of which God made the world. For that matter, the dramatist begins gathering his Material from the moment he selects his Theme—or his Theme selects him, which, perhaps, is the better way. It is by no means improbable that Tom Taylor never knew what "earthing up celery" meant before he began gathering his Material for this play. The only difference between the material of a play, and the Conditions Precedent of that play is, that the Conditions Precedent are selected from the general Material, and so made specific. The real dramatist goes to real life. He will find everything there waiting for him; he does not create everything, he adapts it. If those characters had not existed in real life, this play would never have been written. They may have had characteristics of the moment which Taylor may have been the first dramatist to make use of, but, in a general

way, they existed before Taylor was born. Go back, then, to nature for your Material, and trust to your art to make use of it. The minerals in the mines have to be delved for. No miner can manufacture gold, and no dramatist can create human nature. Your play must have substance. You must have Material in order to have everything about something. What shall bring discord into the family? What shall they quarrel about? Surely, they could quarrel about innumerable things. The causes of differences are endless. What shall they be in this case? Is it not worth while to determine beforehand? Does he not have to work gradually toward a given end? The Material that he chooses at one moment he may have to lay aside provisionally or reject entirely the next. Taylor did not want a mother-in-law, for obvious reasons. He was not writing a play in which he would have to contend with such a disturbing force. So he did not select **that** Material. That Material was before him, however. The mother-in-law would have required her to have been the Theme. Mrs. Sternhold was formidable enough. Hawksley says, "Magnificent celery! I congratulate you, my dear Potter, on so horticultural a son-in-law; it's a pursuit at once innocent and economical." Potter replies, "Yes; I calculate every bundle costs about twice as much as in Covent Garden." That is all on that subject at the moment. Hawksley immediately turns the subject to the allotment of the shares. The necessity for gradation in opening the scene unquestionably occurred to Taylor at the time of writing the scene or of preparing it, but it is almost certain that the remarks quoted were down in his notes, in his Material, before he saw where he was going to make use of it. Hawksley's method of paying court to Emily by his reference to Seville was as carefully planned beforehand in his Material by the author as it was planned by Hawksley.

The way to get at substantial things is to get them in a substantial form to start with. Shakspeare almost invariably had material to work from. It is not advised that you



find your story or Plot ready made, but the foundations of your play must be in the earth. All real plays are largely made up of real facts. Observation of actual things may supply the Material. "A New Way to Pay Old Debts" is a real play, one of the most substantial ever written. You feel the truth of everything in it because it is taken from life. We have seen that Bulwer, although he was accredited with genius, did not attempt to make his plays out of nothing, that is, out of mere imaginings not based on Facts. It matters not where Massinger got his Material, many of the combinations he made of that Material existed independent of Massinger and before he made use of it. What a trivial vanity it is that some authors have that they must "create" everything, spin it out of their brains without recourse to the facts of the world. The prototypes of those characters were personally known to Massinger before he attempted to put them in a play, and where his acquaintance was limited he instituted investigation. The impression left by this play is that Massinger left out nothing that was essential to a complete picture. He knew his subject inside and out. Sir Giles was not a creature of the imagination. The servants at Lady Allworth's lived. They came into the play out of the abundance of Massinger's Material. It was his art that enabled him to use them. He had them in mind before he saw what he could do with them. This illustrates exactly what is meant by Material before it is converted into the cloth itself. There may have been one Sir Giles Overreach in England at this time; there may have been ten, twenty; the evil of government by the aristocracy, with the appointment of magistrates to do their bidding, may have been a crying one. The play was about something. The wrong suffered by Master Frugal was a serious matter as representing a common injustice.

Frugal omitted, there would have been so much good Material lost. Frugal and the gentlewoman reduced to servitude and the extortionate creditors of Wellborn not serviceable for the building of the main structure, were yet

available Material as rubble; none of it imaginary; all tangible and so substantial, standing up like a Roman viaduct constructed so as to defy the centuries? Times may change, and thank God they do, but here is something human, the very reality of which gives it eternal human sympathy. We got but a glimpse of the gentlewoman serving Margaret, but we pity her and respect her as Margaret did. Some might call that a small part, but can you not imagine it played by an actress of perfect fitness for it, capable of flashing to us that heliograph message from over now three centuries? Material? Of course it is Material. What a bountiful provider with his Material was Massinger! How substantial the baked meats, the stag, the fawn, with "Norfolk dumpling in the belly of it," the woodcock, the buttered toast and all the savory burden of the table! Massinger had his foot on his native soil all the time. England for Englishmen was his cry. Cease mere dreaming and empty imaginings and reach out your hand for the Material that lies about you in abundance. Massinger's observation, sympathy, philosophy, and the qualities of a many sided nature are here in this play. The Material lay within him as well as without. It was Subjective as well as Objective. But his sympathies and his philosophy were based on external realities. The world is so many magnitudes larger than any single individual that you can do no better than to follow the example of Massinger in "A New Way to Pay Old Debts," and confine yourself to your own horizon. Your Material is within reach of your hand.

CHAPTER VI.

THE CONDITIONS PRECEDENT.

The Conditions Precedent are those Facts and conditions, active or passive, which exist before the beginning of the Action or the rise of the curtain.

They are a part of the inchoate Material, but presently they become detachable, require a name or term, and I have elevated them into a principle. We do not know immediately in considering our Material at what point our Action shall begin. As soon as we determine upon that, a part of the Material falls into the past and cannot be represented as happening, but must be introduced into the movement of the play according to the demands of the Action. These Conditions Precedent are not to be told all at once on the rise of the curtain, but they may be so distributed in the action that they may be more active in their new relations than in their past. The importance of this principle is so great that I give more space to it than it may seem to you, at this time, to require. A certain amount of exercise on the principle is commended as a means of gaining a habit of mind and a method of work. After reading over the Conditions Precedent assigned to the other plays, take up "Ingo-mar," find all the Conditions Precedent in it and note how they were introduced in to the Action. I also commend for exercise work the elaboration, within the play in hand, of every solution that is herein given. Take Action for example. It would make these pages too voluminous if I should give every illustration in a single play. I am only able to show you how to analyze. To learn rests with you. Once you know the way take the initiative.

We shall merely point out to you the way of discriminating and designating those facts and relations existing before the rise of the curtain that are distinctly Conditions Prece-

dent. We leave to you to minutely enumerate Conditions Precedent other than those we call attention to. Before the rise of the curtain, then, in "The Lady of Lyons," Pauline is rich and proud, the daughter of a tradesman, living with her father and mother, much sought after in marriage, for she is beautiful, and is ambitious to marry title at the time when the French Revolution had abolished all titles; she has a cousin, Damas, a colonel in the army, who has risen from the ranks in two years, and he is democratic and not in sympathy with the pretension of Pauline and her mother. She has rejected Glavis, and Beauseant was a suitor, a man who retained all the pride of ancestry, but had lost his title in the Revolution; Claude Melnotte, the son of the widow of the gardener, cultivated and known from his manners as "the Prince," is secretly in love with Pauline, has been sending her flowers, and believes that, in the social conditions of France, his suit will be listened to; the Innkeeper has heard of all this. Melnotte lives in a cottage with his mother, and is a poet and painter; M. Deschappelles is not a factor in his household in social matters. The state of the country and all the characters and their relations belong to the Conditions Precedent. From these Conditions Precedent, the Action springs. They belong to the Material, but not until Bulwer determined at what point his Action should begin did they become while still remaining Material, distinctly Conditions Precedent. The spiritual things are also a part of the Material and Conditions Precedent. Brooding over this Material, Bulwer sooner or later discovered the luminous point about which the Action should center, the conflict of Love and Pride under the conditions of social upheaval.

In "Camille," a material part of the past has to be translated into the present. Let us recount the conditions with some fullness. Two years before the opening of the Action, Camille, after a long illness, determined to visit the celebrated waters of Bagneres, to recover, if possible, her

health. Nanine accompanied her. Among the invalids at the hotel there was a lovely young girl, the same age as Mademoiselle Camille, suffering with the same complaint, and bearing such a resemblance to her that wherever they went they were called the twin sisters. The young lady was Mademoiselle De Meuriac, daughter of the Duke. Mademoiselle De Meuriac died. The Duke adopted Camille as his child, made her his heiress, and introduced her into society, where she was loved and honored. This was not two years since. She tried to please the world in which the Duke introduced her and sought to gain a position for her. It was pitiful. She was gentle, so childlike, it seemed that the spirit of the dead girl had left its innocence with her. Day by day all who knew her grew to love her. The Duke was called away. In his absence, the story of her past life reached the circle in which she moved. From that moment it was closed against her. She was shunned; and in their cruel sneers they told her to go back to Paris and wear camelias. She did return to Paris—met old friends—who gave her a warm welcome. She was gayer than she ever was before. People wondered why she tolerated the attention of the old Duke. They thought it strange taste because of the old Duke's tediousness. But Camille had a tender regard for him. He finds in her his only happiness and regards her as his own child. He supplies her with money. Varville and others do not take that view of their relations. Camille has been a working girl, an embroideress, and was very fond of Nichette, the pet name of a girl who used to work in the same room, a companion of hers. Camille made no secret of this part of her life. She retained her old friendship, and now that she was supplied with money she gave employment to her comrade. When she returned to Paris, Camille entered upon a life of gaiety, and was often at the opera. She is a disappointed woman, caring for no man. But she is given to luxury. Olimpe, Gaston, Prudence and Gustave are friends of Camille, with characters as set forth in the Action after it begins. Varville is very rich, a

new suitor, persistent. Camille is known as the Queen of Camelias, and is fifty thousand francs in debt. Varville has offered to pay her debts. Camille has told him a hundred times that she does not want to hear of his love. Prudence lives as a neighbor in a house with windows opposite to Camille's. She is a milliner, with but one customer—Camille. She "is a good soul, with a heart as light as her purse." Armand Duval is the son of a gruff, crusty old gentleman, who was sometime Receiver-General at Tours. The family is one of distinction, moving in the best circles. His mother is dead. He is not the only child; he has a sister, a sister whom he loves. Armand has been madly in love with Camille for the last two years; when she was ill, before she went to Bagneres, confined to her bed for three months, a young man who would never leave his name called every day to learn how she was. She was told of this at the time. It was Armand. Camille's malady still exists. When she has her attacks she is better alone. Her feverish excitement in her mode of life is bringing her to the grave. The Duke allows her thirty thousand francs a year. She is a woman of the world—friendless—fearless, loved by those whose vanity she gratifies—despised by those who ought to pity her. She has heard all kinds of protestations of love, and is inclined to believe none of them. Armand has worshipped her in silence; he has cherished for six months a little button which fell from her glove. Camille's companions are gay; they indulge in all sorts of revelry. They sing and dance; they have much gossip between them; they are utterly frivolous and selfish. Olimpe is a gourmand. Camille has learned her lesson of rejection by society, and does not harbor the remotest hope of regaining position. Her own estimate of herself is firm; she does not consider herself worthy of a good man's love. She is not in a state of mind to entertain the thought of it at the time the Action begins. She regards no protestations of the sort seriously. She has had moments when visions of a future flitted across her brain. "Every heart has its silent hours, and so has mine;

and in those hours I often sit and think there is a happier life than the one I lead, if I could find it. I think if I can lend a charm to such a life as this, and win the admiration and respect of the worthless crowd who follows me, what would it be in the sacred circle of a home, among those who loved and cherished me? Can such a future be in store for me, I ask? and then the past spreads over me like a pall. A merry laugh bursts forth in mockery, and I am gay again." Camille's condition of mind is further described. Nichette is engaged to Gustave. Nichette is a good girl; Camille regards her with tender interest because of this. Nichette has often said to Gustave that she wished Camille would meet with some one who would love and cherish her—who would win her from the feverish life she was leading; and teach her contentment in one more tranquil and enduring. Nichette is very happy with Gustave. They live in two chambers in the fifth story, in the Rue la Blanche—a window that overlooks half Paris—"a trellis where I have planted a geranium, the first flower Gustave ever gave me—and how it grows! No wonder, for I sit and sew by it, and watch it all day." The home is cozy—just large enough to hold content. Gustave is a lawyer, and has just had his first case, in which his client was condemned to ten years imprisonment. A condition precedent to the scene between Camille and Duval is that Armand's sister is engaged to be married. It is a love that has been the dream of her life. But the family of the man has learned of the relations between Armand and Camille, and declared the withdrawal of their consent unless the relations were given up. This withdrawal, of course, does not belong to the Conditions Precedent before the beginning of the Action, but like them this condition does not have to be acted out, but has to be made of the present. That Armand has written a letter to his lawyer directing him to dispose of the gift of property from his dead mother, and that the father is angry with him for it, is a condition of this sort. It has arisen during the Action, but it does not have to be acted out, for we accept the facts as

logical. The last act contains only Conditions Precedent which have arisen during the Action; that is to say, there is nothing new in the way of Conditions Precedent to the beginning of the Action of the play itself. It will be observed, however, that certain things have happened or may happen as Conditions Precedent, but these Conditions are always logical and do not require proof. The conditions precedent of Character exist, of course, before the rise of the curtain, but they may be referred to the study which the author makes of them. All this belongs to the careful preparation made by the author and represented in his notes. He makes sure of his ground. He does not wait to invent his Condition Precedent as he goes along.

The Conditions Precedent in the material of "Still Waters Run Deep" are uncommonly numerous. The criminality of Hawksley in forging two bills existed four years before the beginning of the Action. If we should set down here all the details of this affair, we should have to quote in almost its entirety Mildmay's account of it to Hawksley. It is not necessary to do so here, but the student should take the trouble in one or two plays to give every particle of the Conditions Precedent, for it is practice work in retracing the steps of the author. He was compelled to be definite. One should fortify himself against doubts before he reaches the critical moment where everything depends upon the selection of the facts. The Conditions Precedent have to be shaped before one begins to write a play; he cannot safely proceed without them. The Process of thought in gathering the material and shaping the Conditions Precedent is a part of the work designed to facilitate execution. If one does not work by method and does not shape his Conditions Precedent, he may be compelled to remodel the structure of his play continually while writing, whereas he should be freed from all anxieties when he writes, for he has enough to attend to without being disturbed by things which should have been settled. It is in passing this material through the alembic of

the mind that the facts become definite. The chyle is converted into blood. It is not often that a play can be written off-hand, without this process of preliminary thought. In a way, a play is rehearsed in the mind or "written" over and over again. If this process is not pursued, the play may be "finished," and then follows the foolish labor of having to actually re-write the play, or, as sometimes is the case, to write another play out of the same material. The result is that when a play is written in the slipshod manner of those who do not do any thinking or collecting of material, their finished play is after all merely material. It is not a play at all.

It is easy to surmise some of the operations of the dramatist's mind in shaping some of the Conditions Precedent in this play. For instance, the material may have been got into some order, the attempt of Hawksley against Emily may have become sharply defined, and then it probably occurred to the author that it would be harsh or repulsive and vulgar if Emily had not been acquainted with Hawksley before her marriage. Hence comes the touch that operates in the Conditions in the talk between Potter and Mrs. Sternhold. It is of the Conditions Precedent that Hawksley is considered a gentleman. He is a man of the world, a dead shot who can snuff a candle at twenty paces; he is exceedingly crafty and brilliant at figures in a financial transaction. Potter has every confidence in him. Hawksley is vastly agreeable, "the sort of man one's always glad to see." He has shown some penchant for Emily before her marriage, as Mrs. Sternhold says; and if, as Potter says, Mrs. Sternhold had not set her face against it, Emily and Hawksley might have made a match of it. Mrs. Sternhold had always thought that Emily had no fancy for Hawksley. Before the Action begins Potter has seen some evidence of the familiarity between Emily and Hawksley which has caused him to suspect their relations. They have been very careful in the presence of Mrs. Sternhold, and she has not had an opportunity to see it; but they have paid no attention

to Potter, ("they don't mind him.") He has intended to talk to Emmy about it ever so long, the Conditions Precedent existing for a long time—"but he didn't like to." Potter has been in the habit of taking the "Globe"—the paper published yet—when the postman comes and going to the library to read it. We have seen also that he is in the habit of falling asleep in the afternoon after dinner, but that he would never admit it. How many glimpses of the present and the past conditions of life in the household we get by these little touches introduced in a living way in the Action of the moment; Potter has always thought it was a great comfort to have such a superior sister in the house; she has always saved him so much trouble in making up his mind. Hawksley has given Bran, the mastiff, to Emily, and Bran knows his old master. Emily always sits up late reading "in this room." The eight thousand pounds under Emmy's settlement should have been paid by Potter two months ago. Mildmay knows that Potter has invested some of the money for him, "thinking that he would not object." In fact, Hawksley had told it to Mildmay last night in trying to persuade him to invest more, urging that Potter thought well of the investment. Mildmay has been having Gimlet look matters up. You can find many more Conditions Precedent in the play and convince yourself that they were thought out, for the most part, before the writing of the play.

Shakspeare bodies forth the time. Massinger does the same thing in "A New Way to Pay Old Debts." While the dramatic art in it is strong, it is not a play of mere expediencies, or complication or situation for the mere sake of complication and situation. It is built of substantial material and is itself solid.

Let us consider the state of affairs and some of the Conditions Precedent before the beginning of the Action: Wellborn has been reduced to poverty partly by his riotous living and excesses in drink, and is "threadbare and tattered." Tapwell, the innkeeper, has profited by the prodigality of

the spendthrift. He was born on Wellborn's father's land, "and proud to be a drudge in his house." When Wellborn's father died the estate came to him, and Tapwell became his under butler. Wellborn soon ran through his land, his "credit not worth a token," he grew a common borrower from everybody, "no man escaped" him. Poor Tim Tapwell, with a little stock, some forty pounds or so, bought a small cottage, and humbled himself to a marriage with Froth. He is an "ungrateful hound," is this Tapwell. Wellborn had "made purse" for him in his day of prosperity, and Tapwell licked his boots, and thought his holiday cloak was too coarse to clean his young master's boots with. Why, man, it was Wellborn himself who gave Tapwell the money needed to make up the sum required for the purchase of the inn. The way it came about was that Wellborn had heard him say or rather swear "If ever he could arrive at forty pounds, he would live like an emperor," and the young prodigal gave him the wherewithal in "ready gold." Oh, this Tapwell was a wretch from his natal day, a "viper, thankless viper." Wellborn had beggared himself to make such rascals rich. Of course he should not have dissipated his patrimony thus. Old Sir John Wellborn, the quondam master of Tapwell, Wellborn's father, "was a man of worship, bore the whole sway of the shire, kept a great house, relieved the poor, and so forth." He died and left his estate to his son, who then becomes "a lord of acres, the prime gallant." He had a merry time of it; hawks and hounds, with choice of running horses; mistresses and such other extravagances; which his uncle, Sir Giles Overreach, observing, resolved not to lose the opportunity, on statutes, mortgages, the binding bonds, awhile supplied his folly, and, having got his land, then left him. Wellborn has a friend in Allworth, whose stepmother, Lady Allworth, since his father's death, has been a deep mourner, and, by reason of love for the dead father, favors the son so that he feels that he cannot pay too much observance to her. There were few stepdames as she. She is a noble widow, and keeps her

reputation pure and clear. She has suitors in abundance, e'en the best in the shire, such as sue and send and send and sue again; but to no purpose. Their frequent visits have not gained her presence. Yet she is far from sullenness and pride. She is about thirty, I think, not too old for a suitable match with Wellborn if her love had lit on him; charmingly gracious, hospitable to a degree naturally, but she has a house full of retainers and all the means at her command to maintain her estate. To know her was to love her. You would have been charmed, I am sure. She possessed an accomplishment that befitted her station, she was a good housekeeper. Her authority was maintained with dignity. A woman of great resolution of character was Lady Allworth. Wellborn was older than Allworth; it was Allworth's father who was Wellborn's friend first. Young Allworth is in love with Margaret, the daughter of Sir Giles. Wellborn has heard of this love. He knows of Allworth's "walking in the clouds." Allworth recognizes the character of the base churl, her father; but he feels that, "if ever the queen of flowers, the boast of spring, the rose, sprang from the envious briar," there is a disparity between the goddess of his soul and Sir Giles. The old cormorant has ruined the state of both these young men. Why, Sir Giles, "to make his daughter great in swelling titles, without touch of conscience will cut his neighbor's throat." Young Allworth is a boy that lives at the devotion of a stepmother and the uncertain favor of Lord Lovell. These servants of Lady Allworth's, I think, would have been in better discipline if their mistress had not withdrawn from society and abandoned entertaining. Furnace no doubt was getting his wages regularly, but he was engaged to please her palate, and now she had even foresworn eating. When he "cracks his brains to find out tempting sauces, when he is three parts roasted, and the fourth part parboiled, to prepare her viands, she keeps her chamber, dines with a panada, or water gruel, his sweat never thought on." Still, there are harpies who come to feed on her, pretending to

love her; particularly a thin-gutted squire "that's stolen into commission." Meat's cast away on this Justice Greedy, "his stomach's as insatiate as the grave." All this makes Furnace so angry that when provoked, he is even angry at his prayers. This Lady Bountiful has many servants, and idle times were on them so they got fat and saucy. There was Order, the steward, who had his staff of office, a chain and double ruff, symbols of power. Why, goodness alive, if any of the servants under him missed his function he made him forfeit his breakfast and denied him the privilege in the wine cellar. Amble was my Lady's gobefore. About all the servants had to do at this particular time was to wrangle. No hurt was meant in it all. Allworth was his father's picture in little, and the servants respected him. Lady Allworth had her maids, I warrant you. "Sort those silks well. I'll take the air alone." Allworth's master, Lord Lovell, a soldier, was about to go to the Low Countries. But it is plain that he has a weather eye on our Lady Bountiful, and, first having deputed Allworth to kiss her Ladyship's fair hands, intends to present his service in person. Lady Allworth looks with great favor on young Allworth, and leaves to him his course of conduct. Allworth is much devoted to Lord Lovell. Still she is always ready to give him good advice, for her ever honored husband, some few hours before the will of heaven took him from her, recommended him to her charge by the dearest ties of love between them. Naturally, Allworth was bound to listen to her with much respect as if his father lived in her. She had showered many bounties on Allworth; he will do whatever she says. The father's message to his son, in case he followed the war, was that it is a school where all the principles tending to honor are taught; not a place for those who repair thither to presume that they may with license practice their lawless riots; for then they would not merit the noble name of soldiers. No; he wanted his son to obey his leaders and shun mutinies; to bear with patience the winter's cold and summer's

scorching heat; to dare boldly in a fair cause; and, for country's sake, to run upon the cannon's mouth undaunted. That was what the old man thought, rest his soul; for these were the essential parts that made up a soldier; not swearing, dice, or drinking. Again, Allworth was to beware of ill company. It was a wise dead man who was telling these tales; for men are like to those with whom they converse. Lady Allworth had certainly been thinking of Wellborn before the curtain rose, for she had no regard for him; his manners are so depraved; it is not because he is poor, for that rather claims her pity; but the poor fellow has lost himself in vicious courses. She is well aware that her late husband, Allworth's father, loved Wellborn, while he was worthy of loving, but the late Allworth, senior, would cast Wellborn off now. She most certainly had it in for Wellborn—before the curtain rises. Ah, here is an interesting Condition Precedent: Six days since there came from Hull a pipe of rich Canary, which shall spend itself, vital and generous wine that it is, for my Lady's honor. It is of the right race. Besides, there came last night, from the forest of Sherwood, the fattest stag that Furnace ever cooked. In fact, a part of it had been prepared for dinner—before the curtain rises, and baked in puff-paste. Sir Giles is generally accompanied by Marrall, his man of affairs, and Justice Greedy, who is ready to put off the trial of a case at any time for the trial of a dinner, according to statute, *Henrici decimo quarto*. Greedy is ever ready to grant any warrant called for by his master, the cormorant of fortunes, he the glutton of food. Wellborn is proud in spite of his rags. He has no humbleness before servants. He knows that blood runs in his veins as noble as that which swells the veins of Lady Bountiful. Before the curtain rose on the second act, no doubt, Wellborn intended to call on Lady Allworth. He knew what he was going to say to her. Was not Lady Allworth's late husband once in his fortune almost as low as Wellborn is now? Wants, debts, and quarrels, lay heavy on him. Did not Wellborn relieve him?

Did not Wellborn's sword on all occasions second his? and when in all men's judgment he was sunk, and in his own hopes not to be buoyed up, did not Wellborn step unto him, take him by the hand, and set him upright? Of course he did. Lady Allworth knew it all the time, and Wellborn knew she knew it, and everybody knew it, and Wellborn is going to tell her "lest she forget." Lady Bountiful surely had forgotten a few details concerning her late husband. In point of fact, she made him master of her estate when he was little better off than Wellborn is. She married him on his shape, but "to that shape a mind made up of all parts, either great or noble, so winning a behavior, not to be resisted, madam." He knew where he would hit her. He had the facts on her. You may rely on it that when she is reminded of these facts about her late husband she is going to help Wellborn, it matters not what she thought before the rise of the curtain. He is not going to borrow sixpence of her. He intends to touch her for something large. He is going to ask her to "quit all his owings, set him trimly forth, and furnished well with gold." Let us all hope that he will prosper in his design to have Sir Giles believe that Lady Allworth has taken him into her favor as a suitor. I do hope Sir Giles will fall into the trap. He is such a scoundrel, the forerunner and prototype of the magnates who form trusts, employ rascally lawyers, bribe legislatures, and the like. He has no mercy on the weak. He ruins all the poor farmers. It was for "these good ends" he made Greedy a justice. "He that bribes his belly, is certain to command his soul." The reason he put the thing in commission was that he himself, not being a justice, is out of danger. If he himself were a justice, besides the trouble, he might, out of wilfulness, or error, run himself into a praemunire, and so become a prey to the informer. No, Sir Giles would have none of it. He had Greedy to take all the risks and serve his purpose; "Let him hang, or damn, I care not; friendship is but a word"! He does not value anything but worldly wisdom; "for the other

wisdom that does prescribe us a well-governed life, and to do right to others, as ourselves, I value not an atom." He must have all men sellers and he the only purchaser. He has thought of a way to ruin Master Frugal, who, it is said, will not sell, nor borrow, nor exchange; and his land, lying in the midst of his many lordships, is a foul blemish. He will buy some cottage near his manor; which done, "I'll make my men break ope' his fences, ride over his standing corn, and in the night set fire to his barns, or break his cattle's legs; these trespasses draw on suits, and suits expenses, which I can spare, but will soon beggar him. When I have harried him thus two or three year, though he sue in *forma pauperis*, in spite of all his thrift and care, he'll grow behind-hand." Here is a fit opportunity for you to establish your conviction that this is not an idle gathering together of facts from the play but that they are the things that were thought out before a line of the play was written. What has all this to do with the immediate Action as it concerns the Plot and Wellborn? In what way is Master Frugal concerned with the fortunes of our young spendthrift who has invented a new way to pay old debts? They are Conditions that make the weave thick and strong. We may even call them passive Conditions Precedent, hardly of the Action of the Plot, but still of the Action. The scene and other details never in the world came into existence on the spur of the moment, but by premeditation. "Then, with the favor of my man of law, I will pretend some title; want will force him to put it to arbitrament; then, if he sell of half the value, we shall have ready money," (just as modern as Ready Money Mortiby), "and I have his land." Sir Giles has been wondering all the while how it is that cold nor hunger will kill Frank Wellborn. It is a parlous thing, for Marrall caused his host, the tapster, last night, to turn him out of doors, and has been since among all the friends and tenants of Sir Giles to charge them, on the forfeit of the favor of the great man, not to relieve him, though a crust of mouldy bread would keep him from starving. This

he did before the curtain rose, you will see. Lord Lovell, the gallant-minded, the popular Lord, is the minion of the people's love. Sir Giles has had his eye on him as a match for his daughter. His ambition is to have her marry a title, to be honorable, right honorable; and he is willing to give his ill-gotten gains to this end. He has long harbored this thought. It is a relief to his sordidness, a bit of humanity in him. But he is pitiless in the means which he will use. He will have her well attended in the estate which he shall procure for her. "There are ladies of errant knights decayed, and brought so low, that, for cast clothes and meats, will gladly serve her; and 'tis my glory, though I come from the city, to have their issue, whom I have undone, to kneel to mine, as bond slaves." He will not have a chambermaid that ties her shoes, or any meaner office, but such whose fathers were right worshipful. "'Tis a rich man's pride! There having ever been more than a strange antipathy," between men like him and true gentry. It may be well to observe that Wellborn is the son of Sir Giles' sister. Surely there is a touch of tenderness in this for any but a heart of flint as Uncle. Wellborn's given name is Frank, if you please. Massinger knew it before the curtain rose and poor Frank's highest wish on Sundays used to be "cheese-parings and brown bread." Yesterday, you thought yourself well in a barn, "wrapped up in pease-straw." Marrall knows the stable of Lady Allworth, and has never dreamt of dining at her table. Sir Giles, by the way, lived in state himself, spending his ill-gained money in his ambition for his daughter. This Sir Giles himself feeds high; keeps many servants, rich in his habit, vast in his expenses. No wonder, he frights men out of their estates, and breaks through all law nets, made to curb all men, as they were cobwebs. No man dares reprove him, such a spirit to dare and power to do, were never lodged so unluckily. No doubt many a usurer today is good to his family. If Wellborn succeeded in marrying Lady Allworth he would come into possession of a glebe

land called Knave's Acre. Sir Giles is somewhat inclined to grow stout, and is not disinclined to walk instead of riding at times, so that he may keep "from being pury." Sir Giles has attempted to see the widow TEN TIMES since the death of her husband, and has been unable to get audience, though he came as suitor. Allworth has trusted Lord Lovell with his soul's nearest, nay, Margaret's dearest secret, and he will keep it as in a cabinet locked, treachery shall never open it. He has found Allworth more jealous in his love and service to him than he has been in his rewards. The fact is, Lord Lovell has been more of a father to him than a master. Lord Lovell has been untainted in all his Actions, and he will be faithful to Allworth when he meets Margaret although she has wealth and beauty. Sir Giles Overreach has heaps of ill-got gold, and as much land as would tire a falcon's wings in one day to fly over. It is about a half hour's ride from the outskirts of Lady Allworth's park to Overreach's house. Margaret is attended by Lady Downfallen as a servant; she likes her better as a companion. She pities her state. Margaret is virtuous, not a woman to agree to what is in her father's mind as to her conduct toward Lord Lovell. Margaret is modest too; she recognizes that she "is of low descent, however rich." Sir Giles has forbidden Allworth in his house; he knew of the affair between him and his daughter. We must not forget, among the Conditions Precedent, Wellborn's "inward linings"—"Howe'er his outside's coarse, his inward linings are as fine and fair as any man's." He has pawned a trunk of rich clothes before the rise of the curtain. It is four miles from Sir Giles' manor-house to Lady Allworth's. As it was one mile from the park gate, it must be three miles within the grounds. Sir Giles wears a signet ring. This seat of Lady Allworth's is well wooded and watered, the acres rich and fertile; and the mansion is a well built pile. Much has been herein recited concerning the character of Sir Giles. We might add much more that properly belongs to the Conditions Precedent; as, for instance, that

he is not made wretched by the curses of whole families. No, only as "the rocks are, when foamy billows split themselves against their flinty ribs, &c." Wellborn used to lodge upon the bankside, and he broke a vintner by not paying for muscadine and eggs, and five pound suppers, with after drinkings. A tailor went down also under his reckless extravagance without paying his bills. Sir Giles holds the deed by which Wellborn passed over to him his estates. Marrall was a party to the cheat. Parson Wilde is benefited at Overreach's manor at Got'em. The deed from Wellborn has slept, with unbroken seal, in Overreach's cabinet these three years. Wellborn has disposed of land that had continued in the family name for twenty descents. It was worth ten times more than Sir Giles paid him. Besides, the original document was a trust deed. All the facts herein set down were established in the author's mind before the writing of the play and not necessarily with reference to where he would use them.

CHAPTER VII.

THE PROPOSITION.

A dramatic Proposition is the brief logical statement or syllogism of that which has to be demonstrated by the Complete Action of the play.

Its simplest and perhaps its universal form so far as I have been able to discover, is a statement in three clauses, first, the conditions of the Action, second the cause of the Action, third, the result of the Action. This third clause involves the problem and may be put as a problem. Let us first consider a play that is familiar to every reader and theatre goer, "Romeo and Juliet." Shakspeare has his material for this play in the shape of an Italian romance. The wonderful thing he did consists mainly or notably in the application of his art to it. It is sheer nonsense to imagine that Shakspeare wrote unpremeditatedly and without a systematic and conscious Technique. With the possible single exception of Massinger, he was the only dramatist of his period who seemed to possess a complete Technique fitted to the stage of his day. Ben Johnson was a scholar, acquainted with Aristotle and the old classic drama, it is true, but Shakspeare was the supreme artist. He has reduced this romantic Italian story to a definite Proposition. That general Proposition was:—Two young members of families in deadly strife fall in love. They marry; will it result happily and reunite the families? Shakspeare, however, had the story before him and could be more definite and could reduce it to individuals at once; Romeo and Juliet, members of the house of Montague and Capulet, in deadly strife, fall in love; they marry; will this marriage result happily and reunite the families? The third clause is the problem to be worked out; but the result can be put as a statement. Put as a question or problem, its alternatives have to be answered with a Yes or No. They marry

with a happy result? No. The families are reunited? Yes! Put as a statement it requires a setting forth of the How. All this has to be worked out. We believe that plays are ordinarily written without a conception of the technical form that we give for a Proposition. To write a play on the general idea that it must have a beginning, a middle and an end, results in many successful plays and just as many failures. What we may call the French method, which undoubtedly involves the idea of a technical Proposition such as we give it, is a little more specific in that it makes a middle of a play the climax and thereby becomes more specific and more scientific. They write to and from that climax. I shall point out later on that climax used with reference to the Proposition is a dangerous and misleading term. But, in the hands of a dramatist who understands the art it answers the purpose. We believe it, however, to be less definite and comprehensive than the logical formula of Proposition which we have introduced. A full understanding and acceptance of the second clause of the Proposition, as we frame it, is of the utmost importance. It represents the cause of the Action. Misapprehension and confusion commonly exist in the minds of the inexpert as to the significance of this term. They are apt to imagine that the cause of the Action is that Romeo and Juliet fall in love. Not at all. That is the beginning of the Action and belongs to the conditions of it. From that starting point any number of romantic or real happenings could ensue. A play could not be made out of those conditions without something definite, something that we call the cause of the Action. To assign a mere middle and end to a series of happenings would not necessarily make it a play. Even a climax in the general sense of the most interesting scene or situation would not help matters. It is because Romeo and Juliet marry, with the swift following consequences that we have Action. Sooner or later the dramatist must determine upon the Proposition of his play. He may not get it at once, but a discussion of the

method and procuring it must be deferred. It is your business now to understand what a Proposition is and its relation to the other parts of a play.

The play now selected for illustration is an exceedingly simple and effective one, "Ingomar." The Theme of the author's play was love. Endless plays have been and can yet be written on that Theme, but the general Theme is not definite enough for practical purposes. What kind of love? and so you go on narrowing it down. Arrived at the Proposition, whether found in a complete story with a dramatic Proposition or a story be devised to fit a philosophy, the play must resolve itself into a Proposition or the dramatist has no starting point. There must be nothing abstract about it; it must concern people. A moral Proposition for a play may have its abstract form, but the working Proposition must be concrete. Your first step upon solid ground will be made when you assure yourself of the truth of this dramatic law and when you convince yourself that it is a universal and inevitable requirement. You will find it true with reference to all the plays herein and to all which it is now your independent task to analyze. Again I repeat the admonition that you make sure that you understand and accept the Proposition as the real starting point of the construction and subsequent writing of a play. Unless you can reduce your play to a Proposition you have no play. What is your play about? If you cannot answer that question in two lines or so, you have no play. The tendency is to throw a Proposition together loosely and mainly in the form of a question, for instance:—Will Ingomar, having in his possession a beautiful girl, he a barbarian, be conquered by the power of love? Or take the point of view from Parthenia:—Will Parthenia, trusting to the mercy of the savages, accomplish her mission of saving her father by softening the heart of the Barbarian leader? One might stumble through a play by the aid of either of these Propositions and, by a bare possibility, the dramatist using either Proposition might have written this identical play,

but if he did succeed in writing the identical play he would have written something that he did not start out to write, for neither Proposition covers the whole play. Either affords a kind of Proposition that serves to hold a play together in a fashion, but one should be scientific and accurate from the beginning and not trust to chance. It is sometimes difficult to frame a Proposition that will include everything in the Complete Action. Reducing the Complete Action of "INGOMAR" to its lowest terms the following is more of a Complete Proposition: Parthenia offers herself to Ingomar, chief of a tribe of barbarians, as hostage for her captive father; Ingomar accepts her, with a savage view of using her as the slave of his passions; will she become his slave or subdue him to honest love and will he, for that reason, renounce his tribe to marry her? This covers the case, although it apparently begins with the second act. In reality the first act is a prologue. Now, in this Proposition are involved all sorts of subordinate things necessary to the Plot and the Action and there are included even subordinate Propositions, but it is your one main Proposition to which you must make your material conform. The subordinate Proposition here is whether Ingomar will renounce his tribe for love of her. The subordinate Proposition in "Romeo and Juliet" concerns the reconciliation of the families. It is very common if not usual for a Proposition to have this subordinate clause, but it must be subordinate.

Merely with reference to the wording, the Proposition of a given play is susceptible of different statement, but in substance the Proposition would remain the same. A Proposition usually, by necessity, includes the few principal Characters around whom the Action revolves. But there are many propositions in a play. Just as each act has its Proposition, so a Proposition may be attached to individual Characters. The main Proposition involves many subordinate Propositions, consequently, the danger in framing the main one, the one including all the others, is that we may

select a subordinate one and thus not have a complete Action. At first the Proposition of "The Lady of Lyons" may seem to be this: Pauline, rich and proud, a tradesman's daughter, ambitious of marrying a title, is loved by Claude Melnotte, the gardener's son; unrecognized by her, he personates a Prince and marries her; will her love, humbling her pride, cause her to forgive the deception and finally reunite them? Or it may be put as a statement: Pauline, rich and proud, ambitious of marrying a title, is loved by Claude Melnotte, the gardener's son; unrecognized by her, he personates a Prince and marries her; love conquers her pride, she forgives the deception and becomes his wife after separation. The one first given does not seem to take in the last act or provide for Melnotte's atonement, and rather leaves the last act as a kind of Epilogue. Let us see if this will not cover the whole case: Pauline, rich and vain, ambitious of marrying a title, is loved by Melnotte, a peasant; Melnotte deceives her into marriage by pretending to be a Prince; will her pride be humbled by her love, and will he incidentally, atone for his treachery? Again, the author, mentally reserving all details, would have had a sufficient and definite Proposition in this form: Pauline is loved by Melnotte; he deceives her into a marriage by personating a Prince; will he win her love and atone for his treachery? He has a working Proposition when he gets the three clauses, premises, Cause of Action and result. He may not get it all at once, and it may be subject to change as he proceeds, but the incidental processes are to be considered later. We are now concerned with what a Proposition is. This Proposition does not require any detail of the Action or how it is to be carried out. It is the Story of the play. The last clause is the problem to be worked out. From the Proposition the Plot is constructed. Thence you proceed to demonstrate, in the Action, how it all happened.

In "Camille," Camille is honestly loved by Armand, who wishes to withdraw her from her irregular life; she is

required to sacrifice herself by giving him up for his own good. Will she be so purified by this love as to do this, and will she by the merit of this purified love be finally united with him?

This is a full statement of the whole case, although it might have a different form as to words. Whether Dumas derived his philosophy of the case from certain facts, or whether he devised or found his facts to fit his philosophy is immaterial. He was convinced that a woman may be purified by love. That was his Theme or philosophy, his general Proposition. But we cannot call the Theme or philosophy of a play its Proposition, for if we are to be scientific or even intelligible to ourselves or others in discussion, our terms must have a specific meaning. We cannot have a definite play from an indefinite or general Proposition. Even here, the process is from the general to the particular. In bringing it down from the general we do not depart in the slightest from that general idea. Will love purify a woman would not answer for a Proposition of this play, for there is nothing specific about it; and the drama is specific or nothing. What woman? Under what circumstances? Her age? Her mode of life? Her surroundings? Make these and all essential things plain; place them in an atmosphere as clear, we may say, as that of Colorado where the mountain peaks a hundred miles away may be seen. Here we have a Proposition divided into three clauses. First, the premises, that is to say, the conditions and active facts upon which the Action is based. Second, we have the cause of Action, the main Cause, that upon which the complete Action turns. Third, what will be the result of this main cause of Action? The third clause contains the problem of the play. We could throw the Proposition into the form of a statement of a happening, or something that happens, the result being known, as indeed they are known to the dramatist in either case. Then we would have to discover, for playwriting is never perfunctory, and result. In neither event is the problem a riddle or a matter

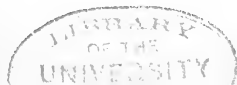
of chance to the dramatist. He knows what the result will be before he begins to work the Proposition out. The details of it he may have to discover. Minor details he will have to discover for playwriting is never perfunctory, and this constant discovery or invention is the charm that sustains the mettle of the writer.

A true Proposition is inclusive of all that may be discovered and used in the play. All that is used must conform to the proposition. If your discoveries and material prove overpoweringly suggestive of another and better proposition, then you will have to change your Proposition, for your play must conform to it. Sooner or later it becomes fixed. All the better if your original idea is the true one and rooted in a firm philosophy. If the original idea is not a strong one and if you are looking for a mere "play" such changes are often made. Dumas wanted to find the highest test of Camille's sincerity and purification. Remember that we are stating it from the French point of view. At any rate, we get the sacrifice, and in the last act we get the purified spirit.

Observe that the last clause contains two problems, a main and a subordinate one. This is usually if not always the case. The two wheels seem required to balance the vehicle. The Action is not worked out until both are demonstrated. And the completion of both must be practically simultaneous. We have in the three clauses a beginning, a middle and an end. Now, see how much this involves. You get a glimpse of Action right off. It plainly is progressive Action. It is all toward a given end. It includes all the facts as they are developed. Why is it not necessary to make mention of Varville or the father of Armand or any of the other characters in this Proposition? Because the next step is a Plot to work out this Proposition, and these characters belong to the Plot. They may exist, to a certain extent, in the mind of the dramatist when he frames his Proposition, but that is no reason why they should be mentioned in the Proposition. In point of fact, a drama-

tist may actually write a play with a Proposition sufficient, as he may think, and then be under the necessity for the purpose of revision, to go back and question and reframe his Proposition. If dramatists always did this, for surety, untold sums would be saved and many a play would be rescued from failure. Dumas first saw the absolute necessity for Varville when he began to consider Camille's sacrifice. How was she to convince Armand that she had abandoned him? By going back to Varville. He connects it at once with the second clause of the Proposition. That made it obligatory to put Varville in the premises of the play, in the development of the first clause. If he belonged to the Proposition the chances are that he would be in the last act in proper person. If we attempted to put into the Proposition every fact in the Plot and every incidental detail, how could there be any scientific division of the functions of the parts of a play? What would be the use of a distinct Proposition if it was really not distinct? It is not a mere convenience, indispensably convenient as it is. A consistent Plot is essential to the working out of the Proposition, but there are many details in a play which are at least optional with reference to the Proposition. If you put one thing in the Proposition which did not properly belong to it, you had as well put everything. We can at once see that it was necessary to put Duval in the Proposition, for he is implied in the sacrifice demanded. Prudence is implied, for Armand must be introduced to Camille by her. It may be said that Gustave and Nichette are not obvious. Very true. They do not even belong to the Plot. They belong to the Action, which is again something different from the Plot. That we shall see in discussing Plot and Action. It is enough to see that out of this Proposition grew the entire play. The Proposition of this play was developed out of the philosophy of the dramatist and his subject. We shall find other plays in which this process is not so certain, and, indeed, not required in the initiative.

Do not be disturbed at any repetition that you may dis-



cover in these pages. It is orderly repetition and is of the very essence of learning and teaching. I am giving my labors to my students and am not primarily addressing myself to the casual reader.

In "Still Water Runs Deep," Mildmay has lost authority in his own household because of the supremacy of Hawksley, who has designs against the purity of his wife and her aunt and against the family fortune; Mildmay confronts Hawksley with a bill forged by him, thereby preventing the scandal against the aunt and forcing him to return the investments already made; by the production of a second forged bill held in reserve he exposes Hawksley in the presence of his family and restores himself to authority.

This is a working Proposition for it is comprehensive, with premises, cause of Action, and result or problem; a beginning, a middle and an end. The last clause may be made to read: Mildmay defeats Hawksley and restores himself to authority.

Observe first the Unity of the Proposition. Everything depends upon Mildmay's exposure of Hawksley. The regaining of the confidence of the family is subordinate to that. Put it the other way, that Mildmay regains the confidence of his family, and **thereby** is enabled to expose Hawksley. A play might be made for such a Proposition, but it does not present a definite Action as to means, and would certainly require entirely different treatment. The exposure of Hawksley would be the subordinate clause in the problem. Again, suppose that he should defeat Hawksley with reference to his wife by showing her the design of Hawksley on the aunt, and then had to turn about on an entirely different line and convince Potter, who holds the purse strings, that Hawksley is a scoundrel? Then you would have two propositions of equal importance or that would require independent treatment. One part of the play would be finished before the other part, neither one or the other would be main or subordinate. There would be no direct relation between them except at the end of the

play perhaps. There would not be that continuous relationship which is necessary to the Unity of a Proposition. Go a little further by way of experiment and add as a Proposition, Can Mildmay also convert Mrs. Sternhold from a hardshell Baptist to a Roman Catholic? Why not? Amateurs and some dramatists of false reputations who, however, do not know the art, are constantly doing things equally absurd. Indeed, what we have just suggested might be introduced as one of the minor Propositions incidental to Action, for a play has many Propositions, but the Present Proposition of the play hardly suggests the possibility of any such vagary. We must confine the Proposition of the play to the idea that controls the play and holds it together from beginning to end. If, then, you can destroy the play by means of a false Proposition, you can also destroy the Proposition by departing from it in the course of the Action of the play. If, in writing a play, a change is made, a departure taken, then you are compelled to go back and make the Proposition conform to it. If you complete a play without having formulated a Proposition and then find you cannot formulate one, and cannot make play and Proposition consist, your labor is lost, for there must be a dramatic Proposition or there can be no play.

A Proposition must be susceptible of being worked out; there must be material for it. If a Plot cannot be evolved from it, the Proposition is inadequate. If it is a Proposition for which a play of not more than one or two acts can be devised, it is folly to try to work it out in three or five acts. In "Still Waters Run Deep" there was material for three acts only. The play could not be padded out by introducing into the second clause of the Proposition a second means of thwarting Hawksley, such, for instance, as showing that he was already a bigamist. Again, in order to show the essential requirement of simplicity and Unity, let us assume that in the first clause, the premises of the Proposition, we had to state that Mildmay was henpecked **and** a candidate for Congress. Make him a candidate for Congress if you

will, but you cannot put it into Proposition, for everything in the Proposition must be material to the Plot. A Plot must have Unity above all things. You cannot possibly have any true inspiration for a play or any justification in attempting it, if your idea is not large enough for a play in its singleness. It is a test of your own sanity, your own sincerity, of the genuineness of your material. It is true that you may not be able to formulæ at once your Proposition or exactly what your play is to be about. You may not at once discover the practical constituents of the Proposition, nor at all in its clauses. Tom Taylor perhaps first had the idea occur to him that an interesting character would be a man of great firmness, veiled under a quiet manner, cool under all circumstances. It may have been suggested to him by some other character in some other play. Or it may have been an observation original with him. He had to cast about before he found the Action which would bring out these characteristics. He had a part of his Proposition the moment the idea occurred to him. It is immaterial whether he saw how he could defeat Hawksley before or after he formulated his Proposition. He could easily have worked it out algebraically, confident that he would find the needed equivalent. But sooner or later he had to frame his Proposition. Observe that not all the characters are mentioned in the Proposition. Those omitted are not Proposition characters but belong to the Plot or the Action.

The difficulty which an untrained writer experiences in reducing a play to its Proposition, its lowest terms, consists in the necessity of excluding from the Proposition characters that belong to the Plot simply or to the Action simply. If we included the means of carrying out a Proposition we would infringe upon the Plot. Any mention of the thirteen letters held by Hawksley would make the Proposition cumbersome, although a working Proposition might include it. The dramatic mind must be able to make distinctions, otherwise the Proposition, the Plot and the Action would

all be the same thing to him. If Proposition means Plot, and Plot means Proposition and Action meant Plot, &c., there would be no earthly use in our establishing the terms at all. We must not only make a distinction between the principles and their use, but we must always be specific.

Taylor might have started out with such a general Proposition as this:—Can a henpecked husband, a very much under-rated individual, rise above the state in which he finds himself and attain his rightful position at the head of the family? One might indeed begin with a very general Proposition, gradually making it more specific until he gets what he wants. In this play there had to be a particular husband and particular existing circumstances which had to be overcome in order that the goal aimed at might be reached.

The Proposition of "A New Way to Pay Old Debts" is not easy to define, for it has an unusual number of under-plots, and the dominating and overwhelming masterfulness of Sir Giles would seem to absolutely demand that we frame our Proposition with reference to the chief character of the play and from our point of view of that character. Massinger's first idea, for the strongest, and he drew his picture from life, was Overreach. He wanted to mete out punishment to him. He would cause him to make restitution of lands fraudulently obtained and have his one social ambition, to be effected by the sacrifice of his daughter, defeated. The dramatist's interest was not aroused by Wellborn. The interest of the audience now does not center in the spendthrift. If Massinger had wanted that he would have given him a love affair. Massinger had to accomplish the ruin of Sir Giles by a combination of circumstances, with Wellborn as the starting point, so that the Proposition from which a Plot and Action may grow seems to depend upon Wellborn. The simplest Proposition, the most comprehensive, may seem at first to be something like this: Wellborn, robbed of his estates by Sir Giles, determines to retrieve himself; he

gets Lady Allworth to pretend that she will marry him; will Sir Giles then set him up in the world again? That is good enough, comprehensive enough, as far as it goes. Sir Giles does furnish him the money with which to pay off his debts, but that does not cover the last act. It was never a problem whether Wellborn could get Sir Giles to restore his entire property. The two great problems in the play are whether Sir Giles will be duped or made to overreach himself or not, both with reference to his schemes of plundering Wellborn and the marriage of his daughter to Lord Lovell instead of to her rightful lover Allworth. The first point is held in solution to the death of Sir Giles, but there is hardly any doubt at any time, in the mind of the audience, as to the intentions of Lord Lovell. We know that Margaret will not be wed to him. If we put the problem so that it makes Sir Giles ambitious for a rich marriage for Margaret, then that part of it is kept in solution to the end. Let us look for that problem again. Sir Giles is to overreach himself in what? In supplying Wellborn with money? That does not complete the Action. He overreaches himself in thinking that he can, by some trick, get the estate of Lady Allworth if she is married to Wellborn. But he is really defeated by the betrayal of Marrall, whom he has treated brutally, thereby overreaching himself. He is overreached by everybody. We must look for the Proposition in the solution of the Action, in the denouement and ending of the play. Massinger wanted to have Sir Giles overreach himself, and there might be a continued hope and expectation that he would do so throughout the Action, but we know that he will never have any chance to rob his nephew of property when he shall have married Lady Allworth, for that event will never take place. The question would always remain, Will he be duped, not what he will be able to do. It would, then, seem impossible to secure an all-embracing Proposition from either the standpoint of Wellborn or of Sir Giles. A Proposition that seems to cover the case, with a

beginning, a middle and an end, seems to be something like this: Wellborn has been robbed of his patrimony by Sir Giles, and his friend Allworth, in love with Sir Giles's daughter, Margaret, is prevented from marrying her by being kept from her; Wellborn gets Lady Allworth to pretend that she will marry him, and Allworth gets Lord Lovell to pretend to sue for Margaret; will Sir Giles be duped into rehabilitating Wellborn and giving Allworth an opportunity to marry his daughter? This would be a working Proposition and would be perfectly clear to one familiar with the Material and the purposes. The premises seem to be lacking as to the character of Sir Giles with reference to the specific plan to rob his nephew again and as to his intense social ambition, but are they not implied? The problem as to whether Wellborn would secure money from his uncle is answered, and although it goes beyond that point to the production of the razed deed, that is an unexpected and needed turn in the Plot Action. This play is unusually complex and difficult to reduce to a brief Proposition. I shall return to it again. In the meanwhile you may essay its formulation by way of bettering mine.

CHAPTER VIII.

THE PLOT.

The Plot is that combination of happenings which demonstrates or solves the Proposition.

For the present, we are studying what may be called the physiology and anatomy of a play; consequently we are excluding certain things which really belong to a full understanding of each principle taken up; but which would only lead to confusion; one thing at a time. For example, while the Scenario embraces our Plot, and while you must have a Plot before you can determine on all the details of the scenes, or rather what scenes to have, the Scenario goes a little further than the bare Plot, just as Plot and Scenario include Action, which is to be considered in its order. All of them, again, include Unity which is to be considered in its turn. What you have learned so far is that these divisions must first be made before the actual writing is begun and that object and Proposition are the characteristics of this coming from the general to the particular, getting closer and closer to detail. The Scenario is the arrangement of the play into Scenes. The Proposition may be given as a problem or as a Story, that is to say, as a logical statement. The Plot is the way in which you carry out that statement of Story, or solve that Story or problem. There is no absolute need for us to go into a detailed exposition of all this now; for the present purpose it is enough to have you examine the plays and see for yourself the universal application of the method of obtaining one part of the structure at a time. When we get to the Constructive part of the work we will have to put it into practice. Simply note the progressive steps and the specific nature of each component part of the play. You will observe as you proceed, that each act has its

Plot, as well as the play, and that each scene in which anything is at issue has its Plot and is a little play in itself.

The Plot—that which works out your play—is the arrangement of the important happenings—which are the larger wheels. A play being an arrangement of wheels within wheels; the Proposition being the balance wheel, the Acts the hour wheels, the scenes the minute wheels, the incidents in the scenes—and all the smaller turns—the second wheels, so to speak. The general Plot, then, of the play is implied in the main Proposition, but not stated explicitly. It has to be worked out. The analytic work is the considering of plays that are already complete, from which we can see what a Plot is after a play is completed, but it is the Plot which the author fixes before he begins to write and which we read fully developed after the play is finished. It comes back to the same thing. It existed before he wrote the play just as it exists after. If a manager asks you for the Plot of your play it should not take you an hour or so to tell it; as a practical matter, he has not the time to spare, and you can tell the Plot in a comparatively few minutes and give him all the essential turns of the main Action, that is, of the Plot. This is substantially the Plot of "Ingomar," stripped of anything like a formal Division into Acts, that Division into Acts being a distinct process and part of the structural work to be undertaken by the dramatist: Parthenia is a daughter of a poor armorer in Massilia; overburdened with debt. She is at the fulness of her beauty and youth, and her heart has never known love; her mother tells her that she must marry and proposes Polydor, an aged miser, whose money would bring comfort to the family; Parthenia refuses her mother, but on reflection considers it her duty to sacrifice herself, to sell herself—but she says to herself that she will make the price and conditions high. Polydor presents his suit, but she is disgusted with his sordidness and spurns him; he swears revenge.

News is brought that her father has been captured and held by the barbarians without the city walls for ransom; she appeals to the neighbors for the money, but none can or will help her; the Timarch refuses; she begs Polydor, but he spurns her in return, and she determines to go herself to the barbarians and offer herself as hostage. (The problem of the first act was how to get her into the hands of the barbarians; you will note how it is worked out. It required a lot of detail, of cause and effect, but you will observe that it is not necessary to relate all these details and tell the whole play to a manager in order to give him a completely intelligible account of the play, and when you have your Plot to start with it is not necessary to have all the details in your mind—just as you are being taught, so does the author proceed about his work—one part of the process at a time). Parthenia offers herself to the Barbarians as hostage for Myron, her father, and is accepted by Ingomar, the leader; and Myron returns to raise the ransom. Left alone with Ingomar Parthenia proves her independence and purity of mind, and talks to him artlessly of love, and begins to win his heart and protection. (You will observe that the details of the Action are not stated here; it is enough that the general Action progress is sufficiently indicated; that you do not do the entire work all at once—something is always left, as, for example, the scenes work out the problem indicated. How Parthenia wins Ingomar's heart is left to be worked out by the scene of the cup and the telling of love as told to her by her mother, and in the making of your play something is left for invention; you have WHAT you want, and devise in the scenes the HOW). The barbarians decide to dispose of Parthenia by sale or by lot among themselves; Ingomar himself would enjoy her after this fashion also, but in a fine scene, she abashes him and makes him love her all the more. He saves her from the other barbarians, and gets her for his own portion, will free her and conduct her safely, the ransom cancelled, to Massilia. It is seen in

the city that the citizens have been unable to raise the ransom. A fine scene when Ingomar having conducted her safely—the ransom cancelled—to the gates, is about to leave her; but he returns to her, is willing to renounce his tribe for love of her, and will go to Massilia itself with her. The barbarians approach the city and Ingomar is suspected of being a spy. In the meanwhile Polydor is still seeking to ruin Myron, Parthenia's father, by buying up all his debts. The parents still oppose the match. The Timarch makes a proposition to Ingomar relating to trapping his old companions which Ingomar refuses and is about to depart; Parthenia will go with him; barbarians make terms; Polydor thwarted; the lovers reunited, and Ingomar is made a Timarch.

The Plot of "The Lady of Lyons," like that of "Ingomar," is compact and simple. Each can be reduced to fewer lines than have been devoted to them. An author's working Plot would be expressed in a kind of shorthand, in so far as the use of words is concerned. An excellent method of familiarizing yourself with the nature and characteristics of Plot would be to become familiar with a number of Plots, simple and perfect Plots, susceptible of brief statement, and be able to give them with entire accuracy at a moment's demand. If you were not familiar with the scientific restrictions of Plot you would soon find yourself rambling and entering into innumerable details in attempting to state the Plot of any play. To master the Plot of a play so as to retain it in the mind and give it briefly is not a feat of the memory, but a natural process following out the Cause and Effect of the Action. If fifty experts should detail the Plot of a given play already written, those Plots should be substantially identical. Fifty people not acquainted with the art might attempt to give this Plot, and each Plot would fall short of a true scientific Plot, each differing in their superfluities or omissions from the other. It would be impossible without bringing confusion into the instruction to dwell upon all the characteristics

of Plot and those principles which govern or influence the management of all parts of a play as well as the Plot itself. It has been necessary to use certain terms, and references to principles which you are to learn by degrees. A number of them involve Plot in a most specific way. You will have to read these pages through once and then return to them often enough to assure yourself that you understand the discussion of each principle. The Plot is the development or demonstration of the Proposition and we deduce it from the Proposition. In "The Lady of Lyons", for instance, how was it possible for Melnotte to personate a Prince successfully? What kind of Prince was he? How did his opportunity come? Why did she forgive the deception? Without attempting to follow all the mental processes in devising the means of solving the Proposition, it is enough now to see that there is a Proposition and what the Plot is. The Plot here given is the Plot without reference to the details of the Action, the Action proper being a distinct thing. Observe that everything is given in the order of the happenings. It is the author's working model with reference to the reserved knowledge in his own mind. It is as follows: Pauline, rich and proud, ambitious of marrying rank, is sought after by many suitors; she rejects Beauseant, himself rich and proud, but not of sufficient or secure rank, humbling and enraging him; Beauseant meets with Glavis, also a rejected suitor, and they plan revenge to humble her. At an inn they hear shouts, cheering a Prince; the landlord explains that one Claude Melnotte is so called by the villagers by reason of his accomplishments and manners. They determine to make a pseudo-prince of him and introduce him to Pauline. At his humble home Claude is told by the messenger that his message to Pauline was spurned and that he was beaten when it was learned that the sender was the gardener's son; he is ripe for revenge. He receives a note at this moment from Beauseant and is willing to adopt the scheme. Beauseant succeeds in enforcing Claude's oath to marry

her and take her to the inn, where all pomp and pretenses should vanish. Damas suspected and tests his Italian. When Claude wishes to retire from his bargain, Beuseant reminds him of this suspicion and the danger he is in if the Directory finds him out. Claude disarms Damas in a duel and gains his friendship; Beuseant produces a letter telling him of the danger he is in from the Directory and immediate marriage is agreed upon. The marriage takes place, as we see when Claude brings his bride to the inn, and, on pretext of the carriage breaking down, he takes her to his mother's cottage. Pauline discovers the truth, and he tells her his story, which touches her, and she ceases to hate him but feels the deep wrong; he will see to her release by law and sends her to rest in care of his mother. The kindness of the widow affects Pauline and we see that she begins to love Claude, and she sees from the portrait painted by him that he was truthful and sincere. Beuseant finds entrance and would take advantage of her humiliation to renew his suit; she resists, and Claude returning rescues her from his embrace; her parents come; Claude gives papers empowering divorce; she would remain but Claude will go to the wars and redeem himself; the opportunity coming in the offer of Damas, now his friend. Claude, under the name of Morier, having won wealth and fame, returns from the wars; Damas has been his friend throughout, and now learns that Pauline is about to marry Beuseant, her father's bankruptcy forcing it. While they believe Pauline is false to Claude, Damas urges hope. The marriage contract is about to be signed. Pauline begs Beuseant to pay the debt and yet release her. He refuses. In a talk with her, Claude, concealing his face, introduced as Morier, is convinced of her love, throws aside his disguise, offers the money that releases her father and the two are reunited.

This is the Plot of "Camille," (as a development of the Proposition) as it may be stated in order to be intelligible to one who knew nothing of the play:

Camille, a woman of irregular life, loves none of her suitors; Armand Duval, a young man of good family, who has loved her passionately for two years, without disclosing himself, is introduced by Prudence, one of her set; she begins to like him at once because he is different from those who surround her; he declares his passion and wishes to withdraw her from her present life and share with her a pure love; she is unwilling to grant this demand, but she sees that she is loved as never before. She prepares to retire to the country with him, and procures money for the purpose from an old friend, a protector, the Duke de Meuriac; she will accept Armand's plans, feeling that she loves and is loved. Armand makes the condition that she break off all other relations; she is not advanced to that understanding of Armand's views, and evades the question. Varville, a suitor who is rich and offers to pay her debts, enters after Armand's departure; Armand is jealous, having seen Varville enter, and writes that he will quit Paris; Camille is in a fever of anxiety; she sends Varville away, and receives Armand; she yields fully to Armand's demands, and commits herself without reserve by tearing up a letter which comes from Varville. She provides funds for retirement to the country cottage by arranging to sell her diamonds and effects, and Armand prepares to sell an estate derived from his mother. During his absence Duval, his father, appears and demands of Camille that she abandon Armand, saying to her that she is ruining him, urging that Armand has a sister whose engagement of marriage will be broken off if she does not immediately and finally discontinue her relations with Armand. Seeing the impossibility of happiness for herself, she sacrifices her love, and in order to convince Armand that she means to abandon him, she writes him a note saying that she has gone back to Varville. Heartbroken, but attributing her act to the influence of Varville, he seeks a quarrel with him; at a ball he publicly insults Camille by showering her with money, so that Varville must fight

the duel with him. Camille keeps her secret of sacrifice. Deserted by both Varville and Armand she is dying. Duval reveals to his son the truth, and Armand returns to her as she is dying, forgiving and forgiven, united for a moment to be parted by death.

This statement does not imply that it is the only one that can be made, word for word, of the Plot. Observe that only a limited number of the characters are named. You will also note that many incidents are not given, the supper scene, which is in the nature of an Episode, the little ministrations to Camille in her last hours, the scene between Camille and her friends Gustave and Nichette in the third act, for example. The reason is that the Characters and the incidents not included in the statement of the Plot belong to the Action. They are elements that serve to work out the Plot. Of course, the Plot itself has Action, but what we choose to specifically call Action, that of the moment, includes the Action of the Plot. The Plot gives only the larger totals; the Action being the itemized account of these various totals. The author's Plot might be still more brief:

Camille meets Armand, is impressed with his passionate declaration of love, but will not give up her life to be with him, for she doubts the happiness of such a course, but her love prevails; she will take a cottage in the country with him, using the money of others; he refuses on these conditions; she throws over Varville, a rich lover, and agrees to his conditions; the father interrupts their happiness by demanding that she sacrifice herself to save his son from ruin; she writes a letter to Armand saying that she has abandoned him for Varville; Armand seeking a duel with Varville, whom he holds responsible, publicly insults Camille; Camille is abandoned by both; she is dying; the father reveals to Armand Camille's sacrifice, and he returns forgiving and forgiven, as she dies.

You will observe that it covers the larger Action, and is substantially the same as the longer Plot, only omitting

certain details. A brief Plot of this kind is possible to the author because he holds in mind all the conditions and qualifying things. They are in his notes, his Material and his Conditions Precedent. For that matter, many of the details of the Action may not exist before he finds this Plot; but sooner or later he discovers the ways and means of carrying out the Plot. Until he gets this Plot, susceptible of this short statement, he has no play.

This play is largely psychological, a conflict of emotions; internal rather than external, consequently, the Cause and Effect of it all is more than usually subtle, containing many shades of feeling and motive. Now, Cause and Effect is the distinguishing mark of a Plot. Without it there can be no Plot. The moment a link is lost it becomes to that extent Story. Camille loves no one because she has been disappointed in her social ambitions and has been denied the possibilities of true love; she has a lovable nature and is loved because of it by Armand; introduced to him, she recognizes his sincerity, but does not accept ~~them~~ because of the hopelessness of it all; she yields to his proposal to retire to the country with him because of the love which now overpowers her; she refuses to carry out the arrangement because she has not given up her other relations; she throws over Varville because she understands him better and her love is being purified; Duval demands that she sacrifice herself because it will save his son, and she consents for that reason; but she cannot convince Armand that she no longer loves him in abandoning him, and because of that she writes a letter renouncing him as she goes to Varville; because Armand thinks Varville is responsible he seeks a duel with him, and insults her publicly because that will force the duel; because of this duel she is abandoned by both Varville and Armand; because she keeps her secret of sacrifice Armand does not return to her; and because of her suffering she is dying; and because Armand's father reveals to him the truth he returns to Camille; and because she has been purified by love and

his love has been constant they are reunited in spirit as she dies in his arms on his return. Just as we have followed the course of the Plot from Cause to Effect, we can run it backward by means of Cause and Effect. It is this law which enables one often to establish effects before ascertaining in details the causes. It is that process of thinking backward that every dramatist must acquire. In point of fact, the process of discovering the Action is largely of this nature. Indeed, if this were not so we could not write plays unless they had already happened in life. Invention would die, or we should have to rely upon the inferior invention of the mere story teller, whereby it would be a mere chance whether the story would be dramatic or not, a thing of Cause and Effect.

Need we again call attention to the fact that the Plot is a development of the Proposition? The Proposition of "Camille" will be found included in either of the Plots given.

Given with some fulness the Plot of "Still Waters Run Deep" is substantially this: Mildmay, a man of mild manners, has lost his authority in his own household because Hawksley has infatuated his wife's aunt and his father-in-law, with the design to corrupt the wife and to secure through the aunt money for worthless stocks; in order to defeat Hawksley, Mildmay must remain silent until he procures proof of the criminal career of Hawksley. Mrs. Sternhold, the aunt, is about to persuade Potter, the father-in-law, to invest the desired sum, when her suspicions are aroused as to Hawksley's relations with Mrs. Mildmay by doubts expressed by Potter; she hides and overhears Hawksley trying to force an appointment at night with Mrs. Mildmay; in her jealousy and rage she declares for revenge and that the investment shall not be made; Hawksley forces her to keep silent and let the investment be made by Potter, who holds the money, inasmuch as he, Hawksley, holds compromising letters from her; this fact and the state of affairs are overheard by Mildmay; but he

cannot move until he has the proof in his hands of the criminal career of Hawksley, but feeling secure in his plans, Mildmay unexpectedly urges the investment and assumes all responsibilities. In an interview with Hawksley, Mildmay produces a forged bill from Hawksley, and in exchange for it obtains Mrs. Sternhold's compromising letters and cash for the bonds already sold to Potter. Hawksley, not recognizing his defeat, intends to regain his ground by humiliating Mildmay at dinner at Mildmay's home the next day, and offers on that occasion a duel, but his cowardice is exposed by Mildmay's acceptance and Hawksley's refusal to fight with one pistol unloaded and chosen by chance; Hawksley is finally defeated by the introduction of a second forged bill by an officer, is handcuffed and taken away; the family recognize Mildmay's authority and worth.

This play has so many conditions Precedent, so much that is in the air and in the nature of story, and is so much a play of character and dwells so much on conditions, that the complications are in the Action in general rather than in Plot. Many things happen, but the Plot Action is simple enough: Mildmay is helpless until he secures proof of the criminality of Hawksley; Hawksley is confident of victory until Mildmay produces the forged bill and forces Hawksley to return the compromising letters which gave him power over the fortunes of the family; Mildmay having to produce a second forged bill, which Hawksley thinks Mildmay knows nothing of, in order to complete the defeat of Hawksley and to restore himself to the affection and confidence of his family.

We have shown that a Plot can be put in few words, and that if you go beyond a certain point your statement of the Plot is something else, including an account of the Action, which has a distinction of its own from the Plot. The Plot is composed of the decisive happenings, and requires inevitably a series of direct Causes and Effects. Let us assume that we are familiar with all the Conditions

Precedent and all the characters, and that the Proposition has been fixed. We put ourselves in the position of Massinger. We do not need to state, for our own information, the innumerable details. Massinger was secure of his play, "A New Way to Pay Old Debts," when he procured his Plot which is substantially as follows: In order to dupe his uncle and rehabilitate himself, Wellborn gets Lady Allworth to consent to pretend that she favors him as a suitor; Sir Giles is duped into the belief that Wellborn and Lady Allworth will marry, and gives Wellborn the money to re-establish himself with. Allworth gets Lord Lovell to carry on his suit for the hand of Margaret, who loves him; Sir Giles is duped and gives orders to the curate which enables the two to marry, not knowing that he is defeating himself; in the denouement, Marrall, who has been beaten and mistreated by Sir Giles, produces, in a spirit of revenge, the deed which has robbed Wellborn of his property, having erased the writing; Sir Giles finding himself balked in his schemes both for money and for the social advancement of his daughter, dies in an excess of mad rage. This takes no account of the subordinate characters, and does not specify the means by which the details of the plot are to be carried out in the Plot itself, but it presents a definite, complete Action, with a beginning, a middle and an end. It conforms to the Proposition. It makes no mention of minor characters belonging rather to the Action than to the Plot. That Lord Lovell and Lady Allworth marry is not in the Proposition and is merely Action incidental to the Plot. They do not have to marry to carry out either Proposition or the main Plot. Marrall's trick with the deed is an extension of the idea of duping Sir Giles and may fairly be called a part of the Plot. Justice Greedy belongs almost entirely to the Action, not that of the Plot, but of the detailed movements under the Plot. What we have given was the Author's Plot, at least the outline which assured him that he had a play. We might amplify this and go into what happens, and thus secure

a more developed plot, the elaborate pattern from which he worked, which would still not be exactly a Scenario, for a Scenario involves detail, technical and otherwise, not of the Plot proper: Wellborn, ruined by Sir Giles, reduced to such tattered want, so low in habits and fortune, that he is turned from the alehouse, determines to redeem himself. His friend Allworth offers to assist him, but he will redeem himself in his own way; he advises Allworth to give up his love for Sir Giles's daughter, for she will be permitted only to marry for higher social position. This is the foundation of the Plot; it gives merely a glimpse of what may grow out of the condition of affairs. It gives things by way of visible Action leading to the Plot. The treatment of Wellborn by the servants and the advice of Lady Allworth to Tom, which makes him refuse to have anything to do with Wellborn when he presents himself, belong more to the Action than to the Plot. It is incidentally a part of the Plot, but not absolutely essential to the Plot. They are movements of the second hand, not the minute hand. Certainly they are a part of the movement, but you cannot see any definite Plot movement in the scene of the servants. As soon as Wellborn presents himself there is an obvious movement. He will see her, as he does see her; she consents, Plot. Wellborn persuades Marrall to accompany him to dinner at Lady Allworth's; he consents; he goes; he sees and is convinced and duped, Plot. Marrall tells his "fairy story" to Sir Giles and is beaten for it, and being disposed to betray Sir Giles by way of revenge and to go over into the service of Wellborn, we have Plot again. Sir Giles furnishes the money to pay off Wellborn's debts, Plot. But it is not Plot that Wellborn punishes Tapwell and Froth. The Plot gets thick toward the end, for all the causes reaching far back into the previous Action begin to count. The details of the Plot become a part of it. The ring, the letter, the mistake in believing that Wellborn and Lady Allworth are already married, the demanding of repayment, the production of the

razed deed, all Action, are fairly of the Plot. It is of the Plot when Lord Lovell and Margaret come to an understanding, and when Sir Giles is thereby duped. The comic interruptions of Greedy are not of the Plot. Don't you see how many things are excluded from the Author's Plot? How could he think of all if he did not think in terms of Plot first? He must first get at what series of happenings will carry out his Proposition, and then only proceed to the details by means of which the Plot itself may be carried out, introducing whatever Episode or character as may be permitted or called for by the circumstances of the Action.

CHAPTER IX.

THE DIVISION INTO ACTS.

The Division into Acts is primarily a Division of the Plot or Plot Action into Periods of Progression.

How is this Division accomplished? By assigning to each act its object, which may be given in a word or a line. How can that word or line be a Division of your material in any scientific sense? You could not indicate your material in a word to save your life. Of course as we progress by this scientific method Material is involved, but if we work scientifically what difference does it make whether we indicate if we make this Division into Acts of a play which has already been written, or of a play for which practically all the Material has been collected, or, on the other hand, very little collected. Riddle me this riddle. It may seem paradoxical and utterly without reason, but if you will contain yourself in patience you may see within the next few chapters the truth of it, or you may never understand it. I shall at least labor to make it clear to you. A Proposition is an absolute necessity and it has its niceties and requirements based on science. You must convince yourself that it is a law of universal application. Just as we have said that the Material must be reduced to a Proposition before the dramatist's mind can operate in the construction of a play and a use of his Material, and that he can have no play unless he can state what it is about in a few words, in the same way we beg you to believe that the Division into Acts is based on the same scientific principle of reducing the object of each act of a single word or line. We reduce from the general to the particular all the time, becoming more and more definite all the time, enlarging all our statements all the time. We have seen what a play is about in Proposition and Plot and we are now to see what it is

about in each act. Any one in attempting to write a play, unless he is without the artistic sense, necessarily formulates what he knows or thinks he knows about the art and naturally lays out his Material into Acts. To the uninformed this method is one of those obvious requirements that anyone can see. It is an external thing. It is primitive and a matter of course, but if applied without real knowledge the result may be absolutely absurd. Does the beginner always know exactly what an act is? It would be well to now read the chapter in "The Technique of the Drama" on the Division into Acts. The older Technique (which the beginner uses or which he deduces from his own external observation of plays) is misleading in its insistence on climax. We shall discuss this matter in another section of our studies. It is enough now that we accept what is commonly called climax at the end as a definite point in the progression of the Action. Each act must have an object or Proposition and carry it out. Each act must accomplish that development of your story which is assigned to it. At the end of each act you have reached a predetermined stage of the journey. The following Division into Acts of "Ingomar" performs its function in indicating the progressive main Action of the play:

ACT FIRST.

Parthenia starts on her mission of rescuing her father by offering herself as hostage. How to get her started on that mission you may not know in detail at this point in your work. The end of the act coincides with the object.

Parthenia.

"The Gods are with us,
So, Farewell.

Theano.

Parthenia, hear me.

Parthenia.

Away, away! (rushes off as curtain falls.)"

ACT SECOND.

Parthenia is captive in the camp of the barbarians, and begins to win the heart of the leader, Ingomar. The closing lines indicate that:—

Ingomar (after a pause; in deep abstraction.)

“Two souls with a single thought,
Two hearts that beat as one.”

ACT THIRD.

Ingomar releases her, and will accompany her on her perilous journey for her protection. Your problem was to bring that about; each act having its problem.

Parthenia.

“Forward, the guide before. I will follow thee, my friend, protector.”

ACT FOURTH.

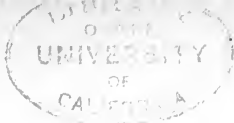
Ingomar will follow further still, be a slave for her sake.

ACT FIFTH.

She would return with him, for his sake, to his life, but he is made Timarch, and their happiness and union is complete.

In the construction of your play you must know before you put the Divisions down what you want, in a general way, and how you are going to work out your objects and problems, but we are now showing you the process of reducing a well constructed, complete published play to its Divisions. If these Divisions can be found in every successful play, is it your opinion that they exist in those plays by accident or by design?

The slightest examination will make it obvious to you that “The Lady of Lyons” is divided into Acts with reference to its Plot. It is not a Division of the Material into Acts, for the Plot had to be found before there was anything to divide into what could properly be called Acts. Each Act carries the Action forward to a certain point with reference to the Plot as governed by the Proposition. Thus, the first act advances the Action to the point where



1. Beauseant resolves on and plans revenge. The last six words in the preceding sentence constitute a statement of the object of the act. When the end of the act is reached the object of it has been accomplished. That part of the play is finished when dialogued. That part of the Plot has been worked out. It has been worked out by the use of all the principles, but not all the principles were called upon by the author in the mere mechanism, but after getting his Proposition and his Plot, and staking off his Divisions, with an object assigned to each act he had to work out the Plot of that act and all the details of the Action. Your study of the Division into Acts must be directed to ascertaining the object of each act, why it had and why it had not that object and why that object was assigned to it. Your analysis of a play furnishes you with the object of an act, and by the abundant use of analysis you are training your mind to the proper method of work. You are learning the art gradually and almost unconsciously. At the

2. end of act second Melnotte has succeeded in his deception and has gained Pauline's love; the marriage is at hand. Bulwer might have fixed upon this as the object of the second act, in his Division of the Plot, without knowing himself the details that he would have to supply. The success of Beauseant's Plot might be given as the object of this act, but it is better stated above. The third act has

3. for its object to bring the Action up to the point where Pauline discovers the deception and Melnotte in his shame and repentance offers to release her and atone for the deception.

4. Act fourth brings the Action up to his surrender of her, her growing love for him and his departure for the war to redeem himself.

5. In Act Fifth Melnotte rescues Pauline from marrying Beauseant by paying the debts of her father upon becoming convinced of her constant love. You will observe that the bare statement of the objects of the Acts indicates a constant progress and development, with a beginning a middle and an end and includes Proposition and Plot. In analyzing plays with reference to the

Division into Acts you are asked simply to describe in a few words the object of each act.

We have said that the Division into Acts is a division of Plot, but this does not mean that technique puts a restriction upon the operations of the mind, nor does it mean that science is to be disregarded and that we are not to be technical. The dramatist before getting his real Plot may see certain Divisions in his Material. That is a simple matter. In "Camille" Dumas saw his beginning in bringing the lovers, Armand and Camille, together; the end he had already decided on. Or let us say that he had his middle, the sacrifice, as his central idea. The other two natural points of Division were at hand without further thought, the details being left for future consideration. The second act became an extension of the first and the fourth and fifth acts fell readily into place with the three natural Division. Additional acts may be an after-thought. Abundance of material may have required it in this case or a technical reason may have demanded it. In a way the play could do without the fourth act. Do not for a moment imagine that it could be as effective without it. The object of each act in this play could be put in many ways and be substantially the same. In the complete mastery of his subject and Material Dumas could have put it: First act, he loves; second act, she loves also; third act, she renounces him in sacrifice; fourth act, she proves her sincerity; fifth act, her expiation and redemption are completed. These are the main general ideas that belong to the acts, and they indicate the progress of the complete Action. The description could be more definite as to actual happenings: 1. Armand convinces Camille of the sincerity of his love and purposes; 2. Camille, after a struggle, comes to his point of view, renounces sordidness and chooses between him and Varville; 3. She is forced by Armand's father for the sake of the happiness of Armand to renounce him; 4. This sacrifice is followed by the further sacrifice of everything, of both lovers; 5.

Purified by her sacrifice, she is rewarded with a reunion with Armand as she dies. This Division into acts is one of the first things that a dramatist does as soon as he can, in order to begin the handling of his Material. It is entirely probable that Dumas made his Division into Acts very early. He then readily referred certain things in his Material to the act to which it belonged. After this general Division has been made the Material begins to fall into order, much of it having been determined upon without the slightest reference to any particular act. Obviously the supper scene fell to the first act. Naturally the Episode at the beginning of the third act with Gustave and Nichette at once found its place. Thus each act gathered its proper Material as a magnet. Order came out of disorder; gradually a place was found for everything. Some things can be used anywhere. Character, for example, is something that in itself must exist throughout, although some of its manifestations and some of the incidents belonging to it can only be used at the demand of the Action.

In the case of "Still Waters Run Deep," apart from the general idea suggested in the title, the middle of the play was the most prominent landmark of the dramatist at the outset. There was a situation. It had to be. There was no hesitation about this Division. The situation had to be reached by a first act, and a third act was needed to show what came of it. The Proposition involved the defeat of Hawksley on two points, his financial swindle and his intrigue against Mildmay's domestic peace. The second act goes far to dispose of Hawksley, but to end it there would not satisfy the Proposition; Mildmay had to be restored to authority in his own household. That was absolutely necessary, and the third act was determined on by Taylor before he had the details of it in his mind. This assumes that ALL the details were not at hand in being supplied by the original novel. Even if he followed the novel, the existence of the Material merely saved him thought and invention; he still had to give it dramatic

form. It is misleading to suppose that the first act of a play is merely introductory and for the purpose of establishing the relations between the characters. There must be Action and progress from the beginning, development not only of character but of Plot. The end of the first act brings it up to the point where we see that Mildmay holds some weapon behind his back with which he may defend himself against Hawksley and perhaps defeat him entirely. Whereas at the opening of the act Hawksley had everything his own way, at the end of it the relations had changed and are in process of change. Hawksley has defeated himself with the aunt, although he continues to the last to think that Emily will be silly enough to remain under his influence. But the audience hopes that Mildmay can produce another concealed weapon and defeat Hawksley. Those things that have been definitely settled only add to the tensity of the remaining complications. Mrs. Sternhold, we are sure, will keep safe watch on Emily. Still, unless Mildmay can completely expose Hawksley there is going to be danger in his household. Hawksley might fail in his amorous intrigues, and yet Mildmay may not be restored to authority. What to assign as the object of each act was plain enough.

The first act of "A New Way to Play Old Debts" brings the Action up to the point where Wellborn has gained the consent of Lady Allworth to help him in his new way to pay old debts. At the end of the second act Wellborn has succeeded in getting his deception so far advanced that Sir Giles shall hear of his favor with Lady Allworth through Marrall. At the end of the third act Sir Giles has supplied him with money. At the end of the fourth, the two issues in the Proposition now being joined, Sir Giles is duped into believing that his daughter is to marry Lord Lovell and that he can wrest Wellborn's new estates from him. At the end of the fifth act the deceptions practiced on him culminate in success, Sir Giles is defeated and dies in an excess of rage and madness. Sooner

or later these five points were all definitely established. Getting the ends of the acts, Massinger constructed backwards from them. Of course, he knew who Wellborn was when he fixed the end of the first act, but he had to establish who he was and he had to supply all the causes and incidents leading up to the end of the act. How to secure the end of each act, how to go back to the beginning of each allotted space in the journey and trace each step was the concern. Did he begin at the beginning without further concern and pace it, or write it, off-hand? Just as he arrived at the proper Division into Acts, he arrived at what was to be assigned to each act, and it was a matter of Sequence before he could pace it off step by step. It did not matter when the servants' scene came to him; down it went in his notes, and its proper place was found when the Division into Acts was made. Whether the Plot was definite or not at the time, the probable place for this or that bit of Material suggested itself. In the first form it may have been Life pure and simple; it had to be converted into the dramatic. Some of the original divisions were necessarily tentative and were changed, but it is common enough to get the Division into Acts at the first throw of the net. The objects of each act as we have given them do not cover and could not cover the details even of the Plot. The subordinate Actions had also to be carried on. Everything gradually fell into place. Much of it came into being after the Action took on continuous form. Opportunities for the use of Greedy caused new material. It is not at all meant that you must have your material first and then distribute it; the creative process continues and it is helped by the growth in form. But the Division into Acts helps that growth and it is one of the first things that the author naturally turns to.

CHAPTER X.

THE DIVISION INTO SCENES.

The Division into Scenes is the Division of the Action into units of Action.

We discuss Action a little later on. It is enough to say now that Action is involved in every part of a play that we have already described, consequently it is not a contradiction of terms to refer to the Division into Scenes as a Division of the Action. In a general way it might also be described as a Division of the Plot into Scenes, but, the definition as it stands is universal, including the play of only one act. When a play has more than one act the Division into Scenes is made under each act and properly speaking is a Division into Scenes of the Plot Action of that act, but there are many Scenes that do not belong to the Plot but do belong to the Action generally. Some of these Scenes are used to meet a technical emergency, to give time for an Entrance, to afford Episode, to provide concealed Preparation, or they are Scenes of transition or gradation, with a number of distinctions that it would be premature to make at this point.

We have seen that each Division so far made has a definite object. Just as a play itself must have a definite object as given in its Proposition, so each act must have a definite object or Proposition; and we are now to see that each scene must have a definite Proposition or object. This applies particularly to Scenes in which there is something at issue, but there are scenes that involve only a technical object and can hardly be described as having a Proposition. The consequences and essentials of this law that a scene must have one main object will be unfolded as opportunity presents. You must convince yourself of the fact that a play is largely written by means of Scenes and that a Division into Scenes is as important as the Division

into Acts. The English writers have rarely made a formal Division into numbered Scenes in their manuscripts or printed plays. The continental writers invariably do so and it is the proper and scientific method. But, in any event, any play that is a play has its Scenes and they are susceptible of being numbered. If a play cannot be divided into distinct scenes it is not a play; but we must reserve a full discussion of the peculiar technical nature and qualities of scene. One thing at a time. A Scene is usually formed and numbered according to the Exit or Entrance of an important character. For the present accept this as the law. Again we take "Ingomar" as a model for instruction:

ACT FIRST.

Scene 1:—

Certain facts are conveyed, but they are all subordinated to the one object of the scene,—Actea wishes to see her daughter.

Scene 2:—

The mother urges her to marry "the rich Polydor," and we have additional facts, arguments, emotions, &c., but the object of the scene is accomplished, and the Proposition of it worked out, when Parthenia refuses to consent to her mother's urgings to marry Polydor.

Scene 3:—

(This lesson, by the way, has nothing to do with any discussion as to the use of soliloquies; one thing at a time; technically and effectively this soliloquy accomplishes its purpose.) Will Parthenia make up her mind to marry Polydor? That is the Proposition of it; the statement of the object of the scene, is: Parthenia makes up her mind to consent, to sell herself and "let the price be well secured."

Scene 4:—

There is much included in this scene, but everything is comprehended under the object of the scene; Parthenia refuses Polydor.

Scene 5:—

This scene carries the Action on to another step: Polydor will be revenged on her by driving the father from home and ruining him.

Scene 6:—

Object: Lykon comes to bring bad news.

Scene 7:—

Lykon tells Theano that Myron, the father, has been made captive by the Allemanni.

Scene 8:—

A further development of the facts, friends and citizens coming on the stage attracted by the news.

Scene 9:—

Actea, the mother, is told the news. She swoons and is carried into the house. Accurately speaking this makes another scene, but we may count it as one with the two speeches that follow. It is really a scene necessary to give Parthenia her entrance.

Scene 10:—

The object of this scene is to show that Parthenia can get no help for the ransoming of her father from his or her friends and will appeal to the Timarch.

Scene 11:—

She fails with the Timarch, his explanations being subordinate to the result of the scene.

Scene 12:—

Parthenia changes her mind and appeals to Polydor, who scorns her and leaves her helpless indeed.

Scene 13:—

We see that Parthenia has taken a resolve.

Scene 14:—

Parthenia announces her resolve to go to the mountains. So, there you have all the details leading up to what was the object of the Act.

ACT SECOND.

Scene 1:—

The camp; we see that they are barbarians indeed.

Scene 2:—

That Ingomar is the chief, and, incidentally, that Myron, Parthenia's father, is captive.

Scene 3:—

To show Ingomar's opinion of a woman,—all else is incidental, necessary as it is.

Scene 4:—

The freebooters are returning.

Scene 5:—

We learn that the daughter has come to entreat for ransom for the whining old man.

Scene 6:—

Ingomar accepts her as hostage for the father.

Scene 7:—

Parthenia and her father. This is really a part of the complete scene which does not end until Ingomar accepts the offer; but it is marked as a scene to show how distinctly every part of a play should stand out.

Scene 8:—

Parthenia defines her position. And goes to "cleanse the cups."

Scene 9:—

To show the effect on Ingomar of the girl's independence.

Scene 10:—

Parthenia's growing power over Ingomar brought out in the making of the wreath and their dialogue.

Scene 11:—

Parthenia's state of mind.

Scene 12:—

To show that the barbarian is brought to meditate on the lesson in love that he has had from Parthenia.

ACT THIRD

Scene 1:—

To show that the other barbarians are discontented; and the danger of Parthenia.

Scene 2:—

Ingomar, indifferent to war, absorbed in love, puts his warriors off.

Scene 3:—

The state of mind shown in his soliloquy, changing his nature gradually.

Scene 4:—

A passionate love scene, in which he would enjoy her in his own way; her offer to slay herself, &c.,—the object, that he bids her go free.

Scene 5:—

That Parthenia will see him again and soften his heart before she leaves.

Nearly all these scenes are rich in subordinate things, but this lesson is to get you into the habit of seeing that a scene—like an act and the play itself, must have one ultimate object, that it must accomplish one specific thing.

Scene 6:—

The other savage barbarians, of whose spirit we have been kept in mind, come to settle Parthenia's fate.

Scene 7:—

Ingomar saves her. We could make the two entrances and exits scenes, but we shall count them as one scene here.

Scene 8:—

Ingomar bargains with the barbarians and gets Parthenia for his portion.

Scene 9:—

Ingomar will conduct her safely home. This last scene reaches also the object of the act.

ACT FOURTH.

Scene 1:—

Myron and others trying to raise the ransom.

Scene 2:—

Lykon is trying to get the citizens together.

Scene 3:—

The struggle of the parting of the lovers after Ingomar has conducted Parthenia to the very gates of her home. Seemingly they part—that is the object of the scene, to show their love and seeming parting; all else is incidental.

Scene 4:—

To show Parthenia's absolute love; her grief at Ingomar's departure.

Scene 5:—

Ingomar's return; his inclination to follow her; renouncing his tribe for love.

Scene 6:—

The final and absolute yielding of Ingomar.

ACT FIFTH.

Scene 1:—

Myron is wanted at the council.

Scene 2:—

What for?

Scene 3:—

The Allemanni swarm about the city; a spy is suspected.

Scene 4:—

Suspicion falls on Ingomar.

Scene 5:—

Polydor, still bent on revenge, takes advantage of conditions.

Scene 6:—

Parthenia's defense of Ingomar to her mother

Scene 7:—

Parthenia's mother accuses Ingomar of being a spy.

Scene 8:—

Parthenia's mother insists on the unfaith of Ingomar.

Scene 9:—

Ingomar and Parthenia, a preparation for his becoming a Greek.

Scene 10:—

Myron comes to tell Ingomar that the Timarch will honor him—a preparation for the change of relations between the lovers.

Scene 11:—

The Timarch makes an offer that seems infamous to Ingomar—involving the betrayal of his old comrades—but such are the terms only by which he can become a citizen and have Parthenia.

Scene 12:—

To show Myron's character; oppose the marriage.

Scene 13:—

Myron tells Ingomar to go—that he has endangered himself by harboring him.

Scene 14:—

Ingomar gives up hope of gaining Parthenia—determines to leave.

Scene 15:—

Parthenia hearing of his resolution, will go with him, abandoning her people, as he abandoned his for her.

Scene 16:—

Myron and Actea reproach Parthenia.

Scene 17:—

Polydor, having possessed himself of all the notes of indebtedness of Myron, is about to ruin him, &c.; Ingomar, for Parthenia's sake, will remain as a slave to save him.

Scene 18:—

The barbarians, his old companions, come to rescue and protect Ingomar. He refuses to go with them. Polydor is thwarted; peace is made; Ingomar is made Timarch; the two lovers will be happy.

Each lesson teaches you a number of things which are not even revealed in what is immediately in hand; the main thing in this lesson is to have you convince yourself that the division into scenes is essential to good work.

These pages being intended for the student and not the casual reader, I would suggest that the student omit reading the Division into Scenes of the plays that follow, and that he make out his own Divisions after having finished all the remaining pages of this analytical section and then compare his Divisions with those already made.

This is the Division of Scenes of "The Lady of Lyons":—

ACT FIRST.

Set Scene 1.

Scene 1:—

To introduce the characters and their relations and to show certain facts, but to have all these details conform to the one main idea of the scene, namely, the pride of Pauline. The play concerns her pride; this is the first note. The facts proving such pride are essential in other ways, but everything centers in her pride. It is not, as some students suggest, that flowers are being sent by Claude Melnotte, for the audience knows nothing of him. That is only an incidental fact showing that she has suitors who minister to her pride, his being unknown making it all the more flattery. She is rich, proud and flattered, and expects to marry at her own choice some suitor of high estate.

Scene 2:—

Object: The rejection of Beauseant and his consequent resentment.

Scene 3:—

Is composed of the single speech of the mother. It is a connective scene merely. Its main object in the mind of the author was technical.

Scene 4:—

Mainly to show that Damas has no sympathy with her pretensions and pride. That is the visible main object, but it has another concealed and vital object, that of Preparation, the nature of which principle will be pointed out under its proper head.

Scene 5:—

A connective scene, or rather one included under the head of Gradation. It rounds the Action off in conclusion of the Action that takes place in the first Act.

Set Scene 2.

Scene 1:—

Main object:—to have Beauseant and Glavis conspire and “think of some plan to humble Pauline.”

Scene 2:—

To have them hear of “The Prince,” Claude, through the landlord, and to set on foot their Plot. The speeches after the exit of the landlord could be divided, in a close division, into an additional scene.

Set Scene 3.

Scene 1:—

An introductory and connective scene,—Claude’s arrival home.

Scene 2:—

Main object:—to show Claude’s love and his hope or expectation of a favorable reply from Pauline to his message of love.

Scene 3:—

Melnotte’s disappointment, humiliation and rage at his rejection and the treatment of his messenger.

Scene 4:—

A scene supplementary to the preceding, showing, in his outbreak to his mother, his rage and mortification.

Scene 5:

The receipt of Beauseant's letter, and his opportunity to "bring scorn for scorn."

ACT SECOND.

Set Scene 1.

Scene 1:—

The Plot having succeeded so far, it remains for the marriage to take place at once.

Scene 2:—

This is to bring in objectively the fact of the success of Melnotte; but, just as scene first made progress in the design to have the marriage take place at once, this makes progress and has special Action in indicating the danger to Melnotte from the suspicion of Damas.

Scene 3:—

The technical object of this scene is largely connective or conjunctive; the whispered remonstrances of Beauseant and Glavis lead up to the next scene with Damas.

Scene 4:—

To cause the outburst of Damas, who affronts and challenges Melnotte.

Scene 5:—

Conjunctive, leading up to the scene between the two lovers.

Scene 6:—

The real object of this scene (without which it is meaningless and without Action) is Melnotte's struggle with himself and his test of her love,—if she should love him for himself and not as a Prince only. The result of his test is that he believes that she loves him, and he will break his bargain or oath with the two conspirators.

Scene 7:—

To have them convince him that he cannot retreat.

Scene 8:—

To convert Damas into a friend through the duel and to hold out the chance for refuge in the army.

Scene 9:—

To have Beuseant spring his trick to hasten the marriage.

Scene 10:—

To carry the trick through.

Scene 11:—

To clench the trick and draw the act to a close.

ACT THIRD.

Set Scene 1.

Scene 1:—

Introductory,—to show that Melnotte has married Pauline and arrived at the Inn.

Scene 2:—

Connective; Beuseant and Glavis at hand to witness results.

Scene 3:—

To show the remorse of Melnotte and his scorn of the two conspirators.

Scene 4:—

Conjunctive, but indicating that he will not confess his villainy until she is at his mother's cottage.

Scene 5:—

Conjunctive,—showing that she has no suspicion.

Scene 6:—

How to induce her to accompany him to the cottage.

Set Scene 2.

Scene 1:—

Main object,—with reference to the Action,—to show that the mother believes that Melnotte has revealed his artifice to Pauline. (Do you not see that the facts brought forward otherwise are incidental?)

Scene 2:—

The revelation to Pauline; her horror.

Scene 3:—

Melnotte's passionate defence and its effect on her to make her "cease to hate him;" his offer to free her.

Scene 4:—

He confides her for the night to his mother.

ACT FOURTH.

Set Scene 1.

Scene 1:—

Introductory;—he will enlist to atone.

Scene 2:—

Connective; talk with the mother, his design to win back an honest name. We may count as a scene the widow's lines when alone, but it is not absolutely necessary to do so. One technical use of them is to give Pauline her entrance.

Scene 3:—

Showing the state of mind of Pauline—loving but not ready to forgive.

Scene 4:—

The widow's confirmation and proof of Melnotte's love for Pauline plays upon her hesitating position.

Scene 5:—

Beauseant's ruse to get the widow away.

Scene 6:—

Beauseant's appeal and Pauline's steadfastness; Beausant's familiarity.

Scene 7:—

Melnotte rescues her from his embrace, adding to Beauseant's spirit of revenge, and bringing out Pauline's state of mind.

Scene 8:—

Conjunctive, but still playing on the state of mind and relation.

Scene 9:—

Conjunctive and preparatory for the coming of Pauline's parents,—still playing on Pauline's state of mind and the relations.

Scene 10:—

Accomplishes two objects of almost equal importance, the separation of the lovers and the departure of Melnotte with Damas for the Wars, the latter being subordinate. The last lines of Pauline may be considered of the one scene.

ACT FIFTH.

Set Scene 1.

Scene 1:—

Introductory;—essential facts of Conditions Precedent conveyed.

Scene 2:—

To prepare for Morier, as Melnotte is now known.

Scene 3:—

To further develop the conditions and to confirm our suspicions of Morier as Melnotte.

Scene 4:—

To inform Damas of the real state of affairs, that Pauline is about to consent to a divorce; to make him believe that Pauline may be constant. (Other facts are subordinate, important as they are in developing the Action here.)

Scene 5:—

To have Deschappelles invite Damas to the signing of the papers.

Scene 6:—

To have Melnotte doubt Pauline's constancy.

Scene 7:—

To have Damas bid him hope and persuade him to go with him to the house, as he would not be known.

Set Scene 2.

Scene 1:—

To show that Pauline still loves, but must sacrifice herself to save her father.

Scene 2:—

To convince her that there is no hope,—that the sacrifice must be.

Scene 3:—

Beauseant denies Pauline mercy and insists on the contract of marriage.

Scene 4:—

This is a composite scene, that is, one in which several distinct and yet related incidents take place. First, Damas learns why she has consented to marry Beauseant; second, introduces her to Morier; third, their interview in which she gives her message of devotion to Melnotte; fourth, Melnotte's paying of the debt and Beauseant's defeat.

Scene 5:—

The reconciliation of all concerned; happiness; the end. This division of the Material and the acts into scenes is with reference to the Action; we have given the object of each scene to that purpose. Scenes have other objects even than the subordinate ones which appear in the scenes as acted and seen. They have objects which are not seen, and which, in a certain sense, are often the main objects,—but of that later.

THE DIVISION INTO SCENES OF "CAMILLE."

In the preliminary analytical exercises we have considered the Division into Scenes with reference simply to the main object of each scene. We shall now pass beyond that restriction and discuss Division into Scenes as it is influenced by all the principles and by their technical requirements. For this purpose we first take up "Camille."

ACT FIRST.

Scene 1 :—Varville awaits Camille. This scene consists of but four speeches, and ends upon the entrance of Nichette. Every idea conveyed in it is definite. That Camille is not to return until half-past ten, and that it is not yet ten, serves the immediate purpose of preparing us for the entrance of some one not Camille, and also keeps the audience at ease in the Dialogue between Nanine and Varville in the third scene. Thus not a word in the scene is lost. The scene stands out in its function with absolute distinctness.

Scene 2 :—The second scene begins with the entrance of Nichette and ends with her exit. The immediate technical object of it is to give occasion for the third scene and its Dialogue.

In the original French these scenes are numbered; in French's edition they are not. But if we follow the number of Divisions, a comparison with the original will show that our arrangement is identical except as it may be influenced by slight changes in the adaptation made by Mathilda Heron. In addition to the numbering of scenes, the French author always puts at the head of the scene the characters involved in it; for instance, Scene 2, Varville, Nanine and Nichette. One object of the author was to introduce Nichette at this point in order to avoid the crowding of introductions at other points in the Action. Nichette is made to serve a technical purpose, and her story is incidentally brought out. In the next scene, involved in it and as a corollary to it, it is shown that Camille has humble friends, and that they love her.

Scene 3 :—The third scene brings out the fact as its main object that Varville's suit does not thrive, and in-

identally it conveys the previous history of Camille.

See how naturally the Sequence flows. As soon as Nichette goes out, Varville asks, Who is she? She is a girl that Camille is fond of, for they worked together in the same room. Varville had not known before that Camille had been an embroideress, a working girl. Everything that is said is so naturally brought out that the essential idea impresses us as one thing, an explanation of Camille's indifference to all men and consequently to Varville.

Scene 4:—The object of this scene is to show definitely that Camille does not care for Varville.

Incidental facts are introduced. We see that Camille is ill. We learn that she has been at the Opera, where she has met Olimpe and Gaston who will be here presently.

Scene 5:—The object of this scene is to lead up to the coming of Prudence with her friend.

Olimpe and Gaston arrive and the Action develops their character and relations; it is made known that Prudence is a neighbor across the way and who she is. Prudence, on being called from the window, accepts the invitation for supper if she may bring a friend.

Scene 6:—The object is largely technical: To prepare for the supper by introducing Armand to Camille and getting Varville off.

However, facts are conveyed and relations developed with, of course, that display of character which is a constant element in all Action. Camille learns of his mad love for her as told by Prudence; details of his history and family are brought out, and the scene continues to the exit of Varville. This is a composite scene, inasmuch as there are

a number of semi-detached incidents and Dialogues in it. While the Action consists largely in the curiosity and expectation of the audience, aroused by the coming of this new suitor, the subordinate interest is maintained by the presence on the stage of Varville. Observe that he is kept on the stage, and dismissed before the beginning of the supper. When the supper begins the interest naturally centers on Armand and Camille.

Scene 7:—The main object of this scene is to advance the relations between Camille and Armand.

That this is the main object of the scene is not so apparent in the text as it is in the intelligent acting of it. This scene is known as the supper scene and as such is distinctly an episode. The chatter is meaningless. That is to say, the talk between the characters has no direct bearing on the Plot. Substitute anything else of the same entertaining quality and it would answer exactly the same purpose. What the characters do is as frivolous as what they say. The episode shows the atmosphere in which Camille lives, her abandonment to pleasures of the kind, and that Armand is a new experience to her, entirely different from those who surround her. The real significance in the scene is that which is implied in it and hardly expressed in words. It is Armand's increasing devotion and solicitude and Camille's recognition of Armand's character. Out of this the drama is to grow. The other characters are wholly unconscious of the drama which is at hand. We know that Camille is indifferent to men, and little attention do the others pay to the fluttering of this new moth about the flame. Take out of this scene the interest which the audience has in the two principal characters and it would be absolutely devoid of Action

with reference to the development of the Story. It is an excellent example of episode and the incidental use of character contributing incidentally to the progress of the Action. All the chatter and all the incidents of the scene are subordinate to the main impression indicated. The gaiety and abandonment of Camille's guests cause Camille to become weary of it all physically and spiritually and to ask them to leave her. Thus, the very frivolity of the scene serves a technical purpose in getting the guests off the stage in order to leave Camille and Armand alone.

Scene 8:—Armand's declaration of love for Camille and his offer to "lead her thoughts to content in a home more worthy of her."

Scene 9:—The object of this scene is expressed in a single sentence which composes it.

As short as it is this is properly a scene of itself and subject to division as a scene. Camille is alone. No one shares emotion with her. Her recognition that Armand loves her she has not expressed to him. It is not a part of the preceding scene. She does not tell him that, "There is a new found meaning in those simple words that never fell upon my ears before." She does not say this to her gay companions of the next scene. Could there be anything more detached? Why, then should it not be a scene by itself. There is a tendency in recent productions of this play to have the act close with this scene as a finality, but Dumas wisely chose to end the act with another scene. In a certain sense the object of the act is reached with this scene, but Technique is not so mechanical as to preclude the following scene.

Scene 10—The object is to bring the act to a close with the revelry and abandonment of life which make up the feverish existence of Camille, from which Ar-

mand offers to rescue her and which she is not yet ready to abandon. While it is episodic it is also very definite. The act has shown Armand's sincere love for her and that she is in a state of wonderment about this new meaning of love.

ACT II.

Scene 1:—That Camille is in love with Armand. This being the fact, we at once see the progress in the Action. Of course, there are other objects in the scene, but if we do not establish a main object we bring things into confusion. There is an object, direct or incidental, immediate or remote, in every line. Incidentally we have Madam Prudence's greed for money in her borrowing, but to make that the object of the scene would be to reduce it to insolvency. That is purely incidental. It is incidental also that Camille has obtained the money from the Duke and that she intends to go to the country. Why does she intend to go? Because of her love, and in her pursuance of Armand's offer to withdraw her from her feverish existence in Paris. There are objects of Preparation in the scene, but the main object of the scene must always be considered with reference to the audience, and the predominating effect of this scene on the audience will be Camille's love, and all else will be subordinate. The author has many hidden objects, much that is technical. The dramatist predetermines his main object and subordinates everything in the scene to it.

Scene 2:—Purely connective, or transitional, in order to give Madam Prudence her exit. You will observe that in these technical transitional scenes there is always something that pays for itself and interests us so that the technical scene does not become merely technical. When Armand says, "I saw but

her" we perceive a certain advance in the Action because of this evidence of his growing infatuation for Camille. A like impression has been produced by Camille's saying to Armand that she knew his ring. Prudence's lines are characteristic.

Scene 3:—The main object is to bring out the jealousy of Armand with reference to her plan which involves the use of the money from the Duke, as also to give a reason for Armand's doubt of Camille, which is emphasized by his suspicion that she is waiting for some one.

Scene 4:—Connective;—incidentally emphasizing Camille's love.

Scene 5:—Camille is willing to let Varville pay her debts, not yet fully appreciating Armand's point of view, although she does love Armand and is absolutely indifferent to Varville. The scene takes a new turn when Nanine brings Armand's letter. It could be counted as the beginning of a new scene, but Dumas does not make the Division. The result is that the object of the whole scene is that Camille determines to accept Varville's invitation to supper.

Scene 6:—Connective;—in order to provide time.

Scene 7:—This scene is also connective, and may be described as intensive in its purpose, for it serves to emphasize the excitement under which Armand is laboring.

Scene 8:—Camille, in a conflict of emotion, sends Nanine to excuse her to Varville, and awaits Armand by reason of Prudence's representations. If we were dividing the scenes closer, Nanine's return to announce the departure of Varville and then her exit could be counted as a scene, but it may be reckoned as a part of scene eight.

Scene 9:—It has for its object the development of the conflict between love and circumstances, at the end of which they are about to part, Camille telling him, “that is your way, this is mine.” The entrance of Nanine with the letter from Varville might be reckoned as a new scene, and as the conclusion of scene nine. In the latter event, the object of the new scene would be the complete reconciliation of Armand and Camille, Camille deciding to throw Varville over. She accepts the touch-stone of her worth.

ACT III.

Scene 1:—Introductory. The action of this scene consists in the development of Facts. In that sense it may be called a passive scene, but these conditions and facts have a bearing on the Action of this Act.

Scene 2:—A scene of a contrast to show the security of love in the case of Nichette and Gustave which Camille longs for. Incidentally we learn of Camille’s plans. The main general object of the first two scenes is to prepare for the entrance of Duval, the father of Armand. The preparation is technical and specific, for the purposes of contrast and unexpectedness, in that Camille is expecting a broker who is to sell her effects in order to enable her to hire and live in a cottage alone with Armand. The main sentimental effect sought is the setting forth of her hopes, and then the dashing of them in scene three.

Scene 3:—Camille consents to sacrifice herself in order to save Armand. This is one of the greatest scenes in the play, the climax to it, and it is compact with the Action. It would be difficult to find a better example of the true meaning of Action. The conflict is spiritual and internal. The Business of it sinks into contempt and insignificance compared

with the play of argument, the stern but unanswerable logic of the father, the defiance, the appeals, the emotions, the humiliation, the desperate defence of her right to love, and the complex emotions of Camille. Observe that there is hardly a line of Business indicated in the long scene.

Scene 4:—Camille writes the letter of renunciation to Armand.

Scene 5:—Camille's effort to conceal her purpose from Armand, and to part from him without revealing her resolution.

Scene 6:—In the original, Dumas makes one scene of all between this period and the close of the act. The object of the scene is to effect Camille's sacrifice by having Armand believe that he has been deserted for Varville.

ACT IV.

Scene 1:—That Armand intends to call Varville to account.

This is one month later than the close of the last act. Necessarily what has happened in the meantime and the new conditions have to be set forth. As they are developed, we recognize Action in them of changed relations, and our feelings are at the bottom of the new turns in the Story. Observe that nothing is told for the mere information of the audience, and that the medium of communicating the facts is Prudence. Her gossip is entirely natural, and the subjective effect on Armand is apparent.

Scene 2:—The game of cards in which Armand seeks a difficulty with Varville.

This is a composite scene; the first part of it shows Camille's apprehension and unhappiness, and the second, Armand's spirit and cumulative efforts directed toward revenge.

Scene 3:—Camille sends Madam Prudence to find Armand.

- Scene 4:—Armand's bitter denunciation of her. Camille in pursuance of her self-sacrifice falteringly admits she loves Varville.
- Scene 5:—Armand expresses his contempt of Camille by throwing a shower of notes and gold upon her, securing his opportunity for revenge on Varville, who interposes and strikes him, an act which means a duel.

ACT V.

- Scene 1:—Camille's illness and changed condition.

Here again we encounter what we may describe as a passive scene in that the Plot Action is almost suspended. Compared with the other acts of the play, this Act has few turns in the larger Action, but abounds in minor Action. The Plot Action, distant as it is, in these passive scenes is supplied by the hope of the audience that Camille will not die, and that Armand may yet return to her. The fact that the room is poorly furnished indicates at once that she is no longer under the protection of Varville.

- Scene 2:—Another passive scene, full of minor Action, showing the attention of Nanine.
- Scene 3:—Between Gaston and Camille. This is a continuation of the conditions of the present moment with Camille, and there is a constant play of sentiment and reminiscence.
- Scene 4:—The introduction of the presents, and the reminder that it is the wedding day of Nichette.
- Scene 5:—A connective scene introducing Prudence.
- Scene 6:—That Prudence borrows money is purely incidental to the main object of the scene, which is that Camille parts company gladly with her own companions.
- Scene 7:—The letter from Armand's father, and Nanine's return and announcing the coming of Armand.

Here for the first time in this version of the play, we reach a new turn in the larger Action.

Scene 8:—The reconciliation with Armand.

Scene 9:—The death of Camille. "All pain is gone, now everything appears to change. Oh! How Beautiful! Do not wake me—I am so sleepy."

The Division into Scenes of "Still Waters Run Deep."

ACT I.

Scene 1:—To show that Mildmay is a nonentity in his own household.

The relations of the characters are all set forth with reference to this state of affairs, and many facts are introduced. But it will be observed that everything is subordinate to the main object of the scene. In this scene of nearly three pages, not a single other element in the Action of the play is introduced. Everything shows why Mildmay is regarded as a man without a will of his own, stupid, as one "whom you can do what you like with if you only take the trouble," as Mrs. Sternhold says. All his habits go to show his domestic nature, his earthing up the celery, his submissiveness, his being nagged at by all of them, &c. Everything is incidental to the main idea. Even his statement that he is going to Manchester that night is not put in directly as a matter that affects the Plot, but is really an indication, as the audience takes it, of how indifferent he has become to home life under this state of affairs, or that he can take none of them into his confidence. Still, all the facts in the scene are important, but it would be difficult to find a scene in which the incidents and details are so conclusive as to the main desired impression of the scene.

Scene 2:—Mrs. Mildmay's sentimentality, and her liking for Hawksley whom she compares with Mildmay.

We have seen from one remark by Mrs. Mildmay that she is sentimental, and this scene accentuates it by the suggestion in a line in which she compares Mildmay to Hawksley, of whom we now hear for the first time.

Scene 3:—To convey Potter's suspicion to Mrs. Sternhold that the relations between Mrs. Mildmay and Hawksley are too intimate.

It would not do to say that the main object of this scene was the discussion between Mrs. Sternhold and Potter concerning the investment in Hawksley's shares. Observe that that discussion leads up to Potter's revelation of his suspicion, which is the main object of this scene. The talk about the shares is one object of the scene, but there could be no better illustration of a main object and a subordinate object than can be found in the management of the two.

Scene 4:—Mrs. Sternhold determines to satisfy herself in regard to Potter's suspicions.

Observe that the audience has no inkling of Mrs. Sternhold's relations with Hawksley, but what she does in this scene has direct reference to what Potter has told her, and grows directly out of it. She retires behind the screen to take observations.

Scene 5:—Captain Hawksley presses his suit with Mrs. Mildmay, explaining to her his design and means of entering the house to her after the others have retired.

Scene 6:—Mrs. Sternhold expresses her indignation and intention to move against Hawksley. For the first time we learn that Hawksley has trifled with her too.

Scene 7:—Mildmay has Jessup bring in the ladder so that he can paint the trellis.

Scene 8:—Potter's caution with Hawksley about buying additional shares.

- Scene 9:—Hawksley delivers the letter from Manchester to Mildmay.
- Scene 10:—Mrs. Sternhold will continue to watch Hawksley and Mrs. Mildmay for herself and for Mildmay, who she thinks is an unsuspecting fool.
- Scene 11:—Mildmay leaves the impression that he is still going to Manchester.
- Scene 12:—Mildmay seems to commend to Potter further investment with Hawksley.
- Scene 13:—The letter renders Mildmay's trip to Manchester unnecessary.
- Scene 14:—Mrs. Sternhold tells Mrs. Mildmay what she has overheard, and sends her to her room so as to meet Hawksley in her place.
- Scene 15:—A scene of convenience to get Mrs. Sternhold off. She goes out to see that all is quiet up stairs.
- Scene 16:—Mildmay has seen Gimlet the detective, and now returns to talk with Mrs. Sternhold about the investment. He goes out to deposit his carpet bag in his room.
- Scene 17:—Mildmay overhears the interview between Mrs. Sternhold and Hawksley in which Hawksley threatens her with the letters from her which he holds, and will proceed with his schemes against Mildmay's money and his wife.
- Scene 18:—Mrs. Sternhold assures Mrs. Mildmay that she is safe for the night, and they retire.
- Scene 19:—Mildmay is now in possession of the true state of affairs, and has not lost confidence in his wife.
- Scene 20:—Mildmay leaves his wife in alarm lest he should meet Hawksley as he makes his round of the garden and locks all the doors; but the main object is to show that Mildmay has determined to use other means to dispose of Hawksley than a shot gun.



ACT II.

Set Scene 1.

- Scene 1:—Potter tells Mrs. Sternhold, to her consternation, that Mildmay will invest as she wishes, and she sends for Mildmay.
- Scene 2:—Mrs. Sternhold has hopes of getting Mildmay to act for her as a last resort in getting back her letters.
- Scene 3:—Mrs. Sternhold approaches him on the subject, but Mildmay, understanding her perfectly, puts her off by reminding her that he is not a man of spirit, as she herself has said.
- Scene 4:—Potter advises Mildmay to be careful in speculating with Hawksley. He thinks Mildmay is stupid.
- Scene 5:—Closes the scene with Potter's belief that Mildmay is inexperienced, and that he himself is a very clever fellow.

Set Scene 2.

- Scene 1:—Hawksley waits for Mildmay, and shows in his reflections that he is uneasy about his affairs, but is confident in his power to dupe the others.
- Scene 2:—Dunbilk and Hawksley. The instability of the Company made plain and Mildmay's confidence in his ability to manage the affair.
- Scene 3:—Mildmay outwits Hawksley, gets Mrs. Sternhold's letters, and makes him take back the shares by proving to Hawksley his knowledge of his past forgeries, by producing the forged bill.

ACT III.

- Scene 1:—Preparation for sending off the letters postponing the dinner. The ignorance of Potter and the perplexity of Mrs. Sternhold.
- Scene 2:—Potter and Mrs. Sternhold still think Mildmay stupid.

- Scene 3:—Mrs. Sternhold is astonished by Mildmay's return of her compromising letters. The notes recalling the dinner torn up.
- Scene 4:—Potter is told that the dinner is to be given.
- Scene 5:—Mildmay forces an understanding on Mrs. Sternhold, relegating her to a subordinate place in the household.
- Scene 6:—Mildmay explains to his wife that he understands the danger she was in, and she acknowledges with love his authority and that he has rescued her.
- Scene 7:—Potter in his stupidity awaits Dunbilk, "an uncommon pleasant fellow," and the other guests.
- Scene 8:—The introduction of the guests, preparatory to the coming of Hawksley.
- Scene 9:—Mildmay introduces Gimlet, the detective, under the name of Maxwell.
- Scene 10:—Hawksley's arrival, and his impudent attempt to horsewhip Mildmay.
- Scene 11:—Mildmay forces Hawksley to refuse a duel with one of the pistols unloaded.
- Scene 12:—Gimlet arrests Hawksley for forgery, on evidence just completed.
- Scene 13:—Mildmay is the master of the house.

THE DIVISION INTO SCENES OF "A NEW WAY TO PAY OLD DEBTS."

Set Scene 1.

- Scene 1:—That Wellborn is an outcast and friendless.

Everything under that main idea is detail. We learn why he is friendless, and how friendless he is, his relations with Tapwell and Froth, and their obligations to him. His profligacy, and his ruin by Sir Giles Overreach. That he gives Tapwell forty pounds to buy the cottage, and all other details are subordinate, and derived from and explanatory of the main object.

- Scene 2:—That Wellborn has a friend in Allworth.

Scene 3:—That Wellborn refuses aid from Allworth, and will retrieve his fortunes in his own way.

These are important details, particularly as to Allworth's love for Margaret, but all are incidental to the main object described.

Set Scene 2.

Scene 1:—Shows the opulence of Lady Allworth, and the character of the servants.

This is what may be called a conditional scene. It is introductory, and develops the conditions of the life of Lady Allworth in whom we take an interest, provided for by previous dialogue. An important detail is the reference to Justice Greedy, but it will be observed that it is subordinate to the main object of the scene.

Scene 2:—The cordial reception of Allworth.

Scene 3:—The characteristic introduction of Lady Allworth and her maids.

Scene 4:—Lady Allworth's friendly reception of Allworth, and her warning him against association with Wellborn.

So far, the scenes have been largely conditional and expository action, but this warning against Wellborn strikes a distinct note in the Action.

Scene 5:—The introduction of Greedy and Sir Giles.

This is also a conditional scene and preparatory **for the minor comedy** involved in the character of Greedy.

Scene 6:—Wellborn spurned by Sir Giles.

Scene 7:—Wellborn's forlorn condition accented by the speech addressed to him by the servants.

Scene 8:—Wellborn's unexpected rebuff by Allworth.

Scene 9:—Another conditional accent of the apparent helplessness of Wellborn's visit in the attack of Abigail and Tabitha.

Scene 10:—The culmination of the impudence of the servants.

- Scene 11:—Wellborn melts and prevails over Lady Allworth, who falls into his plan and agrees to furnish him with the means to beget the opinion of Sir Giles that he is in favor with her.
- Scene 12:—The servants, having witnessed the reconciliation, change their demeanor.
- Scene 13:—A scene of gradation to close the act.

ACT II.

Set Scene 1.

- Scene 1:—An exposition of the character and methods of Sir Giles, and specifically his plan to marry his daughter Margaret to Lord Lovell.

Incidental to the main object of the scene we get the relations of Justice Greedy to his methods. It is clear that Sir Giles' plan to have Marrall complete the ruin of Wellborn by persuading him to steal is entirely subordinate to the main object of the scene as stated, for nothing comes of that particular thing.

- Scene 2:—Connective. The entrance of Wellborn.
- Scene 3:—A turn in the Action. Wellborn inviting Marrall to dine with him at Lady Allworth's.

Set Scene 2.

- Scene 1:—Allworth leaves Lady Allworth's house to return with Lord Lovell, who is to visit her.
- Scene 2:—Connective. Wellborn knocks at the door.
- Scene 3:—Wellborn's cordial reception.
- Scene 4:—A continuation of the reception of Amble.
- Scene 5:—The same with Furnace, and the amazement of Marrall during these incidents, which may be reckoned as a single scene.
- Scene 6:—Wellborn's cordial greeting by Tabitha and Abigail.

These last four scenes practically constitute a single scene.

Scene 7:—Wellborn's reception by Lady Allworth.

Marrall's amazement is completed by his being invited to the surprising honor of a seat at her table, all because of her graciousness to Wellborn.

Scene 8:—A conditional scene in which the servants express their wonder at the turn affairs have taken and discuss Sir Giles Overreach.

Scene 9:—Amble, Furnace and the servants report the doings at the table.

It has special reference to the effect of all this condescension of Lady Allworth on Marrall.

Scene 10:—Lady A's instruction to Marrall to reverence Wellborn completes the impression.

Scene 11:—A scene of gradation in which Lady Allworth forgives her servants.

Set Scene 3.

Scene 1:—Wellborn completes his deception and mastery of Marrall.

Scene 2:—Marrall, with a liking for Wellborn's sweet nature, is rascally enough to think him "fit again to be cheated" when he is "possessed of the land and lady."

Scene 3:—Sir Giles discredits Marrall's account of the favor bestowed on Wellborn and strikes him. A blow which Marrall receives with humbleness, but with a hidden spirit of revenge.

ACT III.

Set Scene 1.

Scene 1:—Discloses that Lord Lovell is to appear as suitor for Margaret.

Sir Giles does not permit Allworth to enter the house, and this is a part of the scheme to further the love affair between Allworth and Margaret.

Set Scene 2.

Scene 1:—Sir Giles' preparation for an impressive reception of Lovell.

We have seen at the close of Act II that he expects him. The presence of Greedy in this scene is incidental and in preparation for the comedy, for Sir Giles gives over to Greedy the control of the kitchen.

Scene 2:—Connective and preparatory.

He proposes to lecture his daughter as to her bearing toward Lovell. It will be observed in this act there are more exits and entrances sometimes of "important" persons than can be assigned to distinct scenes. It is obvious that Massinger worked with considerable freedom; at the same time the scenes followed their natural dramatic order. It is what a scene accomplishes that makes a scene, irrespective of those exits and entrances which do not affect the object of the scene, consequently, there is no discrepancy in the loose management of the exits and entrances.

Scene 3:—Sir Giles unfolds his aim to Margaret, and his ambition for her. Observe that the scene is general.

Scene 4:—The comedy relief of Greedy's complaints.

Scene 5:—Sir Giles is specific and speaks to Margaret of Lord Lovell.

Scene 6:—The comedy of Greedy.

Massinger was a practical dramatist, and in making all possible use of this comedy episode, he was not making a mere concession to the popular taste for amusement. Back of it all is the Action implied in the character of Greedy, who is utterly abandoned to his appetite and is Sir Giles's tool in every villainy requiring his assistance. Without this comedy, the play would be baldly villainous.

Scene 7:—The climax of Sir Giles's expression of his nature, and explanation of his plans with Margaret: "therefore, when he kisses you, kiss close."

- Scene 8:—Connective and introductory to the entrance of Lord Lovell.
- Scene 9:—The greeting of Lovell.
- Scene 10:—Margaret's reluctance, and Sir Giles's caution.
- Scene 11:—Lovell plays his part. Sir Giles leaves them to themselves.
- Scene 12:—Paves the way to Margaret's confidence with Lovell, in an aside in which she reveals her secret, their whispering to each other deceiving Sir Giles.
- Scene 13:—The comedy of Greedy.
- Scene 14:—Shows that Margaret and Lovell had come to an agreement.
- Scene 15:—Sir Giles's having been taken in by appearances enables Lord Lovell to introduce Allworth favorably to Sir Giles, who says to Allworth, "Now my house is ever open to you."
- Scene 16:—Lady Allworth forces Sir Giles to receive Wellborn.
- Scene 17:—Connective. Greedy's amazement over Wellborn's relations with Lady Allworth.
- Scene 18:—The comedy episode of Greedy.
- Scene 19:—Sir Giles is completely taken in by Lady Allworth's attention to Wellborn.
- Scene 20:—Connective. Sir Giles proposes to make friends with Wellborn, believing that he can secure for himself by trickery the fortune which Wellborn will marry. He sends for Wellborn.
- Scene 21:—Connective; confirming Sir Giles's belief as to Lady Allworth's designs and Wellborn's good fortune.
- Scene 22:—Lady Allworth confirms Sir Giles' belief as to her relations with Wellborn.
- Scene 23:—The scheme works, and Sir Giles provides Wellborn with clothing and money.

ACT IV.

Set Scene 1.

Scene 1:—Lovell gives Allworth a letter which is to play a decisive part.

Scene 2:—Sir Giles sends money to discharge the debt of his nephew.

Scene 3:—Sir Giles sends Allworth money to procure the license for marriage and his ring to take him into the presence of Margaret.

Scene 4:—Sir Giles reveals his character to Lord Lovell.

The scene is conditional, but progressive, and it confirms the purpose and resolutions of Lovell in the deception of the scheming old man.

Scene 5:—Connective, expressing Lord Lovell's abhorrence of Sir Giles.

Scene 6:—Brings Lord Lovell and Lady Allworth together, both interested to serve the affair of Margaret.

Set Scene 2.

Scene 1:—Tapwell and Froth apprehensive of Wellborn, knowing that he has found out "such a new way to pay old debts."

Scene 3:—They meet their just desserts from Wellborn at the hands of Greedy, who withdraws their license.

Scene 3:—Wellborn disposes of his other creditors.

This scene is episodic, but properly a part of the Action.

Scene 4:—Marrall's weighty secret. He suggests to Wellborn to demand that Sir Giles produce the deed held over him.

Set Scene 3.

Scene 1:—Margaret will brave the wrath of her father in marrying Allworth.

Scene 2:—Sir Giles is duped by Lovell's letter asking that Margaret be secretly married to him.

Scene 3:—Sir Giles feels cocksure, and that it only remains for him to ruin Wellborn and possess the widow's lands.

ACT V.

- Scene 1:—Lady Allworth formally accepts Lovell, although they remain in doubt as to the issue of their scheme for Margaret's marriage.
- Scene 2:—Wellborn announces Sir Giles' uneasiness at the disappearance of his daughter.
- Scene 3:—Sir Giles, uneasy about the deed, berates Marrall.
- Scene 4:—Sir Giles believes that Lord Lovell and his daughter are married and now demands security from Wellborn.
- Scene 5:—The discovery of the obliterated deed.
- Scene 6:—The parson confirms the marriage, which Sir Giles thinks for the moment is that of Margaret and Lord Lovell.
- Scene 7:—Sir Giles is completely discomfited by learning of Margaret's marriage to Allworth, and the loss of his deed.
- Scene 8:—The conclusion of the Action.

CHAPTER XI.

THE SCENARIO.

There are certain external symptoms of a drama that may be seen at a glance and which are known to everybody. But mere information of this kind is very superficial and does not necessarily imply any definite or real knowledge of the art of playwriting at all. One may know that a play occupying an entire evening in performance is divided into Acts and into Scenes of locality, but he might be absolutely ignorant of the principles governing these divisions. The principle of Scenery will be discussed under its own head. The set scenes are assigned to the Acts very early in the formative process, selected with reference to the Action as the proper places for the happenings and also with a view to giving external characteristics. This choice is largely dictated by the Material, but a process of technical reasoning is usually involved before they are fit. In "Ingomar" they are:

Act. First.

A Market Place in Massilia.

Act Second.

A Wood in Cevennes; a camp of the Allemanni.

Act Third.

As before.

Act Fourth.

A path on the rocky eminence near Massilia.

Act Fifth.

Same as act first.

The time of the Action has of course been decided upon, so that we now have time and place. These two things have now become matters of course in the working out of our play. They become a part of the Scenario. The Theme and the Proposition may be set down, and at the beginning of each act the object of the Act may be indicated, but the

gist of a full Scenario, at this mechanical point, is contained in the Division into Scenes. We are speaking now of practical work. This Division into Scenes or Scenario should be committed to paper. It cannot be written down off hand. It might require many weeks and months of thought before you could definitely fix each scene and its Sequence and give to every detail of the Action that form which depends more or less upon all the principles, and, sometimes, absolutely and more particularly, on one principle. It is not necessary to take up Scenario just now for minute discussion. We simply wish to call your attention to the methods of playwriting whereby the construction and mechanical part of a play is substantially reached and effected with the completion of the Division into Scenes, which practically constitutes Scenario. The term Scenario is often loosely used; but the Scenario of a Division into Scenes is the scientific working Scenario for the intelligent dramatist. He might elaborate that Scenario. He might give that Scenario twice as many pages as the play itself will occupy. He might put into it many tentative ideas; it would still be a scenario. It would not be the kind of Scenario submitted to a manager. The manager would want only a succinct statement of the Action or Story. In this case something more should be given than the mere Plot, while all the effective Scenes should be indicated with sufficient fullness. At present let your only concern be the form of a working Scenario.

CHAPTER XII.

THE ACTION OF A PLAY.

While we have, so far, gone a little beneath the surface, we have mainly considered the external formation of a drama. We have seen the framework and the reasons and necessities for the structure by means of a Proposition, a Plot and a Division into Acts and Scenes, and gained an idea of a Scenario (of the simplest sort). Incidentally you must have caught the idea of Unity—which is to be treated separately—and you have been really led up to Action, which is involved in all that has gone before, but which we were not ready to discuss, for we are getting at one thing at a time. You will understand it all better after mastering the present principle. Action does not primarily mean the physical movements of the actors in a play. That is a common mistake made by actors when they attempt to write a play, for they consider “Business” Action and the only Action that counts. These visible expressions of hopes, fears, emotions and relations often coincide with the Action, but may constitute a sort of Action which may be false, misleading or unnecessary. The real Action is confined to the rightful effects produced on the audience. In this way, what an actor may do causes the mind of the audience to act, and often to think of something in the development of things of which the character (actor) himself may be entirely unconscious. When a hidden assassin steps from behind a rock and raises his knife to plunge into the back of the “hero” of the play, let us say, the audience knows something that the intended victim does not know, and hope is aroused that the intended victim may escape. Will he turn around in time and see the man? Is he armed? Or we may know that he is armed and the assassin thinks he is not armed, we, again, knowing something that the man does not know. In its final analysis, then, the

Action depends upon the thoughts and emotions of the audience. It is very much like the old discussion whether, if a tree, the giant of the forest, fell, without a human, or any, ear, to hear it, would there be any sound? The waves of the air would have to strike upon some tympanum. Action, like the Plot, is the development of the Story, the statement or problem. You begin to get the Action in the Proposition and get closer to it as you proceed and make your Division into Acts and then into Scenes from the Plot. Your play begins to move; it crawls, then gets on its feet, and in production we see it in its fullness. Its characteristic is doubt as to the outcome of the matter in hand. Whether in Episode or in close connection with the Plot there must be Action always. It is the overcoming of some obstacle and, of course, our doubt. Our doubt is the final test. It is something in solution all the time. Again, it is Action if we see that something is to come of it. We will not discuss it to its fullest extent at this time, but we must examine all the plays in hand and take note of what Action is. A play without Action is impossible. It must always exist at the present moment. We have seen that the Action must be about some one definite thing, and we were preparing for Action when we reduced the play to one Proposition or Theme about which it was to be. The main Action is about that Proposition—the battle around the body of Patroclus. And now we see the importance of the Division into Acts and Scenes, for in each case the act has its main Action, that is, it must be about something that is of importance to the general Action in conveying it forward. A quarrel between two lovers is an Action, for it is about something, however trivial it may be in its nature. Every discussion between people who misunderstand each other is Action. There is usually some misconstruction—some misunderstanding—some impediment—which may be within, just as it may be the bashfulness of a young man in trying to propose to his sweetheart, when the audience knows that she is eager to hear the word. Apply now to all plays that

you may study the test throughout and see what Action is; see if it is not true, that the audience must see that something is to come of what is done before them; if there is not doubt involved as to the issue, if the audience does not know something that some of the people engaged do not know. When the characters all know the same thing, when nothing remains to be done, and there is no longer any doubt as to the issue of the play, it is at an end; and it is a beautiful part of the Art to keep the Action alive—to keep the ball in the air—to the last. The Action seems to come to an end in “Ingomar” at one point. Where? The Plot of a play, as appears in those we have made out, is a statement of the main Action in all its material parts; the Scenario, as we have suggested, it is the simplest form of a Scenario, which could be so amplified as to give such a detailed account of the Action that it would substantially include almost every movement by way of description; but the full Action is only complete with the completion of the play, for it must be all Action, ever present and progressive, to the end. In the Plot and Scenario of Ingomar we gave what is included in the second scene of the first act of the play. Now, read it, and you will see that the object of the scene was worked out by a conflict between the mother and daughter that requires two pages of discussion between them. If they both remained seated and held that conversation it would still be Action, but, of course, animation and relief to the eye, variety and many other reasons require them to change position, cross, rise, sit, &c., all contributing to the better understanding and appreciation of the feelings of the characters and of the progress of the Action. Notice the points made: The mother tells Parthenia that it is time for her to cease to be a child, that Polydor is rich and asks her hand; we see by her manner that the subject surprises and annoys her; that she has rejected other lovers, and why? That she is worthy of love and beautiful; the mother commends to her that love; but Parthenia objects to letting her parents choose a husband

for her; the girl explains that she will wait until her heart answers, because she has learned from her mother's lips the sanctity of love; the mother tries to take back what she calls her own prattle and says Polydor is honorable; Parthenia says No—he beats down her needy father; the mother defends Polydor; the girl begs to be permitted to work—to do anything but marry Polydor; she is sorry to make her mother angry; her mother reproaches her on account of her indifference to her father's struggles. She protests that he is always in her thoughts; and her mother leaves her, calling her an ungrateful and selfish child. There you see a constant state of vibration. You doubt what the girl will do; you hope she will escape Polydor; you sympathize with her; you feel with her regret at her mother's change of feeling toward her. The result of the scene causes the next scene, for in the next scene—which has detailed Action of mind in it—she resolves to do her "duty" as her mother sees it. The play is being developed by means of this Action, Cause and Effect, Cause and Effect, all bearing on the solution of the main problem. Action means change all the time. The relations of the characters are changing all the while, giving new intent to what they say to each other or what is done by them. When the barbarians dispute one with another we fear for her safety and wonder how her fate will be settled; that is Action. When Ingomar takes her as his share of the booty we are not sure what he will do with her; that is Action; and when he tries to gratify his wild desire we are intent on the result. The scales are wavering and the Action is not over until the scales balance. Observe that Action does not need to be violent or explosive, for drama includes placid plays as well as the intensely melo-dramatic and tragic. But the Action must interest, must conform to the simple requirements described. What is said and done must cause the wheels to move. Note the scene in the second act where Parthenia describes love "as her mother says." What is that Action? Is the mere recital Action, as pretty

as it is? No—we see that her artless talk is spinning a web around Ingomar, although she does not know it. If you think you detect scenes in which there is no Action seek for it. It is there.

Make sure that you understand what Action is; find out how many points of Action there are in a given scene. Tell what doubts, emotions, &c., are aroused; get into the spirit of Action.

From the point of view of craftsmanship, the Action is the execution or carrying out in detail of the Divisions which have been made—the scientific definition of Action being development of the Story in the minds of the audience. Consequently, in a good play, all is Action; it is the final, rounded, detailed fruition, the actual living play, every moment of it, like the blood that courses in the veins, the heart beat which is not to cease for one moment. In “The Lady of Lyons” there is no lapse from Action, and consequently we can cite no instances of what is NOT Action. But our present purpose is mainly to discover what Action is and to become so familiar with it as to recognize its presence or its absence instantly. The Proposition, the Plot, the Division into Acts and Scenes indicate Action right along; the Action being provided for, but it becomes real, visible Action only when the characters set it in motion. The very first scene, although we have pointed out little more in it than the exposition of the pride of Pauline and her mother and their expectation of a lofty marriage, is as truly Action as the scene wherein Claude tears up the papers, and throws down his purse to thwart Beauseant, in the last act. Pauline’s wondering who sent her the flowers in the first scene is Action because it keeps alive the idea that she is courted and that she has a right and every reason to expect a brilliant marriage. When the maid alters the position of the rose in Pauline’s hair it is Action; because it concerns her pride, and, in particular, her beauty upon which is founded her hope of such marriage as she may select. The command to the maid to

order the carriage is Action, for it shows the wealth that thinks itself entitled to rank, and because it has its bearing on that pride that will scorn the attention of the gardener's son; Action, every word is instinct with Action. Beauseant's resentment at being rejected is as much Action as his later resolve to be revenged. His confidence as he enters is as much Action as his surprise at Madam Deschappelles' saying that her husband would not interfere. "We shall always be happy to see you as an acquaintance" is as much Action as the actual refusal. It belongs there and is a part of the *res gestae*. The emotions are in a state of ebullition. The relations are constantly changing,— Action. When Damas asks Pauline if she has recovered from last night's ball and remarks that her triumph may be fatiguing, it is Action, for it concerns the very matter of her pride and right to think she can select from her many suitors. When Damas suggests that perhaps they are looking to an alliance with Beauseant, when we already know what has happened and Damas does not, could you want a better illustration of Action? Action also concerns what is to come, what the audience surmises; but there is also another Action to be described as Reflex Action; and here we have it, in that the scene of Beauseant's rejection presents itself in a flash to the minds of the audience. The very greeting, "Cousin Deschappelles," is Action, for we see a possible influence on the part of Damas as an adviser. But Action is a larger question than it is designed to fully cover here. With this indication of the abounding and ramifying nature of the Action, and reminding the student of the Action pointed out under the Division into Scenes, we reserve fuller discussion to the sections of our study on play construction and the philosophy of the principles. One thing at a time. For the present discover what the Action is in these plays, adding it to the examples that we have given. It may require volumes to indicate and explain every particle of Action in these plays. If you are a real student you will exercise your mind in the matter

and supplement what is here given. The principle has been pointed out to you. See to its application in Detail.

In a successful and artistic play like "Camille" in which the Action is correct in every detail, it is not profitable to seek examples of the absence of Action. Consequently, the only form of exercise on the negation of the principle in this play is to convert Action into Inaction. This we shall do without directing our attention particularly to the Action which is included and suggested in the Proposition, the Plot and the Division into Acts. We shall treat of them incidentally and concern ourselves mainly with that Action which is within the scenes themselves. Speaking generally, the Action may be destroyed in many ways: by wrong Sequence, Story, lack of Cause and Effect, lack of Preparation, or by the non use or misuse of any one of the principles.

If at the rise of the curtain Nanine and Varville chattered on indifferent subjects and had not confined themselves to the one fact that Varville was waiting for Camille; if Nichette called for the bundle, leaving the impression that it was a matter of importance, from which we were to expect something; and if Varville and Nanine had discussed Camille on general principles, as a matter of gossip, without reference to Varville's suit, the Action would be imperfect, if not altogether entirely lacking. The interest would have been too languid. Interest is almost a synonym of Action. As introductory talk the scenes might have contained a mild kind of Action so far as the audience was concerned, but do you not see that they might have talked of many things of great interest to themselves but of none whatever to the audience? If Camille, on her return, had treated Varville politely, and if he had then preferred his suit and she had smilingly put him off for his answer, there would have been lack of Action because of its aimlessness. There are innumerable ways of making a scene insufferably tame. In this play the Action has been

built up from the very beginning in the structure, and it only remained to make the scene Action effective. There are a great many possible ways of doing a thing wrong and undramatically, and the amateur will do the wrong thing ninety times in a hundred opportunities. He embraces false methods with alacrity because they are convenient. If Armand had been introduced into the house without the information that he loved Camille to madness there would have been no Action to speak of. If Camille had not been drawn to Armand by the reference to his sister, and the conversation not have been overheard by her, the point of the scene would have been lost. The fact as to the sister would have remained, but it would not have been Action. The fact that Armand's father is a "gruff," crusty old gentleman comes into the Action later on, and is necessary to the gradation here of the Dialogue, but the immediate Action is the sister used in the way it is. If Armand had engaged in the frivolities of the supper talk, whereby Camille would have observed that he was not different from the other men, the scene would be absolutely without Action and tedious to a degree. It may be said that no one would have written these scenes in the wrong way and without these points. Preposterous! No amateur would have constructed it in the masterly fashion of Dumas. Let us assume that he would have had the scene between Armand and Camille in which he tells her of his love. Even so, the scene would not have its proper basis to rest on. Destroying previous scenes we destroy the effect of a given scene. If Camille had not seen that Armand was different from the others, his talk would hardly have convinced her or the audience. We want to get full effects. Half a loaf in the drama is generally worth less than no loaf at all. Of what use is half a yard of cloth when you need a full yard? If Camille had doubted Armand's love, or had not been touched by it and had laughed at him, the scene would not have had any value. She might have done all these things—in some other play. In this

play everything is done with reference to something at issue. / What would be Action in one play is not necessarily Action in another. Let Camille accept Armand's Proposition in this scene, let her not send him away unsatisfied, and the charm of the scene (interest again) or its true Action in another. Let Camille accept Armand's proposition and Armand in the Second Act take out the fact that Camille is to use the money sent to her by the Duc de Meuriac, which is unknown to Armand, and the fact that Armand's point of view is loftier than hers, the value of the scene would be lost, and while their Dialogue might have been prolonged it would have been largely a repetition and would have destroyed the future Action. There would have been no development in the spirituality of Camille, not to speak of the utterly inconsistent character of Armand. Take out the secret opposition of Camille to Armand's plans and the open opposition of Armand to Camille's plans, as he suspects and finally learns them, there would be no constant progress of the Action. Let them both agree, the tides meet and the Action becomes slack and without current. The remaining scenes in the act could only be changed into Inaction by departing from the Plot and the proper object of the scenes. The scene between Camille, Gustave and Nichette would be converted into Inaction if they talked only of the affairs of Nichette and Gustave. / In the great scene between Camille and Armand's father the Action would be destroyed if she accepted a money compensation from the father. In the scene between Camille and Armand there would be no Action if he suspected that his father had talked with her and, therefore, had reason to believe that the note which he does not secure from her was one of farewell. Of course, a scene with Action in it might be written including those two points, but not this particular scene in this particular play. We wish to show conclusively that a scene must be written according to the specifications of the scene, and that nothing must be left to chance, else the fly may and

will creep into the ointment. If you are writing at random why could you not have Armand suspect that his father had talked with Camille and separated them? Without a plan involving every object of a scene you may not go astray all the time, but you will do so often enough to ruin the Action. The Action of the fourth act is so compact that it would be profitless to speculate with it. The Action of the last act would be impaired if not destroyed if we introduced at the beginning of it that Camille was momentarily expecting the arrival of Armand or if we could keep out of it the hope of the audience that he would return.

In making out the Plot we provide for the Plot Action, and carry out the Action still further by means of the arrangement of the Action of the scenes as scenes. Of course, all this tends to a practical and consistent result, but it is the theoretical Action of the play until the Action in each moment of the play develops scene and act, unfolding and demonstrating each division, until a complete, inclusive whole is formed and everything resolves itself into the Proposition. You get back to your starting point. Q. E. D. We designate and treat a principle in our formulation of the science and art according to its greatest power and radiating activity.

The audience does not see Plot except as it is unfolded and accomplished. Action must be seen and felt all the time. We have examined the nature of Action and know something of its elements. The safest general test of Action is, Does it interest? If you witness or have read to you a scene, and it does not interest you, you may be sure that there is something wrong with the Action. That is enough. There is no need to try such final tests, if we may so illustrate it, as a mirror suspended over the mouth of your character to catch a possible vapor of breath, or hold its fingers to the candle light to see if the red corpuscles of the blood are in slight circulation. Don't waste any refinements of logic over it. It does not interest, hence there is

no Action of a kind to satisfy the drama. There must be Action, and it must interest at every moment of the play, and always interest with reference to the Action of the play; mere local Action or excitation or interest is not really worth a pin head. Is it not important then, to consider Action with reference to this quality? In analyzing "Still Waters Run Deep" have we not already disposed of the Action of the Plot, and of the scenes as scenes? Are we not, then, ready to continue our dissection to the filaments and smallest nerves? Let us examine the Action of the play from this point of view.

The curtain rises upon a scene that is obviously one of a family fireside. The first six speeches apprise us who the principals are, their relations and state of mind toward each other. You are at once in possession of enough information to have your interest and curiosity excited. Forthwith we see that the wife, the aunt and the father-in-law agree in holding that a man who prefers "Auld Robin Gray" to "Beethoven" "has no soul for music." Potter even adds that he has no soul "for anything." Wouldn't this rile you? What is Mildmay going to do about it? Surely, at least, here is a promising state of affairs. We appreciate Mildmay's self-restraint. There is Action in his reply: "Very well." We sympathize with him when he suggests to his wife a quiet little dinner at Richmond tomorrow, and it is a new and interesting development when his amiable suggestion is not entertained, on account of the aunt's dinner. Oh, ho, Mildmay, you are in a hard way if the aunt who has probably raised Emily from a bottle is really the head of the house! What in the world did you ever let your wife's aunt and your father-in-law come into the house to live with you for, Mildmay? What's the use? Hasn't Mrs. Sternhold said that she **certainly** expected her to dine with them? and did not Emily nod approvingly, and did not old Potter blow his nose on his bandana at this moment in a most exasperating way, not from any necessity, but as a token of en-

couragement to the women, as you well know? You are not going to have any music. Oh, get up and go out! And go out he does to earth up the celery. He can't do anything to please his wife, it is plain. She has driven him off, and lays all the blame on the vegetables. But Mildmay will stay if she wants him to do so. Emily, bless you, doesn't care whether he stays or not. And Mrs. Sternhold attacks him in the rear with the aggravating statement that his wife "would be the last person to thwart your wishes." The illogical old cat! He doesn't know what to do. He settles down on the sofa. The man has tried his best to be agreeable, and he makes it worse. The aunt requests music. Oh, yes, Emily'll play for Auntie. What? Oh, any thing, old thing or new thing. This is Action, reflex Action, present Action, facing backwards and forwards. Mrs. Mildmay is nagging at Mildmay whether he is awake or asleep. We begin to see what a prosaic fellow Mildmay is. He works in the garden all day. The fact that comes out that they have been married only a year is Action in the circumstances. Mrs. Sternhold pokes up the fire of contention and sends a constant chain of sparks flying up the domestic chimney. It is Action when Mrs. Sternhold ADMITS that Mildmay is stupid, but says that he can be managed, having no will of his own. Somehow, we doubt it. We feel sure that the poor worm is going to turn in good time. This entire scene has been establishing the premises of the Action. It was all about something. If we knew what was coming, why Mildmay was going to Manchester, we might say that we heard the first click of the Plot Action in his announcement that he was going to Manchester that night. But we do distinctly hear a click of the Plot Action in Mrs. Mildmay's comparing her husband with Hawksley. Now we understand what is the matter with you, you silly creature. The Plot Action clicks again when we learn that Hawksley has enough influence with Mrs. Sternhold to have her urge her brother to invest in his schemes. The minor Action is kept up all

the time in developing the character of Mrs. Sternhold. The bare facts are Action and interest us. Hawksley has been a suitor for Emily's hand. There is danger, Emily. Even Potter thinks so, and gives very good reasons for so thinking; and we agree with him. We hardly suspect that Mrs. Sternhold is in love with Hawksley herself, although it is well enough if it is a slight impression, but there is enough to occupy us in our apprehensions for Emily. There is business on hand, in any event. We suspected that Potter knew what he was talking about; now we know it. Hawksley is more of a rascal than we thought. He is taking advantage of the romanticism of a silly woman. Every line of the interview is full of Action. Hawksley learns that Mildmay is going out of town. We hope he isn't. But, in any event, we want to see this matter developed. The scene has Action enough of its own, but it is rendered more intense by our knowledge that Mrs. Sternhold is behind the screen and listening to it all. Now we know that he has been trifling with the mature Mrs. Sternhold. It will be an interesting scene when they meet. We are thinking of Mildmay all the time, too. But we are sure that Mrs. Sternhold is going to settle this business with Hawksley in person. Mildmay isn't off yet, but he is going. He overhears the negotiations between Hawksley and Potter while he is on the ladder painting the trellis. We now see that he is in possession of the facts as to Hawksley's financial schemes. We know that Potter is going to refer the matter to Mrs. Sternhold, and we know her state of mind. Will she advise against it now? What will be the outcome of the interview which we are looking forward to with such interest. A double interest is in it now. Hawksley delivers the letter which makes Mildmay's trip to Manchester unnecessary; so then he will be at home when Hawksley attempts to visit Mrs. Mildmay after all have retired. The Action as to Mildmay is rather exasperating, but still it moves. The scene between Emily and Mrs. Sternhold is good Action; that between Mrs.

Sternhold and Hawksley is peppery with it. If we were not sure that Mildmay is playing his game and that his information about Hawksley restrains him from interfering at this moment, we should expect him to interrupt the interview. The countercheck by Hawksley with the threat as to the compromising letters gives a sharp turn to the Action here. We know now that Hawksley will not return that night, for Mrs. Sternhold has intercepted the interview he had planned; consequently when Mildmay surprises his wife on her return to the room we are prepared for his reticence and his simulated pursuit of the burglar. The act closes with a state of affairs, everything in solution, and prepares for Mildmay's movement against Hawksley. The Action was only possible by reason of the development of the Plot. All this was arranged before the dialogue was written; the Action followed naturally. Mrs. Sternhold has been checkmated to the extent that she cannot prevent the investments. It is necessary for Mildmay to get the shares in his possession. He does this. We know his purpose, without seeing the exact means by which he will force Hawksley to terms. The talk between Hawksley and Dunbilk is Action, for we see plainly the rascally nature of his schemes and his immediate necessity for cash. He is expecting Mildmay with money to invest. How is Mildmay going to defeat him? We are interested in Hawksley's argument about the value of the shares because we know that Mildmay is not going to invest or be duped and we wish to see his next move. We feel that Hawksley's confident glibness will lead to nothing but his own discomfiture. We know something that he does not know. The Action becomes rapid, new points coming quick and fast, the apparent advantage now on this side, then on the other. The whole matter would come to an end with this transaction if we knew positively that Mildmay knew of or had in his possession the second forged bill. In point of fact, Mildmay has not got it yet. We have the perspective of Hawksley's going to dinner tomorrow

with the design of humiliating Mildmay before his own family and regaining his control. The Action of the Plot is sustained to the last by means of the Action of the moment.

Destroy the Plot or impair the Plot and you destroy the Action in the scenes and in the details of the moment, or you impair them. Action is referable back to Proposition and Plot. Complete Action is dominated by them. We have seen how Sequence and Cause and Effect are the absolute requirements and characteristics of Plot, so that if you get them out of order there can be no effective Action in the scenes. The object of the first scene was mainly to show that Mildmay was henpecked and without authority. Devote the first scene to a discussion of Hawksley and follow it with a scene showing that Mildmay was henpecked and the interest would be gone. If it had not been shown first that Mrs. Sternhold was dominant in the house and that Potter deferred to her, and that the investment depended upon her, the interview between Hawksley and Mrs. Sternhold would have lost the material part of its Action. If it were not Self-explanatory why Mildmay exercised his policy of "laissez faire," our interest would not follow his movements. The very same scenes and ideas in a different arrangement would make the whole vapid. If discussion of Hawksley, particularly as to his financial schemes, had been introduced in the first scene, the opportunity itself to show the relations in the household would have been lost. It would have been on a different key. It would have been about something else, and might have been Action, but not of the right kind. Mere Action is nothing. If the first scene had not been objective and had been devoted to an abstract talk about Mildmay's character, his gardening and his prosaic ways and habits of thought, the Action would have been slow and dreary. We dwell on this first scene because it is a fine example of minute Action about One thing, its minuteness being made possible only because it is about one thing. Variety under

one main object in a scene is drama; variety under two or three main or equal objects is impossible and is not drama. There is no better example of minor Action than this scene.

We started out to show the Action of the moment, that Action must exist in every syllable. The Action of Plot might be destroyed by the absence, among other things, of the Unexpected. Let us apply that principle to the moment. Suppose Mrs. Sternhold had let the audience know before she began her interview with Hawksley that he had thirteen compromising letters from her. The dialogue would have been very tame when he countered on her by threatening her with them.

There are many good examples in this play of Action implied rather than expressed. This may be noted in the scene between Mildmay and Mrs. Sternhold in the second act. She seems to make up her mind to confide in Mildmay and see if she can "inspire his sluggish nature with one spark of chivalry or sentiment." We are all interest, for we know that it is a dangerous secret and that she distrusts the courage of Mildmay. Will she disclose the secret and ask him to defend her? Mildmay answers that if a man has insulted her he would do the right thing, of course. "Might I trouble you for the sugar basin?" We see at once that he has made up his mind to take his own course. He knows the secret, and he does not invite confidence. We know that he is going to take care of the case in his own way. "Butter, please." We soon see that she wants him to fight Hawksley on general principles and is not anxious to reveal her secret. She does not even tell by whom she has been insulted, and we know why he does not enquire as to the name of the offender. "I see; a lady has been insulted, and she wishes me to insist on gentlemanly satisfaction on her account." He then reminds her of the opinion she expressed of him as he was lying on the sofa. She does not remember saying it. Action, for we know that she did say it. He then lays down a little do-

mestic law to her, and she leaves indignant. It is going to be a surprise to her when Mildmay turns over the letters to her. If Mildmay has a hold on Hawksley he is going to get those letters; we feel sure of that. Potter enters. "Well, Mildmay, have you settled matters with my sister?" "Well, I think I have pretty well; it was about these shares of Hawksley's." We know how well he has settled matters with Mrs. Sternhold, and also that their talk has not been about Hawksley's shares. Fine Action, Action down to the last syllable. Potter doesn't know. We do. It would have been very tame Action indeed if Mrs. S. had told Mildmay of Hawksley's threat and his possession of the letters, and he had assured her that he intended to get them back for her. It would have destroyed the future scene in which he returns them to her, converting it, at least, to mere acted Story. In all these scenes something is left in solution by means of doubt, opposition, hope, sympathy, insight into character and all the elements of Action available.

In "A New Way to Pay Old Debts" Massinger, having in his mind all the potentialities of his material, sought to present it in the most active, effective, and interesting manner. He had to reduce it, in all its parts, to dramatic shape. Action may have a great many different forms. When we see a tramp refused drink it may be the beginning of many kinds of subsequent Action, and, in America, the only country which makes the tramp a staple article of humor, we would expect comedy. The very minute Wellborn changes his manner toward Tapwell and Froth a very definite Action begins. "Verity, you brache! the devil turned precisian! rogue, what am I?" We are surprised at this turn of affairs, at his spirit, and it is plain that the man in tattered apparel asking for drink is no common person. But he is in extremities, and we do not yet know who is in the right or wrong. Tapwell seems confident enough when he threatens the tramp with the constable. What right has Wellborn to such anger? Our curiosity is answered when we hear the statement that he

had given the inn to Tapwell. Tapwell does not directly admit it, and we do not know the details; we would like to hear more before determining our sympathies. The situation makes the dialogue and the recital exceedingly interesting. As we listen we see that what Tapwell says is the truth; we also note that Wellborn interrupts him but once or twice, but we see his varying emotions and finally that he is even amused at the unaccustomed facility of speech of the tapster. All the facts have a bearing on the present moment of the action and interest in themselves and with reference to other things. Beginning without any sympathy with Wellborn, and agreeing that he has reached his degradation by his own fault, we are entirely on his side in his quarrel with Tapwell when we understand all the circumstances. Every quarrel is an Action; we want to know the matter at issue if we are witnesses of it. Life is made up of right and wrong, and wherever it is involved we stop, even, if it is on a street corner, and listen. This scene, then, is full of Action. We heartily assent to every blow that Wellborn gives the ingrate. True, Tapwell is not worth his anger, and when Allworth appears and causes him to desist, the Action of the quarrel is brought to an end. It has had a completeness in itself. We have shown how friendless Wellborn is, and now it is a new Action when we find that he has a friend in a young gentleman of evident prosperity. The facts that are brought out in the talk between the two were not needed for the first scene any more than the fact which we get in the second act that Tapwell was acting on the orders of Marrall, under instructions from Sir Giles. In the talk between Wellborn and Allworth there is none of that movement and physical activity which some people confuse with Action proper. The upshot of it is that Wellborn refuses all aid and will retrieve his fortunes in his own way. That is a considerable advance from the point where we saw him demanding drink. We are entirely on his side by this time. We have been getting new facts and new developments all the

time. Everything has been in a state of evolution, particularly our feeling toward Wellborn. The young lover, too, is in trouble, and Wellborn is compelled to give him good advice. Observe that the Action is confined to the advice to abandon all thought of Margaret, and Allworth's acquiescence in it. That is to say, we expect nothing more from a thing that is really to become a material part of the later Action. The immediate Action was to develop the character of Wellborn, his relations with other characters and the justice of his opinion of Sir Giles. It is all interesting and pertinent, and therefore Action. There has been little or no Plot Action so far, but the Plot of the first set scene has been carried out admirably. Wellborn will retrieve himself. Imagine the introduction of the many additional facts that might have been talked about between Tapwell and Wellborn, and you will see at once that the Action would have been so diluted as to have lost all interest. The slightest elaboration of the dialogue even on its present lines would have impaired the Action, or even, in a manner, defeated it. If they had talked of Marrall's instructions, that would have led to some account of that person and of the methods of Sir Giles; all of which would have been premature and have taken away our attention from the one main purpose of the scene. There is no Plot Action discernible in the scene between the servants in the hall at Lady Allworth's. How futile, then, to attempt to make all Action Plot Action, for, surely, this is a most interesting scene and full of minor Action. It is complete in itself, and it had to be, for its most important uses are for subsequent scenes and later Action. Lady Allworth's advice to her step-son to shun Wellborn is merely incidental to her interest in him, but instinct with Action, for it makes us much doubt the success of the hapless Wellborn when he sets in motion his plans to rehabilitate himself. The scorn of the servants, and this further obstacle of the expressed resolve of Lady Allworth to listen to no representations on behalf of Wellborn add doubt and

every element of strong Action. Everything that goes to show the character and state of this Lady Bountiful is Action and not mere Life, for it would seem to make her adamant in her austere morals, presenting a hopeless front to Wellborn. She is a person of authority and order. When she tells Tabitha and Abigail to "sort those silks well," the thing of real importance is not the silks, but as we have indicated. Observe the brevity of such incidents. The very minute you attempt to depict character beyond the Action involved and implied the force of the Action abates. It is a bit of color, a single stroke of the brush by the true artist. If the servants had merely talked of the seclusion of their mistress, and if the Action of the quarrel between them had not been used, how monotonous would have been the reiterated talk about her refusing to see any one. Here we realize the value of minor Action as distinguished from Plot Action. If Wellborn had told his friend that he intended to visit Lady Allworth, Tom would have announced the intention to Lady Allworth, and, in that event, the Action of the scene in which she counsels him against Wellborn would have been different and the dialogue something else. We had almost forgotten Wellborn, but now that we see him utterly friendless we wonder what he is going to do. There is an immediate connection. If Lady Allworth and Tom talked exclusively about Lord Lovell, and she had given him her advice on general principles there would have still been character, the Material of the play would have been wrongly used, and the Action would not have stirred it. Add Action to Character and it becomes exceedingly interesting. It is possible that a modern playwright would have the Plot Action more constantly and visibly in motion. He might have regarded Wellborn's contemplated visit as a part of the Plot Action or at least one of the turns in the Action which should be placed in view earlier in this scene. But as it is we are so interested in all that she says, the Action as to Wellborn comes in exactly the right place. Her warning against the spend-

thrift who had forfeited respect and friendship is more interesting than her general advice, and would have swallowed it up if it had been placed first; it is in its proper Sequence and leads up to the Action proper. Moreover, there is Action in our feeling that the foundations are being laid, and that something must come of these relations indicated. Tom does not say one word about Wellborn. What his step-mother says "is to him an oracle." How much more delicate and yet substantial this is than if there had been a striving after Plot Action or complication. When Sir Giles comes on with Marrall and Justice Greedy we have a full abundance of minor Action again. It is Action because it has a completeness of its own and is interesting. The scene is there for technical purposes in order to have Wellborn spurned by his uncle. If you had placed the Action in the knowledge on the part of the audience that Wellborn was coming in a minute, what interest could there have been in Greedy? Greedy is to serve a future and a constant purpose, in addition to the humor he provides, and the scene pays for itself. The Action must not be an accidental thing, and simply because it is Action does not save the case; it must be the right Action. Massinger is looking out for the future, too. Lady Allworth, we see, will admit no one, not even her neighbor, Sir Giles. That is a point that counts and makes the visit of Sir Giles Action and worth the while. From the time Wellborn enters to the close of the Act there is not a word that is not Action. There is a constant vibration of emotion, of doubts, of chances, of everything that makes Action. Action is a constant changing of the molecules until a new form is reached. It begins here with apparent hopelessness in an object to be gained, and ends with complete triumph. It had to go through many states to reach it. In the opening scene of the second act we have plenty of Action, general in its nature at first, but soon coming to a specific relation to Wellborn. It would be very weak Action if we did not first have proof of the character of Marrall and of

the methods of Sir Giles. This is a wonderful play; there is a phosphorescent glow of Character Action in it everywhere. It is a play with a somewhat complicated Plot, and yet it is preponderatingly a character play. The Plot Action is directly at work when we know that Marrall is to seek the ruin of Wellborn; and now he comes on. Is there not plenty of Action in the scene between Marrall and Wellborn? It has great excellence in its treatment. It is full of detail. It is only at the end of the scene that Wellborn announces that it is to Lady Allworth's that he invites Marrall to dine. How beautifully it is led up to. The scene at Lady Allworth's and the following one, ending the act, advance the Plot Action rapidly. It is much more rapid than the scenes in the second part of the first act up to the time of the entrance of Wellborn, for there the Plot Action really begins in earnest. Now we see the outlines of the play; the minor Action has carried it well and almost alone, but now the Plot Action is strengthened and illuminated with the details of the minor Action also. You can see the footprints of the Plot. It is good Action at the close of the second act when we see that Sir Giles discredits Marrall's story and beats him for his supposed lies. We know that Marrall has told the truth. That alone goes far to constitute Action. It is not so much that we anticipate the result of Marrall's resentment. We may or may not suspect that it will have something to do with the Plot. Marrall's aside gives a little promise on which to hang some expectation, but we are particularly interested in what will be the effect on Sir Giles of his discovery of the truth. Will he be duped as Marrall has been? With the third act begins a new development in the Plot Action, Allworth's plan to get Margaret with the assistance of Lord Lovell. The Action of the scene may be measured always by the object of the scene. The Action, then, in the scene between Lovell and Allworth is perfect, full of vibration and accomplishing some definite progress in the general Action. We are now so well committed to a visible

Plot that its progress cannot fail to interest us, and Mas-singer holds our constant attention. We may have doubted some of the earlier Action, some of the Dialogue, before all the issues had been joined, but after the Action of the Plot is once in motion, and to the end of the play, there can be no disputing its effectiveness.

CHAPTER XIII.

UNITY.

Dramatic Unity is the conformation of Proposition, Plot and Action.

You must have perceived by this time that a law of Unity runs through a play, each principle in a play and each part of a play being distinct in itself, but with relations to the other principles and parts. At the very outset the Theme demanded Unity. You considered the Proposition and saw that it must be ONE thing, one definite thing, so that when asked what your play was about you could reply briefly and would not wander off into a multitude of Details. You saw that each act was about one thing, each scene about one thing, and that each step was a development toward one given end. Following this out, you have seen that a play is a Unit made up of many other Units. The characters themselves are units, consistent in themselves. Unity, then, is the cohesive force. It means that a play must have its centre of gravity, the centre of a circle, with the Theme at its circumference. Technically, dramatic Unity is the conformation of Proposition, Plot and Action. It is susceptible of scientific proof, by means of this law. If you will now refer to the first chapter of "The Technique" you will find that part of the very definition of a drama which defines or implies Unity. Aristotle's fragment of the art of the drama is wonderfully clear, as far as it goes, and his definition of the drama, slightly added to in "The Technique," really comprehends the whole art. Ponder that definition well. It cannot be understood at once. It does not involve, on the surface, many things which will have to be learned through toil and experience. But in the words "a complete Action" you have a test of Unity, a constant monitor and a safe guide. You are now to make a close, careful and repeated study of everything contained in these pages

and to apply the principles to plays, by way of analysis, in order to confirm you in a religious belief in and acceptance of the principles. Not to accept Unity is to remain a pagan, in other words, an amateur and believe in many gods and not to be a wise and creative artist and believe in only ONE! We will not go deeper into this subject now, for the illustrations are sufficient, and you will find the actual thing itself in examining not only these plays, but all good and successful plays ever written. It is the general principle that you are to understand at first. To apply that principle is not always easy. Man is prone to evil, and you will at first find it hard to keep the faith, to stick to one thing, to reduce to Unity. But we have shown you that to reduce to Unity is absolutely essential as the first real step in thinking of your play, in considering the material, and in getting it into shape. You may find that you may often have to reject much, much that may seem precious to you, in order to bring about Unity. You are not through with Unity until you finish the play. It is not settled by obtaining any one Unity, for there are many Unities to consult. Does your play have a Beginning, a Middle and an End? It cannot begin nowhere and end nowhere, nor can it begin somewhere and end nowhere or at a somewhere that the Action did not start for. It is useless to say that this is obvious and implies an absurdity. Many plays, professional as well as amateur, accomplish this absurdity. This cannot well be illustrated from the plays that we are considering, but we shall reach work in which we will have to contend with this very tendency toward Disunity. In extending our examination to principles we shall encounter misapplied principle and shall find examples of what is **not** Unity. It is sufficient for the present to see wherein Unity consists and how it is secured. Faults of a minor kind may be discovered in these plays, but not faults of Disunity. We shall have much to do with the principle of Unity in our future work. It would seem to be a most simple and natural principle with every honest worker, but it is a very tech-

nical principle, and it is impossible for any one who does not understand it technically to be honest with himself, his subject or his public.

We ascertain the Unity of "The Lady of Lyons" by noting that it has a definite and correct Proposition, that it has a Plot which develops and carries out this Proposition, the acts being so divided as to afford the proper point of progression, the scenes still further dividing it for the Action; Proposition, Plot and Scenes and Action being about one thing in their respective activities; the whole exemplifying Unity. The process is easy to see, the Unity first being secured by means of structure and then confirmed at every step. Nothing is done that does not bear on the progressive and consistent development of the Action; all the happenings and all the characters having the proper consistency toward a given end. Without this Unity the play would not interest, and would not be successful. It is not a Unity in one thing only, but a Unity in all things. It is impossible to point out Disunity in a play like this, consequently, we can only see wherein the Unity consists. We might devise means whereby Disunity could be introduced. We can find Disunity in perfection in amateur plays. Amateurs are experts at it. It is obvious that if the Proposition, Plot and Action were not in conformity there would be no complete Unity. The Unity, then, must be specific and not merely general. If it had only Unity of Theme, Love and Pride, it would not necessarily be a play at all. But, in working out the play, Bulwer could have departed from the Unity of his Theme, and introduced too much about the Revolution and war, and thus have destroyed the Unity at the very source of the play. He could have made it about one thing at the beginning, and about another thing at the end. This Unity has to be effected by the use of all the principles, else it would not be dramatic Unity, although it might be some other kind of Unity. We must get acquainted, then, with all the principles and their combinations, whereby we shall learn that

Unity in its fullness and down to the last detail is influenced by the bearing of one principle on another.

"Camille" naturally has Unity of Theme, for Dumas was very much in earnest in his convictions and views of life and knew his subject thoroughly. But to be "all about" the Theme would not necessarily make it a play and certainly would not necessarily impart that Unity of form which is essential in a play. Of course in a genuine drama the Theme takes care of the play and the play takes care of the Theme. Unity must exist, but if the play had only Unity of Theme as the one thing which it was about it might fall into an indefinite definite something or a definite indefinite something because of lack of form. The drama is definite throughout or nothing. The Unity of this play is proved by three things, above all, conformity of Proposition, Plot and Action. Wherever it has incidents of a casual kind and Episodes they are necessarily structural according to our rule of the nature of Action. Refer to the pages on Proposition and Plot and Action in "Camille" and you will find the Unity designated and proved.

Any departure from the set Proposition would impair or destroy the Unity. The Proposition requires that Camille make the sacrifice of herself because of love for Armand; consequently, if she did not love Armand, but was mercenary when called on to make the sacrifice, and did it for a price; or if she wanted to throw the responsibility on Armand, keep up appearances with Duval, and not really keep faith with Duval, and contrive to have Nanine explain the situation to Armand, that would not have been in conformity with the Proposition and Plot at all. If the play did not have a single main proposition, with its subordinate supplementary Proposition, with all the minor Propositions held in check, with the result that it had no main Proposition whatever, there could be no consistent progressive Action, which is one aspect of Unity. If it had several main or equal Propositions, all pulling in directions more or less divergent, there would be no Unity. We

could disintegrate the main Action or the Unity by assuming the following state of affairs required to be worked out in an Action: Camille and Olimpe will both try to cajole or dupe the rich Varville out of a large sum of money. Let Camille be really in love with Gaston and try to get him away from Nichette. Let Armand begin by loving Camille, but be gradually attracted to Nichette and finally marry her. Have Camille seek to convince Armand of her love and to make the sacrifice, believing that Armand will then surely marry her and rehabilitate her. You may say that this would lead to another play and that a Unity might be contrived out of it. Very true, but it proves that each play must have its own Unity and may reject any part of the Unity of another play even though the characters be nominally the same. Why, in this play, could not Olimpe try her wiles on Varville? He is not really in love with Camille. You could devise any number of complications, if complications in themselves made drama without regard to Unity. The characters, if permitted to do everything or anything they might do, would soon destroy Unity. In the supposed case above, the audience would be first interested in one Proposition and then in another, never holding to the ONE. You may say that this confusion could not have occurred with the Material of this play. Certainly not with Dumas; but an amateur could have brought it about. He does such things every day. In fact, if he does not understand the necessity and nature and value of Proposition he cannot avoid, except by accident, the commission of such cardinal sins. Olimpe would lead him astray in some way. The Unity of Theme held Dumas to truth. If you were writing the play and had no sincere appreciation of the Theme, or did not understand the Theme in its full significance, your play would not be the same play. We have elsewhere shown how the Unity of impression could be destroyed by converting the Action into Story. A wrong Sequence or Effects before Causes would have the same result. You might use exactly the same Mate-

rial, but convey it in Story fashion, and you would effect a lack of dramatic Unity. As we proceed, the arrangement and management of treatment of the Material would decide the Dramatic Unity. We have said that the test of Unity is the conformity of Proposition, Plot and Action. Now, a Plot cannot exist without Cause and Effect in proper Sequence. You might have all the parts of a watch, all the large and small wheels, but if you cannot put them together so that they will fit into each other and form a working arrangement, where is your Unity? Does this statement sound academic to you or practical? As with a serviceable watch, so it is with a living play. Unity of character will be discussed under its proper head; but it may be observed that mere Unity of Character is not enough, for that Unity is governed by the Plot and the consequent function of the Character. We have selected Olimpe as the one character in the play which would invite an inexperienced author to a much larger use of it than Dumas has exercised. The first thing to get is the structural Unity, but the observance of the Unities is obligatory down to the last detail. You get things right at the start, and keep on getting them right. In other words, it may be said of Unity, as of every other principle, that we secure it first in the structure and by working from the general to the particular. Unity may be destroyed by a disobedience of any principle. Suppose we were led to believe in the opening of the play that Varville's suit did thrive and soon discovered that it did not. The Unity of idea would be broken, would it not? A false Sequence would lead us to believe one thing and then inform us of the contrary, would it not? If we had not been straight-way told that Camille is indifferent to men, and if we had not heard the history which accounts for it, we might have formed any idea we chose as to her state of mind, and if an audience can have any number, if only two, possible ideas, there is no Unity in the mind of the audience, although the hidden facts may be perfectly consistent. It is

hard work to imagine and contrive disunity in a play which has its Unity so marked as has "Camille." Our most profitable study would be with plays in which Unity is actually lacking in Plot, Proposition, Character or what not. Still, as an exercise, we may essay some of this translation of Unity into Disunity. Mark the point that we have made, that Unity depends upon the effect upon the audience. You will remember that Action, in its last analysis, has been traced down to that final arbitration and test. Suppose we destroy the Unexpectedness of the coming of Duval. Wherein would the Unity be affected? If Camille or Armand had known that this ordeal was in store, the scene between the two lovers would have been impossible. If the audience had also known, it would have been impossible; there could have been no concentration of interest on previous scenes, and concentration of interest is in itself Unity.

If a scene is uninteresting because the audience is interested in something else, where is the Unity of attention? Let Camille and Armand both join in the gayety of the supper, and the Unity would be broken. There is no Unity in a broken chain.

The Unity of "Still Waters Run Deep," like that of any other play and of all plays, is determined by its Proposition, Plot and Action. We have seen that Proposition and Plot may be given in a few words. To merely describe or give an outline of the Action requires many words, and to carry out the Action requires every word in the play. It may not be an exact illustration, but it is practically the case, that the Proposition stands in the background, like a point in the horizon which remains stationary as you speed along; the Plot is in the middle distance, where the developments afford changing pictures, and the Action is in the immediate foreground, changing every moment. The most significant thing about the dramatic is FORM, not intensity. And so with Unity, it depends more upon FORM than it does upon the prevalence of any one element; in other

words, it is the union, the oneness, of all the elements. Structural Unity a play must have. Our work has accustomed us to the method of obtaining structural Unity in that we divide the Plot into Acts and Scenes. The Scenario establishes the details of that structure. Unity of character or of anything else helps not a whit if this structural Unity is lacking. Unity of Theme is a mere illusion, form lacking. The Unity of Story, in the sense of a novel or narrative, avails nothing. There must be form, dramatic FORM. The further we go back the more fatal a defect is as to Unity. One mistake in the Proposition is more destructive than a hundred small ones in the Action; and that one mistake breeds myriads of mistakes, like some fast-spreading, deadly microbe. It is the germ of iniquity and the source of putrefaction. In calculating distances in astronomy the angles and lines used, are called a parallax. It is obvious that if the angle at the starting point of the computation is too large you will be millions of miles away from the answer or solution when you get through figuring up. You will be far away in space demonstrating a lie. In like manner, if you begin to depart from the truth of Unity in the beginning you will go widely astray. Let us suppose that you somehow make it a question as to whether Mildmay or Hawksley forged the bill; that the shrewd Hawksley tried to make it appear that the junior partner was the guilty one. Why not make a fourth act, a new one, to follow the present third act? Here is a chance if you are after complication merely or mainly. You would at least have to go back and change the Proposition; and thereafter very little of the present play would remain. Those who talk loosely and glibly about letting the characters do as they please and write the play, if they really understood the drama, cannot mean what they say to the logical extent implied. The Unity of the possible play just indicated could not be the Unity of the present play. The characters would have to be different and have a different Unity. Thus, the Unity of the play can be referred back to the

Unity of the Proposition; and you might have a Proposition with perfect Unity and then destroy the Unity of the play by destroying the Unity of the Plot. The Plot should carry out the Proposition. Now, if Potter should take his daughter in hand and convince her of Mildmay's superiority or of her duty without reference to Mildmay's superiority over Hawksley, Mildmay would still regain his wife's confidence and love by what he does, but not in the way required by the Proposition. The structural Unity of the play was further obtained or confirmed by the arrangement of the Plot into Acts and Scenes. If there is a link missing there is as much absence of Unity as there would be in a chain with a missing link. Leave out Mrs. Sternhold's thirteen letters, and she would never have been convinced of Mildmay's resolute character, for she would have given all the credit for the exposure of Hawksley to Gimlet. The Plot would have been defective.

"A New Way to Pay Old Debts" carries out a double Proposition, in which, however, there is Unity, and which sustains our interest in a number of Actions all so woven together that it becomes one fabric. The Unity of it would have been greatly impaired by any disproportion in the use of any one of the three Actions. It is only in the very last act that Lord Lovell and Lady Allworth come together, in discussing affairs, so as to form any definite Plot as concerns them. They fall together naturally. There has never been any obstacle between them to be overcome by struggle and necessary to be set forth in the detail. As said, in speaking of their relations to the Plot, their personal relations do not belong to the Plot of the play itself, except in an incidental way. If you had made them jealous of each other, the Unity of the Plot would have been destroyed. In fact, if anything more than has been done had been made of their personal relations, the Unity would have been vastly impaired. We have shown that Episode and incidental Action do not destroy Unity. Justice Greedy is as integral a part of this play as any other character in

it. There is a complete conformity of Proposition, Plot and Action in this play, consequently, its Unity is perfect. We can only conjecture what might have impaired its Unity. If Sir Giles had set his heart on marrying the widow, there might have been many additional complications, and a Unity might have been secured in it all, but it would have been the Unity of some other play. The Proposition does not call for his continued pursuit of Lady Allworth. If a woman had been introduced into the Action in order to have some one to bestow on Wellborn as a sentimental compensation, some kind of Unity might have been obtained, but it would not have been the Unity of this play. You might have had him in love with the widow, too. But the Unity of impression desired was to come from a concentration of the efforts of the characters combined against Sir Giles. In the early part of the play there are several breaks in the continuity of the Plot Action apparently, but it is a kind of disunity that soon cures itself. Much of this comes from the old freedom in the shifting of scenes of locality. But having more Unity in the scenery does not necessarily give more Unity to the Action.

CHAPTER XIV.

SEQUENCE.

One of the most important distinctions between the dramatic and mere story telling is the Sequence of happenings and ideas. The drama has an idiom—an arrangement of its own. It is what, in grammar, is called collocation. You cannot claim to speak any language foreign to your own and with a different collocation until you are perfectly familiar with the arrangement of words in a sentence in that language. We encounter this difficulty less in the French, more in the German, and to a marked degree in the Latin. The following sentence is entirely natural to us in its arrangement of the words and ideas: "Mithridates, King of twenty-two nations, pronounced judicial decisions in as many languages." The Latin arrangement would be: "Mithridates, of two and twenty nations king, in as many languages judicial decisions pronounced." You will have to become reconciled to the idiomatic arrangement of ideas and facts in the drama, just as you have to in learning Latin or any foreign language. Just as the sway of Action and Unity runs entirely through the drama so does Sequence. In every step of our work so far we have been treading over the ground of Sequence. The Division into Acts—their Sequences—had to be effective or the play would have failed—or succeeded imperfectly. Do not imagine that the author of any of the successful plays which you may have read found his Sequence without more or less thought. The proper Sequence of the acts may have given him little trouble, although this Sequence of the acts may be found wrong even after the completion of the manuscript. One who has had experience in revising the manuscripts of amateurs often finds it necessary to transpose the acts. Macready once transposed the last act of a play—which had not been successful—and made it the first act,

thus securing the triumph of a long disused drama. When you get to the arrangement of the Sequence of the scenes the difficulties become more numerous, and even in the writing of a scene, care must be taken, as we shall more fully and definitely see, in adjusting each idea and every word to its proper relative position. It depends, of course, upon the material and the purpose of the author what the Sequence shall be, and he could, in certain cases, reach the same results by a different Sequence here and there, but given the same story to tell in dramatic form all real dramatists would make use of the same Sequence, differing only according to nicety of art and temperament. Refer now to the Plot of Ingomar, as supplied to you, and note how one thing grows out of another. Now, Cause produces Effect. The Cause should not be given after an Effect, for that would be explaining the Effect, and that is not dramatic. You have to make certain facts clear before a succeeding scene will count, at all, otherwise, you rob it of its true effectiveness. Transpose the scene between Polydor and Parthenia, where she refuses him; that is, make the fourth scene the first, and you will get into difficulties at once. It would be plumped in without any explanation of her state of mind toward him or of her state of life, its Action would be feeble compared to what it is now; for now we know that she has refused her mother and that she has made up her mind to drive a bargain with him. This interests us very much. As it stands, we have become interested in the girl, knowing the conditions and her spirit, the mood in which she receives him, and many facts that have been unfolded in the three preceding scenes which have cleared the ground for the Action of the scene. In this way you make everything Self-explanatory. That is to say, you supply everything that it is essential for the audience to know so as to understand the development of the Action before its eyes. And this "Everything that is essential" may be one single thing or many things, which if reserved in your own mind would defeat your purpose. Begin now to

attach definite ideas to all terms that are used. Some of them have been withheld at times so as to save confusion or unclarity of ideas while you were gaining the gist of some principle—one thing at a time. When we come to constructive work you will be able to understand the discussion necessary. Thus, you will see how important an adjunct to the Action itself Sequence is. You can run a play backwards, and you will find it a Sequence of results and causes. Take the first act of *Parthenia*; she goes to offer herself as hostage for her father; why? Because her father is captive there. What of that? They demand ransom. What of that? He cannot raise it; why? Because the neighbors will not or cannot give it to her. No one? No; she appeals to Polydor—who is Polydor? A suitor for her hand, who seeks revenge on her. For what? Because she rejected him? Why? Because he was a miserable miser, old and unsuited to her age. Why, then, should she not have rejected Polydor? and without concern? Because her parents, her mother, urged her. Why? Because they were poor and he was rich. The Sequence should be made out more closely than this, but it is sufficient to show that a play—worked out backwards or forwards—will show this result of Sequences. The thing is to get them in their right order, otherwise you will not have the Action of drama, but a mere story or narrative. Surely, if you have given any attention to the study of rhetoric you must understand the importance of Sequence in prose composition; but in the drama it is of multiplied more importance. And this importance, as with the other principles, extends to every particle of a drama, to the words, to two words, sometimes. Adam, in "As You Like It," is described as "an old, poor man;" "poor, old man," would not have suited the nicety of Shakespeare's meaning. So, you see, you have to look out for a great many things in playwriting, but they will not be burdensome to you in the application of your art when you know how to apply it; on the contrary, a pleasure. Now make a study of the plays in hand with refer-

ence to the Sequence in them. See if you can make a different arrangement here and there and preserve the design of the author; see if you can better anything by a different arrangement; and note the effect of changing the Sequence. Go into the arrangement of the ideas and happenings within the Scenes and then into the arrangement of the Scenes with reference to themselves for the purpose of the Plot. Do not go faster than you learn; be diligent and patient. Learn to work now, too, for real work is ahead when the Constructive exercises begin.

Sequence and Cause and Effect are distinct principles although their application often coincides. It is necessary that we treat them separately. Let us examine "The Lady of Lyons" to see how the principle of proper Sequence has been observed. Each act here has its proper Sequence; and each scene and each idea in its order in the sentences was subjected to the law of Sequence. First we have it that Pauline is rich and proud. Observe that not a word is said about the gardener's son or of his love for Pauline until the Landlord speaks of it, on page 11. In the form of Conditions Precedent, the facts existed in Bulwer's mind, did they not? The amateur with the same raw material would have been impatient to introduce the character, by reference at least, much earlier. Merely observe that the Sequence here is arranged as it is, that all information is withheld up to the point indicated. Sequence involves the proper placing of ideas and facts only when and where they are needed. That is something to note in making the analysis of a play. Why is nothing said of Damas's experience in the army earlier than page 21 in the second act? It would have been out of place, or, at least, ineffective elsewhere; its time had not come. Cause and Effect, which we shall next take up, is a kind of Sequence; but we must distinguish, as we have just done, in order to get a scientific basis and to extract points of value in playmaking. Everything in this play is in its proper Sequence, but it took labor to get it so. The work began

with the Plot, and then continued through the fixing of the Sequence of the acts and of the scenes. Analysis enables you to read all plays with profit. You can thereby learn from them the niceties of an author's art. In this matter of Sequence you will observe that some fact comes up for the first time. Your attention being thus directed to it, naturally you enquire why the author did not introduce it sooner and your investigation results in profit. Such analysis by way of observation is sufficient. It would be well, however, to note on the margin of the plays you read what you discover. For instance—why did not Melnotte sooner demand the release from his oath?

It was not until after his interview with Pauline, and he had seen that the effect of his lie about his rank and his palace was to leave her in a state of molten love, that he realized that his love for her was so great as to make him regret his bargain. With the realization came the prickings of conscience, forbidding him to carry the deception further, and forcing him to ask to be released. Why does not the duel between Damas and Melnotte take place sooner? Bulwer had determined that there should be such a scene. He had to consider it and fix upon the proper place for it. He put it in its proper place in the Sequence, if for no other reasons than it leaves Damas upon the scene to become convinced of the love of the two young people, at the close of the act, and to bring the act itself to its close, with him as Melnotte's friend. The duel was necessary in order to reconcile him fully to Melnotte, through that peculiar friendship which, when he fights another, comes to the man who loves combat. The monologue of the widow, page 32, is another example of proper Sequence.

Why could it not have been brought out later that the widow was ignorant of Claude's deception? Why could not the monologue be omitted? Why should she not enter by the stairway and greet her son? Because the proper Sequence is to have the audience know her character first, to see her. Leave that out and it would make a material dif-

ference. It is in its right place. All that she says in the monologue could be introduced into the Dialogue on the next page, but the Dramatist evidently thought that by introducing it in that way he would interrupt the natural Sequence of ideas in the situation on that page. He was following a method that is now, for the most part, in disuse.

In the present exercises we are turning our attention to discovering as many aspects of a principle as we can in these particular plays. It is only after we have gained an understanding of the structure of a play that we have freedom in such an investigation. Of course, your first task is to discover and point out the best examples of a principle and as many of them as you can. But we are now also to concern ourselves with Constructive and Destructive analysis. Sequence is of such universal and constant use in a play and in playwriting that we not only see it exercised but must exercise it in a specific way with other specific principles and methods. Thus, we have seen that the decisive principle in the Plot is Cause and Effect and that Sequence is sometimes identical with it; consequently, we now only refer to the chapter on Cause and Effect in the Plot for an understanding of its function there. The Sequence of scenes is also another aspect of the principle. The Sequence of words in the Dialogue belongs to Dialogue. We shall find it profitable, then, to confine our investigation to that Sequence of ideas which we are compelled to determine upon when we are considering the material itself of a play. We want to get at the living principle just as it is exercised. Finding the material of a play is a distinct process, and in it we do not concern ourselves particularly about Sequence. We know that we can use certain Facts and certain data. In a way, the material is inchoate. Order is brought out of it only after deliberation, and when we apply Sequence to the ideas collected. There are certain Conditions Precedent which must be introduced somewhere. We know that they can be introduced only inci-

dentally, and we must create the occasion for their use. They are the facts and conditions upon which the Action is based, and we retain them without regard, at first, to where they are to be introduced. Of course, from time to time, we see the proper place for them, or approximately where we could use them. We may in our notes assign even a turn of expression to a definite scene. A practical method of work is, after making your general notes, to distribute these notes on fresh sheets of paper among the acts to which they respectively belong. Sometimes a scene or even an entire act will take possession of an author, and his accumulation of notes will bear on that Act or that scene, leaving no difficulty as to the order in which they will be used, except in the matter of detail. If we get the larger Sequences first, of the acts, for instance, it becomes easier to assign the ideas in your notes. The structure once provided for, many points have to be introduced incidentally in the right place. Camille's mode of feverish life is finally to kill her. Merely to have her die of consumption would be an exceedingly disagreeable idea. She really dies of broken heart, the result of her sacrifice. Her malady is spiritual as well as physical. Dumas did not choose to carry out to its logical moral his philosophy of the right of such a woman to live and to be united happily with the man she loves; so that while he provided his Proposition, he made a successful compromise with inexorable social prejudice. It is obvious, then, that the idea of her physical weakness should not be urged too early or too strongly. It is brought out by a light touch, a slight cough. Nothing has been said about it in the first three scenes, nothing by Nanine when she gives an account of her life. We are prepared for her physical frailty by what has been said of the illness which caused her to visit the waters of Bagnères. If her present state of health had been discussed in the opening Scenes, it would have made the idea disproportionately prominent. It becomes prominent later on as a matter of development or Sequence. That Madam Prudence is a

gourmand is kept to enliven the supper. What earthly weight would it have had if introduced earlier. There was no need of showing Prudence's propensity to borrow money until the second act. We have heard before this that "she is a good soul with a heart as light as her purse." It is essential to introduce in the first act that Varville is rich and willing to pay Camille's debts. The fact that Gustave is a lawyer did not require emphasis in any part of the play, except in the scene where Nichette and he, with Camille, laugh over the misadventures in his practice. That was the right place and the only place for it. If the idea had been emphasized or had even been made to appear anywhere else it might have been misleading, in having us expect something to come from his Character as a lawyer. At any rate, the fact in itself has no significance. It is only the humor derived from it in a single scene which has any value. The notable Sequence in Camille is largely structural, with reference to the Plot. There are other plays that will afford a better opportunity to study the difficulties and alternative possibilities of Sequence. We have seen enough to realize that Sequence is an active principle, that it begins working even in the darkness, while the Material is being collected, and when light is reached it is a dominant activity or mental process until some other activity takes its place, but, in a way, always existent; in the complete work absolutely essential.

derstand Sequence; the general principle perhaps you do. Its meaning is apparently very plain, things following in their proper order; but you must understand it anew whenever your mind operates upon your Material. The mere word or definition has no cabalistic power. A general knowledge of the principles in itself accomplishes nothing. Each matter of Sequence requires specific management. One may try innumerable Sequences in various parts of the structure of the play, including the Dialogue, before getting the right Sequence. Perhaps there is nothing in the art which requires more tentative work, more transposition,

more balancing of events. We begin to have to do with Sequence with the Proposition. We encounter it again in connection with the inexorable law of Cause and Effect in the Plot. We grapple with it again in arranging the order of the Acts; it confronts us again in our arrangement of the order of the Scenes, and so on down to the last syllable. Inasmuch as Sequence in "Still Waters Run Deep" has been discussed in its relation with the various other principles and methods, it is enough now that we discuss it in a general way. We may note some aspects of it which have not been pointed out elsewhere. We are getting now past definitions and close to the active properties of living principles. The dramatist gathers his Material for his play, and it is no discredit to him or lack of art in the mind of him that this Material is as inchoate as was the void out of which the world was made "in the beginning." It is possible that the main Sequence of your play may find itself immediately. A Plot with its Sequence may suggest itself at once, but you are not yet done with Sequence, by any means. There are a thousand Sequences to find. It may be that Taylor, when he began to gather his Material for "Still Waters Run Deep" saw first the scene between Mildmay and Hawksley in which the shares are taken back and the letters returned. In other words, he saw the middle of his play; he recognized it as the middle of his play. He may have dimly felt the beginning of the play as it is now. The play reaches its consistency by shooting off Sequences from definite points. The mind, in dealing with its Material, is constantly assigning places for its use. From what has just been said, it is obvious that the principle or method involved in the chapter on Material is properly made a distinct one for your study and exercise. One may spend a year, at least, in gathering his Material. We may assume that, in his Material, Taylor figured Mrs. Sternhold to himself as sharp in temper and impatient of contradiction. Where was he to introduce this trait distinctly and to the best advantage?

Of course, we see her asperity in the first lines which she utters. Her impatience of contradiction is suggested throughout the first scene, but it becomes very definite when we see Potter's apologetic manner toward her, when he says, "Well, but sister—." She forbids discussion. In the scene between her and Potter, it has stronger expression: "Nonsense, brother! I don't wish for any discussion; I only want an answer, yes or no." The dramatist finds occasion as well as place for everything. In his *Material*, the dramatist had the thirteen letters. He may have had to ponder long before he determined at what point to bring out the fact of their existence. Wisely, at last, he brought it out actively and not passively, in a scene in which these letters furnish a startling surprise and an astonishing turn to the Action. If the play had begun by a discussion of Hawksley, his character, his former attentions to Emily, and his present financial scheme, we would have lost the quiet humor of the first scene, and difficulty would have been had in demonstrating Mildmay's patience. Sequence is of importance always, but after you have overcome its demands as to the structure of a play, all else becomes comparatively easy. It would be good exercise if you should destroy the Sequence in this play at various points and then note the difficulties that will ensue. Mildmay had two objects in visiting Hawksley, the one to have Hawksley take up the shares, and the other to force him to return Mrs. Sternhold's letters. The Sequence is that Mildmay finally announces the object, first the one and then the other, saying that he had taken measures to compel Hawksley to grant both demands. He then reveals Hawksley's criminal history as to the forging of one of the bills, and the promise to surrender the bill brings Hawksley to terms on both Propositions. The Sequence might have been the procuring of the return of the money for the shares, and then, or, just as the exchange was about to be made, the demand also for the letters. It

is possible that this slight rearrangement would not destroy the strength of the Action, and might give a moment of additional surprise. It is a matter of treatment. The Unity of the two objects which brought Mildmay there is perhaps better preserved as it stands. It certainly gives a turn to the Dialogue which keeps in mind all the time Mildmay's whole case, and consequently sustains the Proposition of the play itself.

In the other plays so far, we have given our attention to Sequence mainly to see how effective the proper arrangement of ideas and happenings is, and also to discover what would be the effect of disarrangement. We begin to be concerned with Sequence as an active principle from the moment we begin to accumulate Material and to develop a central idea. The Sequence of Cause and Effect in the Plot is so exacting that really the proper place to treat it profitably is under the head of Plot. We will assume that Massinger, in "A New Way to Pay Old Debts," had made a careful study of his principal character, Sir Giles; that the other characters necessary to the Plot in which Sir Giles would be the principal figure came at his bidding, and that he had thought of many characteristics of the people and of many incidents before he determined upon his Plot in detail. We may assume that he had fixed upon a scene in which he would show Wellborn as an outcast. It seems so natural that this should be the first scene that it is difficult to imagine it placed anywhere else in the play. The play is such a good one humanly and technically that it is difficult to imagine a different Sequence of the scenes from that which exists; still, so many Sequences are possible that it is not at all certain that he did not deliberate long over its place, as he must have done over some of the arrangements of other scenes and ideas. It is exactly right as it is. It strikes the right note on the first touch of the instrument. You will observe that this is the case with all the plays that we have undertaken to analyze; but it is not at all certain that each author discovered what his

first note should be without having played a bar or two wrongly conceived. In short, the proper Sequence is not necessarily the first one that occurs to you. Inasmuch as we have Sequence in Plot, Sequence of Acts, Sequence of Scenes, Sequence in Dialogue and finally that general Sequence which must be consulted in the use of ideas or even significant bits here and there, it is not easy to analyze this play in a way detached from the various parts of it indicated in the preceding sentence; consequently, we shall treat of its Sequence in a general way. We shall note those points which are helpful in the study of the principle. We observe first that the dramatist does not immediately let us know that Tapwell and Froth are driving from the house a vagabond who was once their master. The circumstances of a play might require such a fact to be made known at the very outset, but that is not the desirable Sequence of ideas here. Massinger makes us see Wellborn at the lowest point of his degradation. We have no sympathy with him whatever. It is a very important thing to get an idea before an audience distinctly and unhampered by other ideas of equal importance and not to subordinate the main idea. One idea at a time is the law. We have seen that this law holds with reference to the objects of scenes, and when we triturate it down into the Dialogue the same law holds. One idea at a time. The proper place for our learning in what way Tapwell is an unthankful villain is after we have seen him unthankful. The proper place to bring out what he is unthankful for is after we have seen that which proves the charge of unthankfulness, and later on, in proper Sequence come the details of the gift. The quarrel had to be, in order to bring out the facts in the Dialogue. At the end of the quarrel come the blows. In introducing the fact that Allworth is in love with Margaret, Massinger provided the occasion by having Wellborn, in return for the kindness of Allworth, give him well meant advice. The introduction of the fact of the love affair is made possible by a scene

which has for its object something else. Massinger is very careful not to have Wellborn reveal his plans in this scene. The time has not arrived for him to disclose them from a technical point of view. Massinger's art is plainly visible in this. If Wellborn had disclosed what he intended to do in his attempt to retrieve his fortune, it would have been over-preparation. Very well, the technical knowledge of the principle of Preparation, its use and misuse, could guide an author in a similar moment of his Action, but an appreciation of right Sequence could also serve him. It is obvious that the Plot is best served by introducing us next, in the second scene of the Act, to Lady Allworth's home and household. We might enquire here why could not the scene between Marrall and Sir Giles, which opens the second act, follow the scene between Allworth and Wellborn? It would entertain and would have a bearing on what we have just seen. Of course, it is so arranged now that it fits into that part of the play where it stands, but we assume it to be very probable that this talk between Marrall and Sir Giles may have presented itself to Massinger as an independent scene, and that it and other independent scenes had finally to be assembled like the parts of a machine. It is certainly entirely legitimate to imagine and determine on and even to write scenes before their functional use or place in the mechanism is fixed. The scene of the second act ending with the determination of Sir Giles to prevent his nephew from ever rising again could certainly be used in the first act. Of course, it would have to be changed to some extent in order to make it fit the proposed Sequence; but depend upon it, in the writing of any play one has to hesitate constantly as to where he will place a scene, and, indeed, has even to transpose a scene from where he has placed it. No unfavorable criticism can be made of the present Sequence. Lady Allworth's state has first to be shown, but observe that no material is wasted, for the servants who show her state are needed to bring out first the apparent helplessness of Wellborn's

quest, which presently takes a favorable turn, the Sequence of events leading to the complete success of Wellborn's scheme, in so far as the favor of Lady Allworth is concerned. The scenes have carried along the Action of the play with a splendid stride, but every foot of the ground is covered as to detail. For a long time on the English stage, it was thought indispensable to have a distinct sub-plot, and to work out the stories connected with each character into rounded out perfection. This is good art, but there has been a growing disposition to break away, to a large extent, from the complete worked out sub-plot. This play has a number of subordinate Plots which may be described as sub-plots. In seeking scientific accuracy, it is a little difficult to reduce the general plot of this play to its main Plot. The Plot element of the drama is discussed in another place. Attention is here called to the management of the various Plots, in order to emphasize the important functions of Sequence. Without a nice exercise of Sequence, the Plots would have fallen into inextricable confusion. A distinct beginning is first made with the Plot as it concerns Wellborn, then the Plot, or added Sub-Plot, as it concerns Allworth and Margaret is taken up, and then follows, and is easily solved, the sub-plot of the union of Lord Lovell and Lady Allworth. The ambition and effort of Sir Giles to marry Margaret to Lord Lovell has also the distinctness of sub-plot and becomes the dominant plot of the play as the end is reached. It may seem that Sir Giles's plans as to Margaret and Lord Lovell are not mentioned at all in the first act. It is true that Wellborn in his talk with Allworth warns him against the hopelessness of continuing his suit for Margaret, for, as he says, Sir Giles, "to make her great in swelling titles, without touch of conscience will cut his neighbor's throat." It is enough at this point to convey a general idea. It is excellent Preparation. We get the one fact of Sir Giles's ambition, which is enough. If either Wellborn or Allworth had told of the specific design of Sir Giles, it would have been adding another fact,

out of proper Sequence, to no avail. It would have given the audience too much to think about at the time. The improper Sequence and multiplicity of idea would have brought about needless complication. It is time enough at the close of the first scene in the second act to have Sir Giles's definite ambition brought out, not, as it would have been in the scene in the first act referred to, at second hand, but at first hand. At the end of the second act, in its proper Sequence, there is another definite idea brought out which would have been out of place at the end of the first scene of the first act, namely, that Sir Giles expects Lord Lovell to dine with him tomorrow. Now, imagine all these things jumbled up in the talk between Wellborn and Allworth in the first act, and you can readily see how weak would have been the effect in every way. It is the Sequence that gives the value, or even makes the play possible by a succession of ideas and events.

CHAPTER XV.

CAUSE AND EFFECT.

“The Lady of Lyons” dwells a good deal on states of affairs and, while there is full adequacy of complication, the Causes and Effects which are essential to the Plot are simple. Pauline is proud because she is beautiful and has many suitors; her mother incites her to marry rank. Why? Because their riches have been gained in trade. Beauseant seeks her because he loves her for her beauty; and she rejects him because he has lost his title in the upheaval and levelling of the Revolution; he is angered because of his confidence in making the proposal, and because of the real affront to a man above her. Because he is a blunt man and has adopted the principles of the Revolution, Damas has no sympathy with the silly ambitions of mother and daughter. Because of the fancied insult, Beauseant wishes revenge; because Glavis has also been rejected he joins Beauseant to devise some plan of revenge. Because they hear Melnotte hailed a prince, they think of the plan of marrying Pauline to a pretended Prince. They think this is feasible because he is represented as accomplished and with the manners of the well-born, and that he is secretly in love with Pauline. Melnotte has sent his verses to Pauline only this day, because he has seen her wearing his anonymously sent flowers; he expects a favorable reply because he thinks she will forget that he is peasant born, for it is in the days of the Revolution and desert is true rank; he wishes revenge because of the insult to his pride and the injury and contumely to his servant messenger. He accepts the offer in Beauseant’s letter because the opportunity for revenge and the gratification of love seem at hand. Melnotte succeeds in winning Pauline because of the vanity and blind ambition of the women, who do not doubt his genuineness because he has been represented as

travelling incognito for fear of the Directory; the plotters have furnished him with funds and jewelry because Melnotte must sustain the character; and they think their plot is safe because Melnotte is bound by oath. Damas suspects because he sees Beauseant and Glavis remonstrating with Melnotte after he has given away the ring and the box; he tries him with Italian because he knows the language and wants to test him.; Melnotte tells Pauline of his palace by the Lake of Como because he would test her. Damas becomes Melnotte's friend because one, particularly a soldier, likes a man after having fought with him and because he must be a man of honor to fence so well. The marriage is hastened because of the letter from the Directory and the apparent danger to Melnotte. He takes her to his mother's cottage because he has not the courage to abandon her among the jeering peasants and servants at the Inn. She begins to cease to hate him because of his explanation and proof of his love; he gives her into the hand of his mother, because he will pursue the revenge no further, and will give her her freedom. Melnotte will now seek to redeem himself and his honor in the wars because he has lost his honor and because the opportunity has been offered him by Damas, or, at least, the idea of promotion suggested. Pauline thinks better of Melnotte because of his surrender of her and is piqued by the mother's confidence that her son could marry any of the beauties. She begins to feel a wifely duty and love because of many sensible reflections. She repels Beauseant because she hates him and really has not given up her love that was won by Melnotte in his assumed character and which is partly confirmed in his real one. Melnotte refuses her offer to remain as his wife because he must redeem himself on account of his base treachery. Damas takes Melnotte to the house of the Deschappelles because he has admission there and because he thinks there may be a chance that Pauline may still love Melnotte. Pauline is to marry Beauseant because he will save her father from bank-

ruptcy; Melnotte does not speak at first because he believes that she is doing it because she is faithless. He reveals himself finally because she discovers her love for him and he pays the money that releases her and her father. Thus by running the Causes forward you get all the Effects. By running the results backward you may get all the Causes, proving the same thing, getting the same result by adding up the line from bottom to top. Indeed, there is a reason and a result in every line of this play, and in every real play. These Causes and Effects lie in the material and its arrangement; they are inherent, and while it is not a question of mathematics, the results are just as exact.

Cause and Effect extends to every fibre of a play, and is particularly the characteristic of Plot. It is very clear in "Camille." This being the case, let us take up some other aspects and applications of the principle. By means of it we get the reason why of everything. We obtain that clarity which prevents an audience from "thinking," the Self-Explanatory. We do not need to see the full extent of every Cause at once. That would, for that matter, be impossible, but we do see enough to partly answer and to excite our curiosity. A man is waiting. For whom? Camille. Who is Camille? The mistress of the house no doubt, for Nanine is evidently not, but a servant. Nichette enters. Who is she? What does she come for? We are soon answered. Varville waits for something. Nichette loves Camille. Why? Because of the goodness of her heart and an unaffectedness of character that we at once divine. Nichette goes because Gustave is waiting for her. She is happy in a single love because she is wise, sage. Varville's suit does not thrive because Camille does not love him "the least bit in the world." Varville wonders at her strange taste in enduring the visits of Monsieur de Meuriac. Why does she? Because he has befriended her. Nanine tells Varville the story, not because he has not heard it before, but because he does not believe it, and she

urges it with all the details. True, the recital is required for technical reasons, but that is not the because of its telling. And Varville did not know all the story, for Nanine says: "Ah, sir, you would have pitied her **had you seen** her efforts to please the world in which the Duc de Meuriac sought to gain her a position!" Camille is rude to Varville and impatient with him because she has told him a hundred times not to importune her. She is irritated at him because she does not wish to have her liberty intruded on. Gaston and Olimpe come in, although they had just parted with Camille, because Gaston had a happy thought in passing the Cafe de Paris to order some fine oysters and a basket of Champagne. Olimpe does not know that Prudence is a neighbor and in consequence expresses surprise. Because Camille has only to open the window to call Prudence, she does so. This may be a very small "because," but see the variety it gives to the entrance. Dumas had purpose in all that he did, much of it technical, pure and simple. Prudence cannot come at once because she is detained by a young man she has not seen for a long time. Because of that Camille invites her to bring him along. Because she wishes the fire replenished, Camille turns to Varville because he is sitting at the fireplace, to make himself useful in putting on some wood. It may be said that this reasonableness of Business and Dialogue would occur to any writer. But not so unless he reasoned and had purpose in mind. He would let these things happen without immediate Cause and Effect. He would stumble too often. He would have Causes without Effects and Effects without Causes. He would not join them soon enough. They would exist in his mind perhaps, but not be in immediate active evidence. There is also a nicety that determines those things. Would you or I not perhaps have had Camille ask the name of Prudence's friend when she was talking from the window? We would possibly have been in too much of a hurry to communicate our story and would not have permitted it to develop itself

in the better way. Dialogue must have its Cause and Effect, else we would not have responsiveness. Armand speaks of his father because Gaston speaks of him first. Gaston also enquires concerning his mother. And so as to his sister, Armand replies because Gaston suggests that Armand is an only child. Do you not see how Cause and Effect operates here as a distinctly better thing than the direct method of having Armand tell at once on slight provocation all about his family? He could have said: "Yes, M. Duval is my father. He is still living at Tours with my sister. My mother has been dead for three years." The effect upon Camille is to make her "begin to like" Prudence's friend. The Cause of that Effect lies not only in the Facts brought out, and her own views of life, but also in the way they are brought out. The Effect on the audience is also stronger. Causes would not happen so appropriately by chance as to relieve an author of reasoning and of providing his Causes. (He wants certain results and he must devise Causes.) Dumas wanted to have Armand and Camille alone. How does he get the others off? By reason of her spell of coughing and faintness. "She is better alone when those attacks arrive," says Prudence. Camille has also asked Gaston to step into the other room and take the gentlemen along with him for cigars, saying that she would soon join them, and in an aside telling the ladies to go with them. Dumas got his means of having them alone from the circumstances. The others might simply have happened to go out, but how ineffective would have been the Cause. In this interview between the two, if the Causes were not deep laid in the Conditions, we would not have enough to make the Dialogue. He loves her, she likes him; he urges his love, she thinks he jests; why had he never told her of it before? Because he had not known her. Why should he not tell his love? She answers: "Because it can result in but one or two things: First, that I will not believe it, or, believing it, cause you to wish I never had." Because she doubts, he says, "for eternity."



She has found a new meaning in the words. She intends to go to the country, and we know it was Armand's suggestion. She gets the money from the Duke, and Armand reproves her, and will not consent. So the Action moves along on the lines of Cause and Effect, not only in mechanism, but in details.

Cause and Effect exists in dramatic form in every part of a good play and it is associated with every principle. Cause and Effect in the Plot of "Still Waters Run Deep" belongs more particularly to the study of the Plot. There Cause and Effect follow in strict Sequence. Probably Causation would be a better description for that minor Cause and Effect that governs the details. Thus, when the curtain rises we see a condition of affairs, the effect of something we have not seen, the causes being unfolded gradually, until we rise to that definite and organic succession of Causes and Effects that makes the play move and form the Plot. In the first scene of this play, we get the condition of affairs in an active state. Little or nothing is done or effected. No absolutely radical change in the relations of the characters is made. Similar scenes have been enacted often before in this household, we say to ourselves. Much that happens is to affect the Action later on, the dinner and Mrs. Sternhold's opinion of Mildmay, for example. The effect of Mrs. Sternhold's words as he lies asleep, as she thinks, is that he determines to punish her by refusing to understand her attempt to explain her troubles. In the Causation we do not get the definite Cause always before the Effect. Thus we do not at first learn that Emily is rude to her husband, and dissatisfied with him because she is sentimental or because he is a prosaic person. In what way he is prosaic we do not know until he speaks of going to earth up his celery. We do not suspect at first that the chief cause of his discontent is that she has fallen under the fascination of Hawksley. But Cause and Effect is very plain in what happens. He wants to go to his gardening because he does not seem to be wanted and because Emily

will not play. He remains because he sees that he will further offend his unreasonable wife should he leave. He is a peace loving man. Emily plays for her aunt, because she is perverse. Mrs. Sternhold gives her opinion of Mildmay because she thinks he is asleep. The entire Dialogue has causation in its responsiveness. There is reason for everything that is said, and it would not be said if each point were not led up to. Mildmay wants the dinner alone with Emily because it is the anniversary of their wedding and because the aunt is a disturbing influence. She refuses because her aunt has appointed the day for a dinner at home. He goes to sleep, apparently, because it is his custom, and because nothing more can be said to get his wife in good humor. All these causes lie right at hand and are understood at once, everything being Self-Explanatory. He goes out because he is awakened rudely. Taylor even provides a reason why Mildmay has not told Emily that he was going to Manchester. "Why should I? I shall return by the express tomorrow." The real reason, which could not be conveyed now, is that he could not confide his secret to his wife. It might easily be said that there would be a cause for the exit of Mildmay if he woke up, yawned and said that he was going to earth up his celery, but the manner of the waking is better caused. More of the Material or conditions are used, her petulance, the patience of Mildmay, &c. Suppose the whole scene between Potter and Mrs. Sternhold were placid, that he agreed with her in everything, there would be a cause for everything that might be said, but it would be too uniform, and the scene would be tiresome. Potter denies that what he proposes is "stuff and nonsense." He is irritated at her reference to his "death." He does not like to propose the matter to Mildmay. There is just enough of give and take to fill the scene with animation, an animation that comes from causation. There is variety in the causes brought to the surface by the discussion between them. Then we have the reason for his saying that he would be just as well pleased if

Hawksley did not visit the house so often. We do not see why he objects until he explains. All this could have been brought out story-fashion. Causation does it better. Potter is timid and uncertain in his opinions. Mrs. Sternhold, on the other hand, is one who is resolute, and acts. The cause of her agitation is enough for the moment; it lies, we think, at the time, in her character. We do not know yet that she is moved by jealousy. The real cause comes to the surface later. For the present, in this analysis, let us rest at that: that the mechanism of the Action requires its causes when the mechanism of the Plot forbids the relation at the time of certain definite Causes.

"A New Way to Pay Old Debts" is as solid as a Roman arch and cemented with Cause and Effect. We shall first consider the larger Causes and Effects, those more closely related to the Plot and the Action immediately connected with it. Sir Giles has defrauded Wellborn of his heritage, but he himself is partly to blame, for he has spent all in riotous living; by reason of which he is reduced to want and beggary; by reason of this he is turned away from the inn and humiliated by the innkeeper who owed his very house to him; because of the sense of shame he determines to redeem himself; his friend, Allworth, because Sir Giles will marry Margaret only to a man of rank and wealth, determines to get Lord Lovell to help him; because Wellborn has been a friend-in-need of her husband, Lady Allworth agrees to pretend she might marry him; because of being taken by Wellborn to dine with Lady Allworth, Marrall reports to Sir Giles the sudden change in Wellborn's fortunes, and because Sir Giles believes that he lies he beats him, because of which Marrall determines to revenge himself on him and seek reward from Wellborn; because convinced that Lady Allworth is to marry Wellborn, Sir Giles furnishes him with money to pay off his creditors; because Lord Lovell pretends to be a suitor for Margaret, and because she seems to be content, Sir Giles is duped; and because he is duped into this belief he sends the word

to the curate that enables Margaret and Allworth to marry; because he thinks the real marriage of which he hears rumors is between Wellborn and Lady Allworth, he demands the return of money advanced; because so advised by Marrall, Wellborn asks for the deed, which when produced is found razed because of the revenge of Marrall, and because of the double defeat of his schemes as to Wellborn and his daughter he suddenly goes mad, and dies, his punishment being complete on the two sides of his nature, the two aims, love of money and social advancement of his daughter that filled his life. To enumerate the Cause and Effect in the Action and in the Dialogue would require pages. Innumerable Causes and Effects are obvious and yet minute. Wellborn asks for drink; the innkeeper and wife refuse; because of their manner in doing so, he resents it and reminds them of who he was and really is; because of his own insolence Tapwell further insults him; by reason of this he raises his cudgel to strike him; because of which Tapwell threatens him with the bailiff; and because of further quarrel Wellborn reminds him of the gifts he had made him; and because Wellborn speaks of Sir John, Tapwell describes the past relations, "But since you talk of father, in my hope it will torment you, I'll briefly tell your story." Why does Wellborn listen to it? He is amazed at the impudence of the fellow; but he has hardly begun before he says, "Stop, slave! or I shall lose myself." When Tapwell continues and speaks of his profligacy, could not Wellborn have ruminated over the truth of it? Or could he not have been moved to listen to the unwonted volubility of his old servant by reason of what he shortly says, "Some curate has penned this invective, mongrel?" It is not so difficult for a dramatist to give motives to his characters; the art is to bring those motives into Action at the right time and in their right order so as to make that Action fluent and pellucid. If you give the Effect before the Cause, it would still be Cause and Effect so far as the Material is concerned, but not as to the audience. With

reference to the ultimate story it would still be Cause and Effect, but not with reference to the Action. Some illustration of this is had in the exercise on the Self-Explanatory. We are never in doubt in this play why people do things. If we do not get the full reason we get enough for the moment, just as it is entirely clear to us why Tapwell turns Wellborn out, although we do not learn at the moment that he is acting under instructions. There is no direct Cause and Effect that brings Lord Lovell and Lady Allworth together, at least nothing in the requirements of the Proposition and Plot; their affairs are disposed of in the single scene in the opening of the fifth act; but indirectly there is beautiful Cause and Effect. "Sweet reasonableness" is an almost wornout expression, but it comes into its full meaning when applied here. There was no obstacle to overcome between these two; their union was entirely natural and was brought about without any effort in a dramatic way. Massinger was profoundly philosophical and knew human nature to its depths. Sir Giles was not duped by the machinations of others alone. As Lord Lovell says:

"Hard things are compassed oft by easy means.
The cunning statesman, that believes he fathoms
The counsels of all kingdoms on earth,
Is by simplicity oft over-reached."

Sir Giles duped himself. His own cunning and greed and blindness caused his own downfall. What may be called minor Cause and Effect is to be observed in the conduct of the dialogue. Everything that is said is caused by something, a Cause or an Effect, thrusting or parrying, or whatever may be required at the moment. Cause and Effect should be constant, otherwise there would be small or no Action. There must be immediate Effect, although the remote Effect may be of the utmost importance. The Effect on Sir Giles of Marrall's recital of his feast is to have

the former beat him. That is enough for the moment. The most important effect is the betrayal later on. It was absolutely essential to the plot that he should get this beating; it had to have a definite Cause. A general course of cruelty toward Marrall would not have been enough, consequently, Massinger has the Cause to grow out of the development of events.

CHAPTER XVI.

ACTION (DRAMA) IS NOT MERE LIFE.

It is of the utmost importance that the student, at the very outset, rid himself of the idea or delusion that because he sees his characters, in his mind's eye, move and dance, and laugh and weep, and otherwise disport themselves, they necessarily constitute between themselves any fraction or part of a play. Their Actions, even if you created them man and woman, might fall very far short of drama. You cannot have failed to observe, by this time, that the drama has laws of its own; it is a distinct thing, an entity, with organs, such as Plot, Scenes, Action, Sequence, just as essential to its being as are your own heart, arteries, nerves, to your own entity and existence. It has as much right to its own laws as Nature has. The drama is an artificial and yet a perfectly natural thing. This sounds paradoxical, and yet it is perfectly simple. Life is as vast and boundless as the sea. A dipper filled from the sea had as well be called the sea as two hours of life drawn from the vastness of existence be called a play. Now, this does not mean that Nature is opposed to art, or that art is opposed to Nature. The very artificiality of the drama is but a means of reducing your Material to Life. The drama, a play, can be but a part of life. So far as the actual playing of it on the stage is concerned it should conform exactly to life, and it will require all your skill to make it do that. The significance of what is here said will come to you only with experience. A play is built up like a house, out of Nature; in the one case out of Material that is inanimate, in the other out of material that is active and alive. Surely, the novel deals with life, the very same Material, and poems likewise, but they are often wholly unsusceptible of being converted into drama. It is a matter of form. It is more a matter of form than it is of life; for a play can be laid in the clouds, with

its characters imaginary creatures, and still it will be a play, because of its form. But life when used for the purpose of the drama cannot be without dramatic form. The drama is a form of expression of Life, and admits Life only under its own conditions. For present purposes an illustration outside of the plays in hand will be sufficient. In the Drama of "Ben Hur" there is an act laid in the Grove of Daphne. Ben Hur watches the festivities and the dancing. Every incident in it might have occurred in life, but there is a momentary lapse in the continuity of the Action. If we knew that he were in search of the man who had robbed him of mother and sister or that he had given up his search for information about his lost mother and sister, and that if he remained a witness of this Scene he might find some clue, it would be more dramatic; we would have something to build our hopes on, for, as is said in reference to Action, Action is made up of the hopes and expectations and interest of the audience. Whenever and wherever the Action ceases it becomes Mere Life and ceases to be drama, and it is not the less Life when it is and becomes Drama. In real Life a wife would weep inconsolably for an indefinite time over the loss of a loved one, but in a play it would not be entertainment to listen to a woman's sobs for three hours. Then, if you recognize that Life is subject to the laws of the drama in this one particular case, why not make it subject in all particulars? In the plays upon which this investigation is based you will find few examples of a lapse from the dramatic into Mere Life. Perhaps you may. Try it. When you reach constructive work, when you begin working on plays and original exercises, in all likelihood, you will find yourself constantly lapsing into Mere Life. The difference between Life and Drama, is very little, but that little makes all the difference in the world. It would be Life if a young man talked to a young woman about the weather, and very commonplace; but if the audience saw before he met her that he intended to propose to her and was too bashful to think of anything but the

weather, it would become dramatic. Perhaps a better way of stating what is meant to be conveyed by this is : that **Mere Life** is not necessarily Action or Drama. You will observe that whenever a Scene or passage in a play begins (and continues, for that matter) to bore you it is usually because the Action has ceased and the play is no longer dramatic in the technical sense. Why is it that the love Scene between Claude Melnotte and Pauline where he describes his palace by the lake to which he would take her, if he had his wish, is not Mere Life? It could have happened in Life. It is Life, but what gives it its interest? Remember that a drama requires Action, and that without it it is Mere Life; and that a Drama requires Sequence, a certain arrangement of happenings, doubt as to the issue, obstacle, and various other definite elements. Drama is lurking all about us in real life; we see it and experience it every day, every time we laugh, or cry or experience a hope. And when we attempt to put it into a play the Drama welcomes us, but with a stern authority. An inexperienced writer can so arrange his Material, innocently thinking that he had a play, that there would not be a particle of drama in it. And yet, as said, it is almost impossible to escape Drama in real Life, for Life is made up of doubt, which is the very essence of Drama. This infatuation with Mere "Life" is the bane of the amateur. But when he becomes a professional in his knowledge he knows how to give real Action to that Life. Turn now to the ending of the fourth act of "Ingomar," beginning with page 42, where Parthenia and Ingomar appear on the cliff. All you have to do to convert all that follows into Mere Life is to have them, as soon as they appear, begin to talk lovingly, everything settled, he determined to go with her to the city, &c. True, you would not have the same ending to the act, but you could get any amount of Detail and talk which would be true to Life, but you would have converted those finely dramatic Scenes into Mere Life, and in representation it would bore an audience beyond ex-

pression. Mere "Life" on the stage is the most abhorrent of all things. Give up the delusion that mere fidelity to life is the one characteristic of the Drama. "Holding up the mirror to Life" will not secure a true reflection unless the mirror is held at the proper dramatic angle.

In a properly constructed and well written play like "The Lady of Lyons" it is practically useless to look for examples of Mere Life. It is almost impossible for a dramatist, a real dramatist, to use Mere Life; it is almost equally impossible for an inexperienced one not to do so. The danger from it confronts the beginner always, and it is useful in the analysis of a play to discover this "means of weakness and debility." This Mere Life may even lie perdu somewhere in a real dramatist's play and cause failure. We can only profit from this play on this point by seeing what would have been Mere Life if the author had not exercised his art. If, in the last act, Damas and Melnotte had gone to the house of the Deschappelles knowing that Pauline was true and not faithless, we would have had the material for a series of incidents, but it would not have been drama; the elements of doubt, the essence of Action, the Unexpected, Cause and Effect, would have been absent. It would have been Mere life. The last act, in that event, could have been over in two minutes and a half, or it might have been devoted to talk of indefinite length, hours of it. You, the celebrated and rich Col. Morier are Melnotte? Oh my, oh my! what battles were you in? Did you see much of Napoleon? Howdy do, Cousin Damas, why didn't you tell me? And so it might run, this interminable stream of life, Mere Life, the Gulf Stream of the amateur. As it is, the entire play is Life but not Mere Life; it is dramatic life. If we could see exactly what is to be the outcome in the last act it would be Life, but lifeless life. Life without Action is impossible in the drama. Exposition of the relations of Life to the principles of the drama must await further discussion. This life must conform to the requirements of the drama, and is

available only if it can be subjected to structure. Again, it depends upon the way in which it is used. The very same material could be so used that the effect would be Mere Life. Pauline and her mother could have conveyed to us in conversation all that is beheld in the first set scene.

In a thoroughly dramatic play, it is not possible to find any of what we technically call Mere Life. What we do find is Life reduced to dramatic terms. It is identical with Life, and is Life itself, within the restriction of the drama. This statement should be absolutely conclusive as to the happenings, the characters and the Action in "Camille," for it is obviously as close a transcript of life as may be found in a drama. If an author ever knew his subject and his play, it was Dumas in this play. We may assume that all the characters and many of the facts existed in his mind from his own experience before he translated them all into a play. In our discussion of Action and Episode elsewhere we have shown how very close some of the scenes come to Mere Life, saved from it only by the skill and technical purpose of the dramatist. We have only to refer to the supper scene and the episodes of the last act. Having assumed and demonstrated that there is no life in the objectionable sense in the play, our only profitable exercise can be in translating the dramatic life of "Camille" back again into the mere life from which it was derived. This may be done in many different ways. One of the characteristics of mere life is lack of Unity. If we destroy the Unity of the Plot or of any of the many elements in a play, we might begin the work of tearing down what drama has built up. Drama never takes a part for the whole. It is never satisfied with imperfection when that imperfection amounts to an insufficiency. If the play had half a dozen main objects, it might have many scenes of momentary interest, and those scenes might be absolutely true to life, but it would not be drama, and consequently not dramatic life. We could destroy the drama in a play by disarranging the Sequence of events. Much that hap-

pens in this play might have happened without the Sequence at present in the play. We would have become acquainted with facts in their wrong order and the effect would be entirely different. The interest would be entirely different. The interest would not be sustained and drama would be lost. If conveyed by means of Story there would be no drama. One departure from dramatic methods would lead to other departures, and defects would be piled upon defects. By means of wrong Sequence and Story the Unexpected would be destroyed. In Life, practically anything may happen and in any order. Why could not Varville know in the opening of the play that he had a prospective rival in Armand? It is useless to reply to this that the facts do not permit it, for we must remember that all the facts in this Material used by Dumas were inchoate to begin with. It is true that there could have been more than one Sequence, but that Sequence must not be a chance Sequence of Life, but according to the dramatic arrangement of the author. If Varville had known of Armand's love and of his family, he might have consumed an indefinite time in disclosing out of their order these facts which are involved in the proper dramatic progress of the play. The Action would have been destroyed by means of this anticipation. Again, if the play had no proper development, Characters would constantly have to be informed of what had happened and there would be an unendurable amount of repetition. In other words, you must make life conform to the needs of the drama. If Varville had known of the danger of a rival, his whole attitude toward Camille would have changed and he could not be got rid of so easily before the supper. Of course, it would not have been impossible for Dumas to have made Varville know of the danger of a rival from the beginning, but the Action would have taken a different course. He would have made it dramatic, but, in any event, he would have had to translate life into drama. A dramatist must certainly fight against the pos-

sibilities of Life. What would be more natural in the last act than to have Armand expected? It would be life, but it would destroy the present Action completely. We have in another chapter called attention to Dumas' device of withholding from the audience even the fact that Camille had received a letter from Armand's father six weeks before the opening of the act. It might be said that it would not be an impossible dramatic Sequence to have this Monologue in which this fact is disclosed come at the beginning of the act. But the dramatist is always looking for the dramatic and constant improvement of the dramatic. He gets as far away from Mere Life as he can. We show, in its proper place, why the Episode in which Prudence borrows the money is Action. Take that Action out of it and it would still be Life, but it would not be Dramatic Life. Could you demand a closer example of dramatic conditions? Indeed, the happenings of this play could be presented in such a way that there would be no Plot. It could be reduced to Life by means of destroying the Cause and Effect. Nothing could be easier than to give certain effects and to explain them afterwards.

✓ The definition of Drama, brief as it is, expressly states in one of its clauses that it is an imitation of Life. It is more to afford the illusion of Life, so that, without now dwelling upon the definitions and differences involved between Life and the imitation of it, we may conveniently say that the aim of the Drama is the reproduction of Life. Many "dramatists," however, imagine that the reproduction of Life is all that is required. We have advanced far enough in these exercises to become convinced that everything is referable back to structure. Mere Life has no standing in Court. Thinking for yourself, you must have observed that a number of these principles are corollary principles, fundamental as they are. Thus, we find that in their nearest relation Mere Words, Mere Business, and Mere Life, for example, are subordinate to Action. They are governed by other things also, but more directly by

Action. Now, Mere Life could be illustrated by the same examples which we have in Mere Business and Mere Words; but there is a distinction in each case, as for example, Business does not necessarily require Words. In short, the mistake of Mere Life for Drama by the "dramatists" proceeds from a general or partial misunderstanding or lack of understanding of dramatic law. If you or I were to undertake to write a scene in the place of the present first scene of "Still Waters Run Deep" we might make it very animated perhaps, very interesting, full of repartee, full of human nature, entirely true to all the facts in the case, and yet it might not be Drama. It would not be Drama if we wrote Subjectively and not Objectively in the sense of we, ourselves, understanding **everything** that was said and done, but withholding from the audience the same understanding. Let us suppose that the scene opened in the same room with Emily and Mrs. Sternhold engaged in conversation. There are infinite bits of talk and Business that could be introduced which would be perfectly true to Life. Suppose they talk at great length about Mr. Mildmay, but without giving to the audience the slightest hint as to who Mr. Mildmay is. This may seem absurd as a matter of writing by any "dramatist," but it is a very common thing to be seen in manuscripts. The author knows everything, the audience knows nothing, and yet the scene could have happened in Life in every detail and in every word and in every emotion; but if there was any fun going the characters on the stage would have it all to themselves, with the "dramatist" a self-deluded and imaginary spectator, or, if a real spectator, immensely pleased, wondering why the audience seemed so dreadfully bored. It would be Life, but might be absolutely without Proposition, Plot, Sequence, Objectivity of the right kind, and, for many reasons, not a scene of a play, however true it might be to Life. It would be profitable for a student to write a few such scenes by way of exercise. The student may be inclined to think that he understands exactly what is meant by Mere Life,

but a material aim of the exercise work is to make sure that he understands it, and to have him so disgust himself by a sufficient amount of exercise in writing Mere Life scenes that he will, by no possibility, in his own original dramatic work, fall into any delusion and mistake. Some of these scenes from "Real Life," of which the ignorant are so fond of prating, would be Drama in certain circumstances, and again, they could not possibly be used for dramatic purposes. This is always the case when the scene is not confined to one main object; it might not be a scene at all in the dramatic sense. In "Real Life" perhaps, a preponderating number of people cannot keep their minds upon and hold the conversation to one thing for two minutes at a time. Very often the divergence of conversation in Real Life may afford a certain animation. In Real Life Mrs. Sterhold may have had some friend, not now in the play, to whom she may have confided her trouble with Hawksley and his threat and have requested him to secure the letters. It is obvious that this would have destroyed all Unity in the play, and have required a different Proposition, consequently, if such a friend had existed, he would have had to be eliminated from the scheme of the play. That would have been dreadful, wouldn't it, to have laid a destructive hand on Life? Potter might have told **Mildmay** of his suspicions about Emily and Hawksley. It is true that he had no confidence in the manliness of his son-in-law, but it would not have been unnatural for him to have done so. You can see what a disturbing effect it would have had on the Action of the play. This might also have been the first scene in Real Life. In point of fact, there are thousands of Sequences in which what we now see in the play may have happened. Perhaps somewhere in the play there should be a scene between Gimlet and Mildmay. But in order to determine whether this would have been wise technically, it would require an amount of investigation that would involve considerable thought. At any rate, such a scene could have taken place in a play on this ma-

terial reproducing the real facts. Unquestionably, Mildmay had many interviews with Gimlet, and, in fact, did see him off stage during the Action of the play. If Taylor had to rely upon Mere Life for his play he might never have been able to write it, for he would have had to follow the happenings exactly in their order of happening. So it is that Sequence determines how we are to use Life. The whole aim of Taylor was to reduce everything to Life, but not necessarily to follow the original form of his Material. This drama is a rearrangement even of the reproduction of Life in the novel which suggested it. Even if many of the dramatic requirements were in perfect Sequence and form in actual Life, there would be sure to be something lacking which would require an addition to the real Life. We must add to and subtract from it according to technical necessities. In Life Mildmay may have overheard Mrs. Sternhold's opinion of him as expressed to Emily while he pretended to be asleep on some other occasion. In Life Emily may not have used the knotted handkerchief to drive the fly away from her husband's face, but in the play it was necessary for Mildmay to overhear Mrs. Sternhold's remark without her knowing it, and then for him to be gotten off the stage. The knotted handkerchief was used for the technical purpose of giving him an exit. It was not Emily's purpose, but the author's purpose. Inasmuch as dramas are, after all, not drawn from real Life in their entirety, but come from the process of imagination and reasoning, the life that is depicted is a compromise, consequently those people who pretend to go back to real life are unconsciously betraying ignorance of dramatic method.

"A New Way to Pay Old Debts" is as nearly imperishable as a play can be because it is so true to Life. It leaves the impression of actuality in spite of the verse form. Genius like Massinger's has the insight that can get at truth in the characters and circumstances within its horizon and environment. It does not need to take flight to some distant sphere and to depend upon imagination. It

can idealize while it remains realistic. Lady Allworth and Lord Lovell are ideal figures, but human. There is no Mere Life in this play, because it all belongs to the Action. But even so it could have dropped into Mere Life had it been improperly managed. By referring to the discussion of Episode in this play you will see why it is that scenes which start out with a certain independence of the Plot and Action are not Mere Life. The first Episode, that of the servants, would be Mere Life if the Audience was expecting some definite progress in the Action at this point, and if the servants had been presented in a meaningless exhibition of themselves, or if they had exhibited perfectly natural traits of character which had no connection with the Action. No progress is made in the Action of the Plot in this scene, but we are led to expect something in the development of conditions. The first scene in the second act between Sir Giles and Marrall would be Mere Life if nothing were to come of his character and his designs against Wellborn. Make them talk about any other thing than that which bears on the traits of character from which Wellborn is to suffer and has suffered, and it would not be to the purpose. Let Lady Allworth and Lord Lovell discuss the qualities needed in a soldier, (as she does with Tom) they would be doing something that would be natural enough in Life, but they are not permitted to do so in the play. Merely to show Character in that way would be too remote from the real concern of the Action. Talk may be devoted to abstractions in Life, but not in a play. If Lady Allworth had gone one step further when she told her maids to sort the silk and had given details about it, it would have been Life, Mere Life, because wholly Unnecessary to the Action. It was useful if not absolutely Necessary for her to be shown, and this particular bit of Life was required for a technical reason; the maids were to be used in the incidents of the appearance of Wellborn. Lady Allworth's entrance was made lifelike by the touch of what was in no degree disturbing.

CHAPTER XVII.

ACTION (DRAMA) IS NOT STORY.

You have seen what Action is and what it is not, both serving to keep you from the many mistakes that are universally and continually made by the novice. The drama depending always on what happens NOW, before the eye, whatever is said or done must affect the characters and the Action in the present time. Things have to happen in a given order or the play falls into Story. A play must be **acted** in all its material parts. Story is that material something which is told whereas it should be acted. By this token, at least, you may perceive it most plainly. The Disease of Story in a play has many symptoms. Expression by means of words is not necessarily Story, and Story is not confined to words. An essential thing may be acted and not told and yet be Story because out of Sequence. The acting or telling of something in advance of its proper place of communication to the audience is also Story. Certain essential things must be withheld until they can properly happen. In a really good play, after the Action is once set going, everything that happens should happen by reason of what has happened in preceding scenes. "Ingomar" is a fine example of the entire absence of Story or any occasion for it. True, something of the past, not seen, may at times have to be narrated, but it is always something that affects the Action of the moment. The present time always. Every play has what is called the Conditions Precedent. Now, Story can creep into a play in many ways, and it often does so when the Conditions Precedent are inexpertly handled.

In "Ingomar" among the Conditions Precedent are that Parthenia lives in Massillia, the daughter of a poor armorer; is now of a marriageable age, and her mother

wants her to marry an aged and repulsive suitor, who is a miser. The neighboring tribes are savages or barbarians who often take captive and hold for hostage the citizens of Massillia. Massillia is governed by a Timarch. Parthenia's parents are needy. Her mother wishes her to marry a rich old miser. She is heartwhole and fancy free. These Facts and many other Conditions and Details exist before the Action begins. The play is unusually free from active dramatic happenings before the rise of the curtain, but the conditions for the Action are perfect. The beginner is always impatient to get in all his facts immediately. In this play they are brought out only as the Action calls for them. The Facts are certainly not told by any of the characters simply for the information of the audience. The dramatist must distinguish, in his Material, the Conditions Precedent in order to be able to handle them in the proper way.

A play is defective where it is conveyed by means of Story, in which Words are involved. In fact there should be no Story in the strict technical sense. It is not by Words alone that Story may creep into a play. Story is where essential things are described and not represented, if it is essential that they be seen in the Action. It would be Story if Beauseant, in "The Lady of Lyons," while trying to devise with Glavis some means of revenge, had thought him of Melnotte, and had told Glavis of the circumstances of his being called "The Prince;" but the true method was followed by Bulwer in having Melnotte heard acclaimed the "Prince" in the shouts of the peasants. The further account of Melnotte as given in words by the Landlord is not Story, for the essential thing has been established and the rest is detail. It is not Story when Gaspar tells of his treatment. On the contrary, if there were a scene showing this treatment, it would be Story, because unnecessary. The essential thing is the return of Gaspar smarting from a beating and the effect of his message on the hopeful Melnotte. In a Story in the shape of a novel such a scene might be de-

scribed, for the medium used in the novel is words, but in this play such a scene would have destroyed all interest in the very scene in which he tells of his treatment. It is not Story at the opening of the last act where we learn of Morier. If the facts had been brought out in another way through a monologue by Damas, it would have closely approached Story. It would have been undramatic. Several new characters had to be created to keep it from becoming story. If in the last act Melnotte and Pauline had held an interview in which she told of her father's bankruptcy, and we had not the visible facts in this scene before us, it would have been Story to the extent of robbing the Action of its details and progression. There being no Story in plays like this our only way is to imagine how what is now dramatic might be converted into Story.

Various disarrangements create Story, but more of this later.

In making a study of "Camille" with reference to Story in its objectionable sense, we are again confronted with the impossibility of finding examples of it in a thoroughly dramatic play. The introduction of narrative in order to get into the Action the Conditions Precedent by telling the things which are matters of course and which have originally happened and do not need to be shown, is not Story in the objectionable sense of being undramatic. It would be a confusion of terms to describe as Story Nanine's account of Camille's experience in being denied admission into society under the patronage of the Duc de Meuriac. There are many details in this account given by Nanine, but they are of the past, and we are concerned simply with the results and the bearing of this past on the present. Again, it is not Story in the last act where the letter from Armand's father tells us of what has happened since the duel. The happenings are logical and readily accepted. We find here also many details, that Varville is out of danger, that six weeks have passed, that Duval has written to Armand, and that Armand quitted France, and

that the father in writing to him told him of Camille's sacrifice. Both in Nanine's recital and in this letter the important things concern the present. If, for any reason, these facts should be acted, these scenes would be Story. It would be easy to divert much of what has been done and said by Nichette and Gustave into Story. If Nichette had not been shown in the second scene of the first act as a working girl, and if Nanine had engaged in a conversation with Varville, in the course of which she had told of the life of Camille as an embroideress and of her association with Nichette, it would have been Story. It may be said that this Story would have served. That may be, but not properly within the conditions of this drama and its plain requirements. It is not enough that one method may serve, it depends upon the artistic management of the material. A case might be imagined in which the present effect of telling the story of Nichette and Gustave would have been strong enough to justify the Story, but not as this play stands. Practically the whole play could not only be told, but could be acted in story fashion. It takes many touches to make the dramatic. / If there had been no cause shown for Nanine to tell the life of Camille to Varville, it would have been Story, because it would have been intended for the audience and not for Varville. In a certain diluted story fashion there might have been some Action in this according to our ultimate analysis of what Action is, namely, the effect upon the audience, but Action by way of information is a very slight part of Action. The whole story of Armand's love and the two years of silence might easily have been conveyed to the audience in story fashion, but Dumas used the true dramatic method in considering the Characters first. It is very easy for an inexperienced dramatist to fall into the Story method in developing his play in his eagerness to convey facts to the audience at once. / Thus, it is plain that the danger and the evil of story telling may be traced back to the mistake that an inexperienced author

so often makes in trying to get into direct personal communication with the audience. Again, all the facts about Armand's family might have been conveyed by him to Camille in his interview with her. In an awkward way that might have served, but a dramatist is measured by the niceties of his art. He considers always all the bearings of the Action, and is not concerned solely with Story. The larger Action requires that the other characters take no interest in his reference to his sister, consequently, there is something more than Story in his telling of his family. The use of the term "mere" has a direct value in treatment. Mere Story, Mere Life, Mere Business, mere anything is an abomination and an impossibility in the drama. Many plays fail because they have too much Story. It depends upon treatment. It is Story or it is Action according to the happenings. The gossip about the yellow carriage would seem to be story, and would be Story if it meant anything in and for itself. But the purpose is not to tell the story, but to show the frivolity of Camille's companions. Camille's relations with Duc de Meuriac during the progress of the play would seem to be Story, but they are not, for the only material things in it are that he sends her money and that he naturally withdraws his support. If his presence in the Action were needed, then all that concerns him if merely told would be Story. When Prudence returns in the second act and tells Camille of Armand's state of mind and his wish to see her, it is not Story, for the most important thing at this moment is Camille's state of agitation and the necessity of ridding herself of Varville. If Prudence's account of Armand's state of mind had not been to the purpose, and if it had concerned the mere condition of affairs, it would have been Story. If she had retailed to Camille what Armand himself tells her in the interview which shortly follows between them, it would have been Story. And it is plain that we can convert Action into Story by having one character speak the words which belong to another. We have already shown why the

talk between Nichette and Gaston and Camille about Gustave's first case as a lawyer is not Story. Its use is of the present, and the fact that Gustave's first client was condemned to ten years hard labor is of no consequence in itself. The story has simply an indirect value and is dramatic, not because of the Story, but because of the effect of it in the scene. It is not Story when we are told in the last act of the marriage of Gustave and Nichette, for we did not have to see this marriage, and their return to her just before her death is controlling in its nature. It is not Story when we are told of Gaston's reconciliation with his mother, for the fact as told is of controlling importance and is of the present time. Story is also brought into a play by means of lack of Preparation. This being absent intelligent expectation is lacking and the "Action" at once falls into Story, for it is not Self-Explanatory. Again, if Indirection were not used, Story would take its place. If facts were not seen, Story would have to supply the absence of necessary visible proof.

In a good play there is no Story in the undramatic sense. In order to make a profitable exercise upon any principle which is not misapplied in a given play, (and consequently a good play in that respect), we must invent misapplications that might be made by the inexpert writer. The work of analysis would become perfunctory if the student followed one form or model all the time, and was not on the lookout for the various proper forms of application and the innumerable forms and aspects of misapplication. It would be traveling around in a circle, whereas analysis is meant for the discovery of virtues and defects real or possible in all their forms. The material for a play, with its Conditions Precedent, is almost invariably in the form of Story. The Material as it is collected in the notes or in the mind of the writer, if he is a dramatist, gradually become more and more dramatic. Let us, in this exercise, consider the improper handling of the material by an amateur, who may be described as one who does not know his business or art

thoroughly. He may know it superficially and have some understanding of the fundamental principles; but he knows it just as one who may have travelled over the waters of the bay and river and sound of New York knows them. He may point out localities, he may have a picture in his mind of the general outlines, but he does not have that complete knowledge which is essential to the pilot, who must know all the shallows and depths and rocks. In other words, to put any knowledge to practical use he who would use it must know it all.

The inexpert writer or "dramatist" would be inclined to set forth at once in his "play" all that which is contained in our worked out exercise on the Conditions Precedent. Let us further suppose that he developed after his fashion, the natural one to him of telling a Story, all the Conditions Precedent and all that happens in "Still Waters Run Deep" in the form of a novel or a Story. He would naturally first give an account of Hawksley, describing his character, his career and his business methods. He would tell of the forged note, of Mildmay's former employment in the same house, of Hawksley's attentions to Emily before her marriage with Mildmay, and would proceed in the development of a Story with reference to the time of all occurrences, beginning at the beginning. He would make an interesting Story, and so far as the Material is concerned, exactly the same thing as the drama which we now have. All the facts would be there, all the characters and their characteristics and all the happenings, but they would be presented in a different order. You will at once recognize the principle which would make such a vast difference in the form used, the difference between Story and Drama, as Sequence. We do not stop to dwell upon all the difficulties involved between the telling and the acting. That study belongs to the further pursuit of the analysis. We will assume that this Material elaborated into the form of a novel by the inexpert "dramatist" is dialogued after being divided into Acts and Scenes. It

would still be Story, not only because of the difference in the Sequence, but because of a hundred other differences. Thus you will see that Story is not confined to the mere telling of a thing. This novel or Story so dialogued might, at various points, coincide with a proper dramatic version of the Material, and might intermittently be truly dramatic, but just as one must know the whole art to write a play properly, so must the whole play be dramatic. A play that is half Story and half drama may be just as bad as a play that is all Story. The very minute you go wrong you stir up a nest of hornets. The imperfections and the violations of principle attack you venomously on all sides. If you were able intelligently to consult all the principles you would see where you had made your first misstep and had then violated and outraged them all. Dialogue and Material without a proper Sequence, and without a consideration of the proper structure, will destroy unexpectedness, logic, effect, everything. Assuming that you do not get everything wrong, you get enough wrong to destroy your play. It is obvious from what has been said above, that playwriting consists largely in converting Story into Drama. This converting Story into Drama is not confined to converting the past into the present. The amateur will often convert the future into the present. If the Material is dramatic, it is almost impossible to destroy every bit of the drama in it, and because a little bit of this drama, in spots, remains, the amateur is deluded into thinking his work is a drama. If we take up the first scene in "Still Waters Run Deep" we find that it must have been written after the structure of the play had been decided upon. If one does not make his structure perfect, or at least serviceable to his dramatic use, he will inevitably fall into Story. Emily and Mrs. Sternhold might have had a scene in the beginning of the play, (remembering that we have abandoned all ideas of structure and are writing offhand, and not having in our minds at all the possibilities of this first scene] in which they could have discussed Tennyson, and Emily's romanticism could

have been shown. They could have talked of Hawksley and how near Emily came to marrying him; they could have described his business, his brilliancy and his appearance, and could have talked at some length on the prosaic nature of Mildmay and their idea as to his weak character. In short, they could have used up so much material by way of Story, that a dozen scenes in the present Action could have been destroyed. It would have been Story. It would have been a use of the details of the Material in their wrong order. There could have been a scene between Mildmay and Potter in which they might have talked of the dominating character of Mrs. Sternhold. Thus we would have had a second scene utterly destructive of other scenes as they now properly exist, and the whole material might have been so wasted in Story that the entire act would have been without effect. In Story fashion the Act would have been exhausted in one third the space now given to it. We would have seen little or nothing and heard a great deal. We would not have seen the thing itself. The tendency to tell things instead of showing them would have prevented certain of the most effective scenes that we now have from even entering into the mind of the "dramatist." The "dramatist" with the Story habit might have omitted the scene between Emily and Hawksley. He might have omitted the scene between Mrs. Sternhold and Hawksley in which Hawksley threatens her with exposure by publishing the letters. He might have had the scene offstage and had her tell Mildmay about the interview, describing it perhaps in a very animated way, but this would not have taken the place of the scene itself. Certain parts of the Material and Action must be in the form of Scenes. When the dramatist determines upon what he must use in the form of Scenes, he then has left a part of his Material which can be told, and this telling does not constitute "Story." It is not Story when Potter confides to Mrs. Sternhold his suspicion that the relations between Hawksley and Emily are too inti-

mate. It is the **fact** of his suspicion that is Objective, and it is of Action all compact. In the first place, it would have been impossible for us to have had presented to us on the stage happenings of the past which have caused Potter to be suspicious. Potter's suspicion is surely made Objective, is it not? What has happened is of nothing like as important as what is going to happen Objectively between Emily and Hawksley. What does happen between the weakly sentimental woman and the seductive rascally swindler is of the utmost importance and complicates the Action which has been visible from the start. It is not Story when we are told that Hawksley had been a suitor of Emily's before her marriage to Mildmay. It belongs to the category of Potter's suspicion. It did not have to be shown or otherwise proved. Those things of which we cannot make a scene of the present moment must necessarily be subordinated to and included in such scenes as are essential. Narrative is not necessarily "Story." Some of the confusion of the idea in relation to Story comes from the different meanings of the word. In consequence of this I sometimes adopt the device of quoting "Story" when it is meant in the undramatic sense. The Story of a play is that which is contained in its Proposition and Plot. Again, Story could easily be applied to the synopsis or Scenario of a play; but both uses of the term indicate something distinctly different from "Story." It must be confessed that Hawksley's past career, particularly with reference to the forged bill, looks very much like "Story." But, on the whole, it might be well claimed that Taylor's use of his material and the way in which he has introduced the past constitute the best Treatment in the circumstances. Taylor was a very voluminous dramatist, and the play bears some marks of haste in composition. It is a dramatization of a novel, and may have been done to order. Certainly the impression of truth as to this forgery is conveyed in every particular. If a play of four or five acts had been called for Taylor might have probably made more of this forgery.

He might have gone into more detail about it, and had other characters involved in the proof. He might have made more of it Objective, with some changes in the Plot. But the moral depravity of Hawksley is so thoroughly proved that we accept Mildmay's narrative as absolutely true. The effect of the narrative and the production of the bill exchanged for the letters are in themselves concusive proof. That Gimlet has been searching for proof and finally gets into his possession the remaining bill makes a fact of what Mildmay tells. It is the nearest approach to Story that we have in any of the plays which we have analyzed. Our object is not to be academic, and it is profitable for us to closely question everything that seems to be irregular. If Taylor had made more of the notes and had added one or two more acts, the play would have been more of a melodrama, and the interest might have turned too largely on the punishment of Hawksley in itself. The balance would not have been kept between the main and the minor problems in the Proposition, namely, whether Mildmay could defeat Hawksley's financial rascality, and incidentally regain the mastery of his own household.

"A New Way to Pay Old Debts" is so concrete, so compact, so full of Action, subjective and objective, that there is no "Story" in it. It has an extraordinary number of Conditions Precedent, but it is never mere story. Everything is brought out by the necessities of the dialogue between the characters. The greater part of the first scene is taken up with an account of Old Sir John Wellborn, the riotous living of the young man which has brought him so low, the ingratitude of Tapwell, &c. It is much of the past, but the thing of living interest is of the present. There is not a detail that does not really concern the present more than the past. What has happened before the rise of the curtain is merely incidental to what is now happening, and we would not take the slightest interest in what is told except for the present conditions and the Action going on before our eyes. Let us suppose that this first scene had been

omitted and the play should open with Wellborn standing outside the alehouse when Tom Allworth appears. Wellborn could have told him all that had happened, but which we have not seen. That would have been in the nature of Story; but whether it would be story depends upon the circumstances and the object of the author. If the happenings had been unimportant, it would not necessarily fall under the designation of "Story." But it was something that had to be shown. Consequently, if Wellborn had merely recited it it would have been story. Wellborn's humiliation is the very keynote of the play. It is because of it that he determines to mend his ways and his fortunes. The talk between Tom Allworth and Wellborn is not Story, because we get the conditions out of which the Action is to proceed; we accept them for the moment and we await their verification. The statements are to be made facts as we proceed. The facts are living and promise even more for the future than they afford of the present so far as the interest is concerned. What we hear is cumulative. The talk between Sir Giles and Marrall is not Story, because what they say would have no particular interest in itself, and is not told, for example, to interest us in Frugal or the particular law suits projected, but in the character of Sir Giles in his relation to his nephew. Lady Allworth's advice to her step-son is the very antithesis of story, although she dwells on the counsel of a husband of whom she has been bereft. What Wellborn has said of his relations with that husband, what she now says, and what Wellborn is to say of him to her all make for an issue of the present moment, perilous to the spendthrift. It is very much of the present, subordinating the past. If these histories had been told without Cause and Effect they would have been sterile, story pure and simple, of small interest, inactive. The happenings of the last act relating to the marriage by the parson would be story if it was necessary to act them out, but everything relating to it and leading up to it is so circumstantial that we know it must be true. We know the power

of Sir Giles, and that his word to the parson is ample. There is not a single reason to doubt the happenings. The play is so solidly built of Fact that it would not be easy, by way of exercise, to reduce it to Story. Do not think there is Story in Amble's description of the conduct of Marrall at Lady Allworth's table. It did not have to be shown, and yet it is of the present moment, although it has happened off stage. In fact, we can hardly describe it as having happened off stage, for Amble is directly from the dining room. It is a Preparation for the very next scene, in which we have Marrall subdued to a belief in the favor granted to Wellborn by Lady Allworth.

CHAPTER XVIII.

ACTION (DRAMA) IS NOT MERE BUSINESS.

Your attention is now called to the "Business" of a play.

Business is the physical expression of the actor's participation in the Action of the play, as it concerns him at the moment. Naturally, where there are a number of people on the stage the Business extends to their disposition and the combinations of expression and movement ordered by the stage-manager

The Business and the stage directions in these printed plays are to be seen in the bracketed and italicised passages. Business is one of the means of the expression of the Action, sometimes supplementary to the Action as expressed in words and sometimes corresponding to the Action as expressed in words and sometimes corresponding to the Action itself. The actor esteems Business as the very life of his art, and in consequence the actor-author attaches too much importance to it and is misled. He is apt to be fascinated with Mere Business, just as the amateur writer is with Mere Life. But now that you have seen that a play is constructed from the Proposition up, with a Plot dominated by one purpose, it must be evident to you that Business must be subordinate and necessarily of the moment. Structure comes first and is fixed, then comes the Action, without which the play is not complete until acted; and the Business to that Action may be different with each actor playing a given part. The actor himself, in this way, contributes to your play and has considerable latitude. You will observe, however, that Business is often incidentally provided in the text of a play. It is necessary to garnish out the Action in this way. The actor is much more at ease if while he is serving as your mouthpiece he is engaged in something on his own account. Thus, a woman is seen "sewing on a sampler" and at the same time occupied in

dialogue. While Parthenia talks of love she is provided with the Business of weaving the garland of flowers. The barbarians have something to do in the way of Business when they play at dice. There is nothing merely conventional about this. If we did not use Business we would not be true to the details of life. It belongs to the economy of playwriting. It saves words. The author should put in the manuscript of his play all such Business as in his conception is necessary and should not burden it unnecessarily with directions which are already implied or expressed in the text. Much can be left to the stagemanager; he and the actor develop the Action by means of Business. A stagemanager or an actor-author may be very full in his Business and stage directions, but it is best for you not to be too full in regard to rising, crossing, place of entrance, exit, positions and stage details of the acting. For the present, at least, do not be impatient for information on these stage matters. They will be imparted later. This chapter is intended to have you read all the plays with reference to the Business only to note its value and peculiarities. A pantomime is all Business, and a play itself may be intelligible from its Business alone, but it must all be provided for by the previous process of construction. Business, for the most part, is a means of expression and is subordinate. It is the pictorial and interpretative part of the art. You will observe some passages where it is Action itself; you may find other passages in which you think the Business could be better or different without changing the Action.

It is important to warn against a process of thought that seizes hold of Business too soon. Stage managers, authors and actors are prone to be misled by it. For the present, note the nature, value and function of Business. An experienced author leaves to the actor all Business which is plainly implied in the lines and the context. But Bulwer directs that Pauline say **languidly** "Dear Mother, you spoil your child." Marian's altering the rose in Pauline's hair is good Business. That she has a maid is of consequence

and she must be given something to do. Pauline rises disdainfully as Beauseant approaches her. She goes back to the table and takes up the flowers. The Business itself is important for no reference has been made to the flowers for two scenes, and her Business with them strikes the right note just as she makes her exit. If she had had the flowers in her hand and made the remark, it would have been obvious and disturbing mechanism. Bulwer indicates no Business whatever for Damas in his scene with the two women. The actor, in playing the part, could have used snuff if he chose. But Bulwer had something more important in mind than the mere accidental things; he was after the essential things. If anything had depended on, or was to turn on Damas's taking snuff, he would have had it there. Bulwer does not put in all the crossings, but he seemed to think that it would be significant to have Beauseant cross to Glavis when the Landlord mentions Pauline as the object of Melnotte's love. The Widow's descending the stairs during the shouts is good Business. You will observe that all the Business here is illustrative. Bulwer notes Mad. Deschappelles fanning herself. See how important and yet incidental it all is. Bulwer has it. "Melnotte and Pauline pace the stage during this speech, and at the end Melnotte stands "L." Mrs. Langtry sat with Melnotte on a marble bench, a convenient place for embrace and languishing attitudes. Servants peeping and laughing over the shoulder of the Landlord is good Business. Not all of Bulwer's Business is usually followed. His Business of having the Widow use the staircase so often is curious, and it serves a good idea of having her completely out of the way at times, and the room upstairs has a value; consequently, the Business has a bearing. We take it that he is not going to sleep on the same floor with Pauline, for his mother takes her upstairs. Besides, it gives opportunity for good Business not indicated in the text. In the next act he rises and goes to the foot of the staircase and listens. The Widow draws back the window curtains,

showing that it is daybreak. The Business of opening the lattice and looking in before entering by the door is very old. The Widow stands at the door watching the departure of Melnotte. The Business here employs all the people appropriately. M. Deschappelles takes snuff on page 50. Bulwer merely gives the essential Business.

Business is something that, in an overwhelming degree, belongs to the art of the actor. An author does not and cannot act his own play in all its parts, and it would be folly for him to restrict all the business to his own prescribed directions. Fortunate is the author who has genius in the actors added to his own labors to interpret his work. No man succeeds in any commercial undertaking who tries to do everything himself. The stage manager and actor have their functions. Business and "plenty of it," as the people close to the stage insist on, is exceedingly important and absolutely essential, but the author need concern himself only about that which he wishes to fix as a part of the Action itself or as to what to him is the best expression, or for which an equivalent must be given by the actor. In the acting, few plays contain more Business than "Camille;" in the text of the play itself the stage direction or business is uncommonly meagre. This goes far to prove that the Action of a play provides business without the need of its being prescribed in every case. It confirms the warning we have given the student not to think primarily in Business. Business is a detail, a means of expression, usually. We may express an idea in many different ways, but the idea is the one valuable thing, it matters not what synonyms you choose. An author may depend upon his conception of a scene for the appropriate behavior of the characters. Varville is seen, as the first act opens, sitting, Nanine arranging the furniture. Let us assume that better Business could be devised; still, why should Dumas, at this point, have taken out his tape line and measured the distance between the two, and the number of steps required for each movement? Let the stage manager do

that. The Business as to the bundle is essential and it is noted by the author. Nichette comes for certain work, and there it is in the bundle. It is a bit of Objectivity. It has to be. Camille, entering, throws her cloak on a chair. The luxury of the opera cloak and the manner of throwing it aside express character and habit and provide appropriate Business for Camille's entrance. The value of Business largely consists in the little incidental something to do. It helps to divert the mind of the audience from what would otherwise become plain artificiality in the play itself. But much of it is so natural that there is nothing technical about it. Varville rises and bows, a matter of course. He goes and sits at the fire; she goes to the piano and plays. She wants to get rid of him, and bids him good-night. He wants to stay. The Business is not for the sake of Business, but it is good Business, and it demonstrates how much better it is to go even further than Mere Business, that it is a matter of course to find and devise Business from the opportunities at hand. There was the piano, the fireplace. We may well imagine Dumas taking advantage of them for Business, but he was not thinking in Business. He had an idea to express. Here is a very good example of how to devise Business for the better expression of an idea. But it is not primarily thinking in Business. "Ugh! how cold it is! Monsieur de Varville, do pray put some wood on the fire, I am frozen here. Make yourself useful, for you are not agreeable." Varville fixes the fire. While the professional author tries to provide the characters with something to do all the while, the primary object of this is to remind the audience of Camille's state of health. Varville's drumming on the piano has another purpose also than Mere Business, but it is an excellent means, by way of Business, of bringing out Camille's impatience at his presence. It is words and feeling plus Business. Naturally it is more effective than if it were confined to words only. If left to words it would have been a repetition without variety of expression. Dumas

undoubtedly thought of the piano as a bit of Business, but in a secondary way. Still, the operation of the dramatist's mind shows how the use of Business becomes a living principle. Dumas also invented Business for bringing the flip-pant characters on at the close. This device is also closely allied with the creative power of the Objective. It is Objectivity and Business when Prudence gives Camille the bank notes in the opening of the Second Act. Whether Camille should be standing or sitting when Armand enters is perhaps material in that she is not prepared to show her emotion or any eagerness to see Armand. When Camille says "It has been a beautiful day," Armand's business is to look out of the window. It is not absolutely necessary, but it indicates the dramatic tendency to connect incidental things, visible expression. It is something in addition to the thought which is in itself adequate. It is something among the many things which the actor may well add. To whom hath (the author) shall be given. Again we see the tendency to add to and illustrate in every convenient way when Varville looks at his watch in saying that he was punctual. Camille could have recounted her debts in a way, but the tendency to objective illustration involving Business is seen in the use of the account book. Looking at the watch is a matter of course and involves no creative Business. The change from a shawl to a wrap was never in the world invented merely for Business. Tearing the letter is good Business. The natural Business for the talk between Camille and her simple friends, Gustave and Nichette, is to sit close together. Observe that little or no Business is indicated in the great scene between Duval and Camille; nearly all is left to the actor; at the last moment he must be relied upon to give outward and visible expression to the inward and spiritual emotion. Thus the limitations of author and actor are clear, their functions delimited, the difference between creative and interpretative Business is plain. In the Fourth Act, Armand, when he meets Gustave, takes his hand. The author thought it worth while

to make the point. That is something that he did not leave to the actor. Again, we have the Objective and Business hand in hand, the invention of the author something not left to the actor, something creative. In the fifth act, looking at the clock, placing the pillow, giving the purse, &c., are matters of course. There is nothing particularly creative except the flowers taken from the casket. Business is a good servant, but a poor master. The absurdities, horrors and dangers of Business for the sake of Business can be better explained in some other relation.

The Business expressly indicated in "Still Waters Run Deep" would bear a small proportion to the Business that we would see in its actual production. Of course, a good part of this additional Business would be implied in the lines, but the author has only put down such Business as he thought the best expression of the moment. No part of the Plot proper in this play is left entirely to Business, is it? Some of its Business is famous. It may not have been originated by Taylor, but it has come into universal use. At one time, Business with a cigar became a positive nuisance on the stage. Nothing could be more effective, it is true, than Mildmay's "seating himself comfortably in an easy chair, putting his legs on another chair and lighting a cigar." Quite a sedative is a cigar. It belongs to one's moments of ease and unconcern. Holding it between the fingers and lighting it with a match is surely a test of composure, when a firm hand shows no tremor. Hawksley knew the trick, for it is he who does as is described. "You have no objection to smoke?" Mildmay: "None in the world." Hawksley: "Now, my dear sir, fire away." Mildmay "sits, and then in a very calm voice after watching him," begins his statement. We then have the Business of Hawksley's "starting," "appearing uneasy," "puffing at his cigar with an effort," Mildmay's "taking out his cigar case, lighting his cigar by Hawksley's." Mildmay has beaten Hawksley at his own trick of self-composure and firm nerves. Hawksley falls back into his chair after Mildmay

announces that Hawksley is a forger, and then with an effort denies it. After another speech from Mildmay, Hawksley "rises" as he tells Mildmay that he lies. If this Business of rising had not been indicated by Taylor, no actor would have failed to introduce it, for Hawksley was ready to proceed to extremities. Indeed, he aims a "blow at Mildmay which he stops and forces Hawksley down into an easy chair." Taylor took no chances on the actor not rising, for he wanted the Business of Mildmay's forcing Hawksley into the chair. He also indicates the Business minutely as to Hawksley's "rising, going around the table, and taking notes out of the drawer." Mildmay's position being indicated as at the upper end of the table. Mildmay counts out notes and gives him the shares. Hawksley "takes bundle of letters from drawer, and throws them down on table." Taylor considers it important to make these points. He considers it worth while indicating that Mildmay "counts letters." He was giving the actor opportunity after opportunity to show how firm his nerves were. Hawksley "puts letters into an envelope and is about to light taper." Mildmay observes that Hawksley's hand shakes, "takes matches from him and lights taper." Taylor permits Hawksley to "seal the packet and hand it to Mildmay." Hawksley "examines the bill, then burns it by taper, and throws it to the ground stamping on it." Mildmay "takes his hat from table." All this is good Business, and was so plain to Taylor that he put it down. In fact, where Hawksley lifts up his hand as if about to strike him, there are no words in the text to indicate that Action, and to call forth what Mildmay says, "don't try **that** on again, I may be less patient the second time. I might send you into the street without the trouble of going down stairs, there's two story's fall, not to speak of area spikes; you might hurt yourself." A little later on Hawksley says, "do you wish to provoke me to murder you?" Taylor indicates the Business to accompany this line as "grinding his teeth." Perhaps it is not always feasible for every

actor playing Hawksley to carry out this stage direction. It would be all right to substitute any other convenient Business. This scene closes with Business accompanied by no text whatever: "Hawksley seems to meditate a rush, but checks himself, and stands biting his lips and trembling all over." This scene is written largely with reference to its Business, and the business is very properly minutely indicated. It is such an easy matter for any author to provide all the Business that is absolutely essential, and it is so incidental and so ready at hand, that it takes care of itself. At the same time, if we hold in mind the relative positions and emotions of the Characters, we must see to it that not only the responsive Business is implied in the text, but we must provide a lifelikeness by giving the Characters some occupation that is helpful to the illusion. For instance, in the opening scene, Mildmay is seated at the writing table looking at a book. The whole disposition of the Characters as the curtain rises gives opportunities for the Business of the Scene. The writer must have a vivid enough conception of what will happen on the stage to give sufficient form to the picture that he will present to the stagemanager who will take the manuscript in hand, and thereby guard against misconceptions. The stagemanager might change all the Business, but he would at least have the advantage of the author's picture and Business. Taylor's Business is good, but by far the chief merit lies in the text and in the management of his spiritual Action. It is worth while to note that there is no Business here for the mere sake of Business. Taylor did not have Emily "knot the handkerchief and bring it down smartly on Mildmay's face" merely for the sake of a laugh, which Business is very often provocative of. This Business was merely or mainly to provide for the Exit of Mildmay. Throughout the play we may note that the Exits are often made on lines fitting to the Action or Character. Emily was going out of the room anyhow, but the words for her exit are occasioned by her seeing her husband with his coat off in

the garden, which causes her to say, "Oh! what a contrast to Hawksley! Heigh ho!" There is a great deal of Business indicated or implied in the scene between Hawksley and Emily. "Taking stage backwards and forwards" and "both going up stage" is very familiar Business. The Business of Mildmay's painting the trellis while on the ladder was necessarily introduced because he was to overhear a conversation by accident. The Business suggested itself, but it was not for the sake of Business that it was introduced. In the scene between Potter and Mildmay, when Mildmay tells Potter that he has not the slightest objection to the purchase of fifty more shares of Hawksley's stock, "he goes up for his hat, &c." This Business was in order to permit Mildmay to assume indifference. This is a small point, and shows the difference between mere incidental Business and Business with a purpose of its own. There is Action in this Business, for the audience gets a point on Mildmay's state of mind. Taylor indicates the Business of Hawksley's "looking at his watch" as he says "half-past twelve o'clock." Without this stage direction, an actor who would not look at his watch or a clock or hear a distant bell, would not understand the first rudiments of his business. It is peculiarly the actor's part to furnish Business. Mrs. Sternhold, in the second act, when Mildmay enters, "crosses to R., resumes her seat and pours out tea, &c." The actress is always happy at a tea table. Taylor has indicated just sufficient Business there to determine one or two little points. He could well rely upon the actor to furnish plenty of Business "at a tea table." The actor-author writing a play with a tea table in it usually loses all his bearings, and sacrifices much that should be in the text to Business. We need not go into every bit of Business indicated in this play. Hawksley's "sitting on corner of table" is familiar Business. The Business at the opening of the third act where Mrs. Sternhold, Mrs. Mildmay and Potter are occupied in preparing the letters putting off the dinner is natural and requires no

discussion. The play has been popular in its use for the last fifty years largely by reason of its Business.

"A New Way to Pay Old Debts" is a great acting play, and consequently the opportunities for Business must be good. But Massinger did not write for the sake of Business. He gives very little Business, but a great deal of it, all that an actor can invent, is implied in the lines and the situations. A stagemanager could take this manuscript and fill it with indicated Business. He could do it a great deal better than you could, if you were inexperienced, but you too could do much in that direction. The ordinary stagemanager would give the positions of the characters on the stage and have them cross and rise and sit with a greater variety and propriety, technically, than you could, but you might interpret the lines even better than he. "Raising his cudgel," Wellborn finally "beats Tapwell over to L." Between these two points there is no Business indicated. They talk at some length Wellborn, for the most part, listening. He controls himself. Why? Is it to permit Massinger to get certain facts before the audience? It could appear so if it were not for the Business to be supplied by the actor. There is no direct explanation given in the text. Wellborn is filled with emotions of various kinds. They must be expressed in some way, facially, by posture, &c. He is amazed, for one thing, at the impudence and ingratitude of Tapwell. He wants to see how far he will go. He is not hesitating whether he shall beat him or not. Perhaps he did not hesitate a moment when Tapwell spoke of the bailiff. Why should not Wellborn remind him of what he had done for him before he laid the "rough stick on him?" When the tapster recited the history of Old Sir John, why should not Wellborn sink into meditation for a moment? Tapwell has never spoken in this way and with such command of words before. Why is Wellborn not puzzled a little by the circumstance? "Some curate hath penned this invective, and you have studied it." "Offers him money." The Business

is essential. It is inevitable, a matter of course in acting, and a very different thing from the mere gestures of elocution. "In a line across." See the authority of Order at once. "Crosses to Furnace and shakes hands." Massinger probably did not put that in the manuscript. A stagemanager would have done so, for he writes primarily from the point of view of Business. Note the stagemanager's directions for the reception of Allworth by the servants: "Allworth crosses to Furnace; Allworth crosses to Order; crosses to Amble; crosses R.; Order retires up R." All this in six sentences or speeches. When Sir Giles enters, with others, "Marrall goes behind to R." It disperses the Overreach group, makes them stand out singly when required in the changing picture, and permits Sir Giles and Marrall to "confer apart" while Greedy has his talk about the food. Sir Giles "crosses, followed by Marrall" when Sir Giles denounces Wellborn. "Marrall eyeing Wellborn contemptuously,—who takes a chair and sits, C." This may not be Massinger. But good points are made in this stage-direction. Now, the Business for Greedy, implied only and not expressed, is as good as that expressed for Marrall. How would he say that he would grant the warrant? with perfect indifference, not with a withering look at Wellborn, for he is thinking of his eating, and at once turns as he makes his exit, all grace and full of hope for culinary favors, to the cook: "Think of pye-corner, Furnace!" Rely on the actor who plays Greedy to supply plenty of good Business. How much better Wellborn can utter "This is rare," if he is sitting. Imagine him stretching out his legs, relaxed, the tattered gentleman feeling a bit like himself. He "starts up" only when Amble threatens to use bodily force. Remember that he is sitting center. He remains a picture. It would be bad Business indeed if he were moving about. The Business is so good that Massinger must have so conceived the happenings. After a Business he sees everything as it happens. Then he necessarily has the mechanism of his play and reaches the

sarily thinks in Business, but not merely for the sake of Business. If he is borrowing something from some other play, or, as an actor-author, from some reminiscence, he thinks Business for its own sake primarily. Let us refer to the original. I find that the Business is not there. Probably Kean put it in. Kean was an actor of genius. This play has been greatly bettered in the acting edition. It would seem to appear, when we make a comparison of the acting version with the original, that the actor of the period of the play, in his art, like the author, relied much upon the words. The proof is clear here that not so much importance was attached to Business at that time as now. But, even if we assume that Massinger conceived different Business, we may rest easy that it was effective. The offering of the pocketbook is implied as explained in similar conditions. The original or one of the early editions has the Business, "Whispers to her," just before she says, "Nothing else?" This is omitted in the present version. It is a proper stage direction when "Lady Allworth signs to the servants, who retire to the top of the stage." This is implied, but one must read between the lines. "Placing hand on Marrall's shoulder" is a small point, but fitting. Other Business in this act is a matter of course. "Speaking off as he enters" is still a much used Business in our day and always will be. Sir Giles "walks around Margaret, and remains on her L." He is inspecting her in "these orient pearls and diamonds well placed, too." He would prefer her in another gown which he describes. It is a modern interpolation that "Greedy enters, R., with a napkin around his neck, and a dumpling in his hand," and later with a towel and then with "a napkin under his chin." Greedy starts to the dinner table; Marrall stops him. Sir Giles "leans on back of the chair" as he pictures to Lord Lovell the advantages offered by the match with Margaret. The Business is not absolutely essential, but it is good, probably Kean's. The last act necessarily involves and implies much Business, for it is a great acting opportunity, particu-

larly for Sir Giles. Massinger may have conceived it all differently, and it is obvious or demonstrable that, in certain passages, he did not have the same Business in mind at all. But the opportunity for it was afforded by the dramatist.

CHAPTER XIX.

ACTION (DRAMA) IS NOT PRIMARILY A MATTER OF WORDS.

Assuming that the author of "Ingomar" (as did the author of each of the other plays in the list) made his division into acts and scenes, then framed his scenario, before beginning the actual composition or wording of his play, it must be evident to you that Words are a secondary consideration. By referring to the definition of a Drama in "The Technique" you will see that Words are but one of the means of expression. What has been said about Business applies largely to Words. There are millions of words and combinations of words, but the combination of emotions and happenings in a play are infinitely more limited. A play is written by means, primarily of the emotions, of the relationship of the characters and of those happenings that find play in the structure and which cause and require structure and delimitation into scenes. The words used in mapping out your Play, for example, are merely descriptive; and words become of importance only when, your play being to all intents and purposes already practically completed, you must give speech to your characters. This is the important one point to be learned in this division of our study. Things are important in the drama as you reach them. Never begin writing a play by means of Words. Remember that the drama is full of economies; the stage setting, the business, the dress, what has happened before the Action—and hundreds of things that obviate the use of words or the necessity of them. They are to be used only when necessary. That the play is largely written by means of the emotions and technically by means of scenes, as we shall see, may be illustrated by the anecdote told of a certain British Lord who, in commenting on a celebrated scene in blank verse in a popular play of the day, contended that

the words were fustian, and wagered that he could supply the scene, as to its long speech, with words meaning absolutely nothing, and that the actress, in delivering them, with the same passion, would at least get equal applause. It was tried and the applause was even greater, the actress having entered into the spirit of the wager. The situation and the emotion were the real, definite and effective elements. Take any one of the plays in the list and cut out as many words and lines as you think you safely can do without destroying the Action, and you will see the force of the statement that words alone do not make a play. Learn to abhor words as words. The value of words we shall appreciate in their proper use, when we reach Dialogue.

That words are, in a measure, elements in a drama is apparent from the very definition of a drama, but we have seen that a play is constructed before there is any occasion for Words. The limitation of this element will be fully discussed later on. In analyzing plays see wherein Words are used falsely, taking the place of proper construction and the thing itself. There is no illustration of their misuse in "The Lady of Lyons" except by way of superfluity and bombast. If Bulwer had been relying upon Words, he would have had Beauseant, in his talk with Glavis, say that he knew a means of revenge, that he knew a gardener's son, Melnotte, that he was called Prince by the peasantry, &c. He would have destroyed the dramatic qualities of the Action in every direction. On the contrary, he lets the facts take the place of Words. Surely, Words are abundant in Melnotte's description of his palace, but they are merely incidental to a definite purpose. It is the scene and the idea that do the business and not the words as words. Words are means of expression only, subordinate always. To avoid Words Business is often used, as where Melnotte throws away his brush at the easel. They are connected with Facts and thus have a concreteness. He had sent the rarest flowers to

Pauline, as we know. He had sent verses signed by his own name and expects the return of his messenger. If Words had an unlimited value, he could give an indefinite number of reasons why he thought Pauline would receive his suit with favor. The fact that Melnotte has succeeded in gaining the favor of Pauline and her mother is told in words at the beginning of the second act, but it is a logical statement of a fact that we accept, and is accompanied by concrete things. It does not take the place of what should have been shown. Words appear in a badly written play in the form of talk without Action, examples of which must be found elsewhere. Macready, with his great stagecraft, revised this play, and little has been left to cut. He no doubt did a great deal of cutting out of the surplusage from the original manuscript.

Dumas has himself said that a difficulty in playwriting is, not what to say, so much as what not to say. It is not likely, then, that we would find unnecessary words in his play. Here and there we might cut without destroying the Action, but we would reduce it. Words become the medium of the Action after the other mediums have been established. It is by means of the construction that Dumas avoided the use of Words as Words and finally reached them with an almost independent, primary purpose and function. Had he not introduced Nichette by means of a scene, the scene accomplishing something else besides introducing her, he would have been compelled to resort to Words to describe her and her relations to Camille and Gustave. He would have had Words taking the place of Action and Objectivity, and we would have missed that Indirectness which conveys the fact of the friendship between Camille and Nichette and why they were friends. They formerly worked together, and here is the working girl coming after work left for her. It is not impossible that these facts could have been conveyed by words in some other connection, but if left entirely or mainly to Words the effect would be diminished in proportion to the lack

of the other qualities pointed out in the scenes. Suppose Nanine had thought that she heard the bell ring and remarked that it might be Nichette, but was mistaken, the bell not having been rung; Varville could have asked who Nichette was, and the Dialogue might have proceeded as now; but it would be a feeble impression even if the audience caught every word. Dumas had to rely on words in giving the history of Camille as a part of the Conditions Precedent, which could not by any possibility be acted. But those Words live in their effect upon Varville and in defining the Action in the mind of the audience with reference to Varville. If the conversation had continued so as to include a description of the various friends of Camille, it would have been mere talk and words. With an inexperienced writer what would there be to prevent him from having Camille and Varville enter into an extended conversation when Camille comes on? What saves the scene from Words? The prearranged mechanism of the play. The conversation takes the only turn it can and is kept within the limitations of the object of the scene. Every syllable beyond the accomplishment of the object of a scene is mere talk, so many words. A wrong arrangement in the scene or in the Dialogue itself will convert everything into Mere Words. If Words are made the first thing in the process of writing a play it will inevitably fall into Words. While Construction prevents the process of mere Words, which is the instinct of the mind not trained to the dramatic, the proper Sequence of ideas promotes the economy of the moment. These ideas are distributed so as to appear at the right time and with the greatest effect. Prudence calls from her window that "a young man whom I have not seen for a long time has just stepped in to see me, and I cannot leave him alone." "Then bring him along," says Camille. Could not Prudence have given his name and told all about him? As it is, Camille's indifference is shown, and we get a new turn in connection with the actual presence of Armand when he enters. Something has been saved

for the following scenes. The situation did not demand that Prudence should say more. The audience knows nothing of Armand, and does not see what else she could say or why she should say it. If they did there would be a sense of something lacking. The fact that Prudence was to bring a young man was enough. Then comes his name, then that he is "the man of all Paris who loves you most," then who his father is, then as to his sister. If all these facts had been jumbled together in one speech by Prudence either before she came on or after she entered they would have been Words; the audience would not have remembered them, for the points would not have been made. There would have been a blur instead of a distinct impression with reference to each fact. These are living facts in their use in the immediate Action. A long history is told in the third scene in order to bring out Conditions Precedent but they effect one thing; these facts effect constant change before the eye. We have already seen why the talk at the supper table is not Mere Words. Every Word in these scenes counts at the present moment. In the Fourth Act, if Prudence had gossiped about Camille's extravagance and recklessness in her mode of living, "scarcely an hour at home—operas, balls, suppers—and as for sleep, that scarcely visits her any more," with any character other than Armand, the effect would be lacking, and it would fall into Words. If it were not for the Preparation in the one scene in the first act, and a few bits of Preparation in the course of the Action, many Words of explanation would be required for the scene between Camille, Nichette and Gustave. In point of fact, no use of mere words would have made the scene more effective. This play is so compact, its construction is so inevitable, and its Action so fitting, that it is difficult to frame examples by way of changing anything. It is remarkable in its economy of Words. The fact that Armand's father is a judge saves all description of Character, and Gaston's remark that he was a gruff, crusty old

gentleman added the touch needed. We know his social position, we know of his daughter. We learn that she is engaged when the father urges the fact as a reason why Camille should give up Armand. To have introduced this and the objection of the girl's parents to the marriage earlier would have been waste of Words. We have the Unexpected by reason of this forbearance. The Action at all points is Self-Explanatory, in itself a great saving of Words. The Compulsion that determines in the great scene with the father depends largely upon what we have already seen and know. All the words that are used apply to the present moment of the Action. The Indirection used also obviates the use of Words. The character of Olimpe is particularly notable for the absolute economy of Words. It is not what is said about her, but what she does and incidentally says. The play was plainly worked out in all its parts before the Dialogue was written. It is true that Dumas dramatized it from his novel, but he wrote with reference to Drama and recast the material when he put it into dramatic form. Economy of Words by means of Business is to be noted particularly in the last act.

An inordinate use of Words usually comes from defective structure. The play having been built and being complete in its outlines, the scenes which we are to clothe with Words having been provided, we come to a distinct danger. The inexperienced writer who may have acquired his art up to the point of Dialogue, if not fully acquainted with the principles governing Words, would then upset all the good work he had done before. It is in the Dialogue which is carried out by Words that his judgment and technique must again control him. We shall give parts of the Dialogue of the first scene in "Still Waters Run Deep" in a way that the amateur might give it, indicating by brackets the superfluous words that he might use.

Mildmay.

[It is a very tedious evening, I have tried to introduce

several topics of conversation, but all of you seem to be grumpy. They say music has charms to soothe the savage breast, and I do not see why the piano should stand idle. I have heard it said that wherever you find a piano you find a happy home.] Suppose, Emily, you give us a little music?

Mrs. Sternhold.

[And it is a very good piano indeed, but no thanks to you, I selected it myself and gave a hundred pounds for it. What care you for music? Asking Emily to give us a little music!] Nonsense! that you may have an opportunity of snoring without detection, Mr. Mildmay.

Mildmay.

(Deprecatingly) [I do not think I snore in the way to disturb people, but we shall let that pass]. I think perhaps Emily [who is so fond of playing the piano] might indulge me with Auld Robin Gray.

Mrs. Mildmay.

[Listen to the man talking!] Auld Robin Gray! Now, Aunt, only conceive of his asking for a stupid old melody like that [a simple little thing that any schoolgirl who hardly knows her scales could play.]

Mildmay.

[I remember the time, and you were quite a skillful musician even then, when you played it.] You used to like playing it to me before we were married.

Mrs. Mildmay.

Before we were married! when you know I adore Beethoven, [the divine master of music. To play his pieces requires more skill than I had in those days. I can assure you I have not had much to amuse myself during my married life except to play, and my skill is very much admired I shall let you know]

Mrs. Sternhold.

To appreciate Beethoven, Emily, requires a soul for music: Mr. Mildmay has no soul for music. [I don't believe

he can tell one note from another; knowing that you prefer the higher music he certainly should have taken some means to cultivate himself; no, he has no soul for music.]

Potter.

No, no, John, you know you haven't. [I heard you trying to whistle a popular melody the other day and it made my teeth stand on edge.]

Mildmay.

[Your teeth!]

Potter.

[Bah!] You have no soul for anything.

Mildmay.

Very well, [have it your own way.] By the by, Emily, what do you say to a quiet little dinner at Richmond tomorrow?

Mrs. Sternhold.

It's quite out of the question, Mr. Mildmay. [You are always making some absurd suggestion, and trying to disturb the family arrangements.] I can't allow Emily to go, [and for a very good reason] I have issued invitations for a dinner here.

Mildmay.

[I must say that you are always doing something to upset my calculations, but let it go.] I thought as it was the anniversary of our wedding day, Emily, you would like a tete-a-tete with me at the Star and Garter, [which you know is celebrated for some of its dishes.]

Mrs. Mildmay.

[I know Mr. Mildmay, that you have an inordinate appetite for good eating, and I have no doubt that you are correctly informed about the excellence of the food prepared at the Star and Garter. I am not inclined to be propitiated by any such means. If you cannot make yourself agreeable at home, I am sure that you cannot away from home in what you call a tete-a-tete.] But you hear that it is quite impossible, and that my aunt has made a party at home.

If a play were thus Dialogued, correct in every way except that the blue pencil would have to be drawn through the sentences in the brackets, you may be sure that the expert to whom it might be submitted would unerringly mark out the sentences indicated by the brackets. A number of these sentences are simply superfluous in the matter of Words. Others are mere Words, because divergent from the immediate purpose of the Dialogue or scene. What we have given as the unnecessary use of words could also be applied to Mere Life. It would be an easy and most valuable exercise for the student to elaborate scenes from plays, add superfluous words and sentences, and then reason it out why they are not essential and may be harmful although in perfect keeping with the Characters and the circumstances. So far as mere talk is concerned, the student will thereby acquire a mortal hatred of mere talk and mere words. He will learn the exacting nature of the requirement of economy in this respect in a play.

"A New Way to Pay Old Debts" belongs to the highest form of the literary acting drama, and is consequently much concerned with Words as a form of expression, as a decidedly technical element in the work. In no drama are Words to be disregarded, but are to be used with reference to their effect and importance in the scheme, and are to be considered seriously at the time they become important in the dialogue. In the literary drama the dramatist begins to consider the form of expression somewhat earlier than he does in the prose forms. Many of the passages and phrases employed by Massinger came to him in his notes. Detached expressions may occur to you in your material and be set down. Structural form of course comes first. From papers left by Schiller we know that his method was to get his structure first, to make out his scenario and then to translate into verse, stopping at times to work out complete passages in verse. We recognize the power of the element of words in this play, but as powerful as it is, Massinger could no more have relied

upon it than the veriest amateur who attempts everything by means of Words. Note how fully the character of Sir Giles is built up by means of Words even before we have seen him, but these descriptive Words belong to the Action of the moment and advance the Action of the play. Tapwell reminds Wellborn and tells us of the time when Sir Giles, resolving not to lose his opportunity, "on statutes, mortgages and bidding bonds, awhile supplied his folly, and, having got his land, then left him." When Wellborn and Tom Allworth talk, we are told of the "cormorant," Overreach, who had ruined both Wellborn and Allworth. We learn of his vast ambition for his daughter Margaret. The same facts could have been conveyed by Wellborn in the opening of the play by means of a soliloquy, and there would have been some Action in them, but not as now, where they are raised to the Nth power; not as now when they are in combination with happenings and have a propulsive force, and gather force always from their significance as to the past, the present and the future. In the opening scene of the Second Act, the multiplicity of Words used by Sir Giles and Marrall is saved from being Words, mainly or merely, by reason of the Action. Massinger does not put Words above Action, or try to accomplish by means of them what should be accomplished by Action itself. Wellborn is not mentioned by name until the latter part of the Scene, but the object of the scene is to have all that is said bear on Wellborn, directly or indirectly. If nothing had been said about Sir Giles before the opening of the scene the Action would not begin until Wellborn is mentioned, and all preceding that point would be Words. It is the connection of the ideas that gives force to the Words spoken of Farmer Frugal, whom we never see, and of Justice Greedy, of whom we now hear for the first time, and not by name until the talk has advanced. [If Wellborn or Allworth had described in any way the insolence of the pampered servants at Lady Allworth's (and Massinger's description would have been choice), what is now

Action would have declined into Words, for they would not have been to the immediate purpose. This insolence was something that had to be shown and could not be left to Words. If the substance of what is said between Sir Giles and Marrall had been given to us in the talk between Tapwell and Wellborn, it might have served to give us a definite idea of Overreach's methods and his tools, but it would have been out of place, in wrong Sequence, and in that way have been Words. There would have been too much of it, and therefore Words. The object of the first scene of the play refers less to the Uncle than to the Nephew. After we learn the circumstance and realize the heartless ingratitude of Tapwell, we are impatient to see Wellborn administer merited blows, and talk about Sir Giles would be mere Words. They would leave little or no impression or an impression at the wrong time. We have no more Words than are necessary to the Action of the scene. It is just as possible to use too few Words as it is to use too many. Without the details conveyed in the quarrel in the first scene, we would not understand the circumstances; we could not appreciate Wellborn's wrath. Every word concerns the present in a vital way, although they are talking largely of the past, and it is preparation of an admirable kind for the future. Words are saved by getting the structure first, and confining the Words to the object of the scene. Massinger, in this way, did not write by means of Words. Facts, feeling and character are conveyed all the time and in their proper place and with the proper effect. The characters do not talk to hear themselves talk, and Massinger did not write for the mere sake of writing. The worst fault of any writer in any form of literature is self-consciousness, just as the damnable sin of any actor is self-consciousness, and Massinger has not a bit of it. All his gifts were at the service of the drama; all subdued to that in which he worked. Drama abhors an abstraction no less severely than nature abhors a vacuum. Lady Allworth's description of the

qualities of a soldier is so general in its application that it could be used as widely as a universal truth and stand by itself; but it is in its connection absolutely concrete, a part of the wonderfully substantial structure. Note its many bearings. She begins her talk with her step-son, Tom Allworth, with an inquiry about his "noble master," and then turns to the giving of good advice. They are the words of his own father that she repeats to him about the true soldier, and, "to conclude," as she says, she bids him beware of evil company. It all leads up directly to warning him against companionship with Wellborn. It is concrete and practical. It has also a subtle bearing on her admiration for Allworth's "noble master." It is a bit of Preparation for her union with him. It is not meant to be obvious at the moment, but when the time arrives we are prepared to see those two lofty souls come together. Lord Lovell is the soldier whom she describes in repeating the words of Allworth's father. Lady Allworth says, for "often men are like those with whom they do converse." This is a proverb which Massinger puts in his own way. But see how concrete she makes it in her application by immediately adding "and, from one man I warn you, and that's Wellborn." There is much in this play that is of universal application, but its immediate use is always to the point. The play, indeed, is remarkable in seeming to verify objectively everything that is said. The words at the time of utterance have a concrete use and later on they are demonstrated Objectively. In the first scene of the Second Act, for example, Sir Giles declares that he will not have a chambermaid who ties Margaret's shoes or does any meaner office, but such whose fathers were worshipful. We see this verified when Margaret appears accompanied by Lady Down-fallen.

CHAPTER XX.

INDIRECTION IS THE DRAMATIC METHOD, THE OPPOSITE OF STORY TELLING.

Indirectness is that essential and distinctive quality in the Drama whereby all that is said and done by the characters is said and done through the necessities of the moment and because the Action calls for it; so that everything indirectly reaches the audience through the Action, nothing being addressed to it.

By learning how to do a thing your mind acquires the habit of doing it in the right way, and if by chance or inadvertance you do it the wrong way, that moment you feel it. Until one understands the principles of the drama and the art of playwriting, his entire method, absolutely natural to him, is the wrong method. He naturally expresses himself in the method most habitual to him. We commonly impart our experiences by narrative and description, and in beginning to write drama the novice uses words, and words only, the medium to which he is accustomed. However animated his account of a happening, it remains a description, whereas, so far as the Action of a play is concerned, description is an utter impossibility. The dramatist removes himself from any Direct communication with the Action and sees to it, further, that there is no Direct communication from the characters to the audience. Whatever the characters say is for themselves and without reference to us. It is the part of the author to put them in relations and positions where they have to say the desired things necessary for the understanding of the audience and the progress of the Action. So far away is the drama from the need of telling things that its first care is to provide against words in every possible way, by means of scenery, the costumes, the make-up, the mechanism of the play and the Action generally. Every detail of information that is

imparted to us is revealed as if we did not exist. Surely there can be no Direct communication with anything that does not exist. The slightest variation from what is implied in this law of Indirection is undramatic and weakens the Action. We see that Parthenia is humble from the house of her parents out of which her mother comes. The mother tells of Parthenia's character; but how? By way of remonstrance with her, not for the sake of the audience. That Parthenia is in love with no one is brought out in the same Indirect way. The smallest details are thus introduced Indirectly, that Parthenia's father is a poor armorer, that the family is in needy circumstances, that the girl has reached a marriageable age, that she is no longer free to dream and that she must consider a certain marriage. It is a great part of the art to introduce desired facts in the right way and at the right time. Here it is that Sequence comes into play. It is all Indirect. Do we not see, in the first scene between Parthenia and her mother that her character is the exact opposite to what the mother says? She is a loving and dutiful daughter. The amateur's tendency to Directness is destructive of the Detail, color, emotion and everything that gives the drama its charm. The more you let an audience see for itself the better pleased it will be. It resents as an impertinence anything Direct from author or character; and in as much as an author must misuse his character to make him speak Directly, there is a double iniquity about Directness that an audience feels, if it does not recognize the cause of its discomfort.

All the principles are connected each with the other. In "The Lady of Lyons" the amateur's way would have been to have Pauline's pride told of in words before she appeared, but that pride is conveyed in an indirect way by showing her at her toilet and by the actual state of mind of the two women. The appearance of wealth in the circumstances and the incident of the ordering of the carriage tell of that wealth indirectly. We are informed that the

family is in trade by Indirection when Beauseant makes his aside remark. This Indirection consists in that nothing whatever is told to the audience, but is understood by the audience from the circumstances. The vanity of the mother all comes out without a comment. Nobody tells us that Damas is a blunt and democratic old soldier. It comes out in his rebuke of the women. It is by Indirection that we learn that they are looking for a prince. The Landlord's account of Melnotte, that he is well to do and accomplished is Indirection because it is not addressed to the audience or, in the slightest degree, given with reference to anything but the information of the questioners. The opening scene of act second is good Indirection. When Melnotte asks who planned the gardens, it Indirectly shows that he is playing a part. What need was there for him to say in an aside to the audience that he must pretend ignorance? That would have been a clumsy and superfluous device of Directness. Damas' suspicion is sufficiently indicated and Indirectly by his saying that he had heard the porter say Melnotte was "much like his highness." A clumsier writer would have had him express his suspicion definitely and Directly. Note the Indirectness by which Pauline discovers that the widow is Melnotte's mother. The amateur would go straight at it and lose all his points. We know that Beauseant is lying when he sends the widow off for Melnotte by the Indirection. When Damas says: "There is something fine in the rascal, after all," it is the Indirect way of saying "I am for him." In the opening of the last act the amateur would have Damas, in a monologue, tell about Morier and what had happened in the meanwhile. Bulwer creates characters in order to have it Indirect. †

"Camille" is of Indirection all compact. Inasmuch as everything in a play must be indirectly conveyed, it is not necessary to call attention to every example in every line in "Camille." What reaches an audience must come through the medium of the Characters and not be directly imparted. If a character should step to the front of the stage,

like Bottom the Weaver, and explain matters to the audience, it would be direct. This may seem to be an extreme case, but all monologue and all dialogue not justified by the necessity of the characters for themselves is exactly the same thing. The characters are unconscious of the audience, and by no possibility can they convey anything directly to it. It may be said that scenery and costume are direct, but their relations to the Action of the play depend upon Indirection. It may seem at first that Nanine's account of Camille is direct, but it is not, for she is under the necessity of explaining to Varville, and that necessity would exist even if the audience did not hear it. If she had given the Story in a monologue at the opening of the play without any apparent necessity, it would have been in the nature of the direct. It is very difficult in writing a play to escape the exercise of any and all of the principles, and this false monologue which we indicate might be prepared with a certain measure of Indirectness; but everything should be done in a play in the proper way. The drama is not satisfied with half measures and apologetic art, or mere artifice. The tendency is toward perfect art, and no dramatist should be satisfied with that which is defective. That Nichette is a working girl is Indirectly shown by her calling for the bundle. Her affection for Camille is indirectly led up to by her taking the bundle instead of having it sent to her, for, as she says, "nothing is a trouble that I do for Camille." The fact that Camille is fond of her is Indirectly brought out by Varville's comment on the name and Nanine's reply that it was a pet name and that they are very fond of each other. It immediately follows by Indirection that they used to be companions, worked together in the same room, and that Camille was an embroideress. All this could have been Indirectly told by Nanine in a Monologue, or less directly in a talk with Varville. But the slight indirection would not have been sufficient after the dramatic method. The workman must never quarrel with his tools. In the case of this

principle, he must seek the Indirect without compromise. It is brought out Indirectly that Nichette is ^{Gaston}wise, in the French meaning of the word, and that she is to be married to Gaston, who is waiting below. Do you not see the value of this Indirection in the manner of furnishing animated Dialogue? Story is commonly long winded, descriptive and without that vibration between the speakers which should exist. Everything in these three first scenes up to the Entrance of Camille is brought out Indirectly, and yet it would be possible to make it all direct, in the manner indicated. That Camille is not pleased to see Varville is brought out by Indirection in the speeches which pass between them. By means of this Indirection we get Detail. Camille's life of luxury and her feverish love of pleasure are indirectly conveyed by the facts that she has just returned from the opera, has about her her rich cloak and is expecting friends to supper with whom she is to continue her occupation of amusement. These ideas are conveyed to the audience in addition to the things actually seen. To call the Objectivity of these things direct would not be wholly true, and the observation and thought of the audience goes beyond, for example, the mere splendor of the cloak and gown. That Camille is ill may be said to be conveyed by her cough, but it is to be observed that the purpose of the author is in the nature of Indirection, because no emphasis is laid upon the incident. The particular thing at this moment is to repel Varville's solicitude and have her say "I will be better when you are gone." To be fully dramatic, the essential tendency of the dramatic is to be followed even in details. Thus it would be Direct if she should say at once, "She is my next door neighbor; I shall see." But the Indirect way is the best. Do you not see the fine distinction in the method? She goes to the window and calls; the audience sees that Prudence is Camille's neighbor, and Olimpe learns that she is her neighbor for the first time. Camille could have directly described Prudence, a milliner, "a good soul, with a heart as

light as her purse," but with one customer, herself, all in a single speech. But Indirection is secured by having Gaston not know Prudence and ask who she is, by Olimpe saying that she has but one customer. Indirection of this sort is not a mere arbitrary rule, and, in this case, it is saved from artificiality by the circumstances and the naturalness of the dialogue. The Indirection makes the Dialogue crisp and responsive, full of ideas and facts and relations. All the facts about the family of Armand are brought out Indirectly. Prudence could have imparted the information, but that would have been too direct and would not have involved the other characters. Dumas had all the facts in his material and notes, those and other facts he had to introduce Indirectly, and his art being a living one within him, he contrived a scene by means of which he could utilize the facts. This indirectness has also the value of affording lightness of touch. Imagine, for example, Armand's reference to his sister being withheld until the interview between the two. It would be sudden and direct, without light and shade. It is obvious that more points are made by this method, and every point that is made in a play is that much money. How horribly sordid that sounds, but Art nods her head in approval. The use of the Indirect is an exercise of the living art. The supper scene is not an accident in the composition of the play. Dumas had in his notes substantially all that appears in the Dialogue of the scene. He had to introduce all this Indirectly. It is all purely incidental. It is not important enough to be used in the structure. It could by no possibility be utilized in any other way. Imagine Camille's describing Prudence as a greedy creature. Of course, Sequence has everything to do with the withholding of this trait in Prudence. It is a good bit of Indirectness when Varville says to Camille that she will be cold with a light shawl and she replies, "Cold! I am on fire!" also "Camille: Give me my mantle, Nanine, I must go." Nanine: "You have it, mademoiselle." Prudence advises Camille not to see Armand, with whom Pru-

dence has just been talking. Camille (weeping) "That is your advice?" Prudence: "It is." Camille: "What else did he say?" The Action itself is Indirect, by means of which Armand, at the close of the second act, has Camille renounce Varville. The letter from Varville arrives, Armand makes it the "touchstone of her worth." If her renunciation and choice had been the Direct result of his talk with her the method would have been more Direct, but the end is obtained better by this form of Indirectness. The gayety of Nichette and Gaston is arrived at Indirectly; they talk of his first case and laugh over his losing it, &c. To have talked about their happiness merely would have been a repetition and would have been very tiresome. Duval's entrance is accomplished in an Indirect way. The result of the interview between Duval and Camille is reached by many paths of Indirection. "You must tell him that you do not love him." "He will not believe me." "You must leave Paris." "He will follow me." "What will you do?"

"I must teach him to despise me." Prudence's account of Camille's return to her luxurious life, her debts paid, and under the protection of Varville is Indirect, for she tells it all with another purpose than the talk effects. In the last act there are many examples of the Indirect. The Direct method used by the inexpert would have announced at the beginning of the act, in so many words, that Camille has been deserted by most of her friends.

In "Still Waters Run Deep" let us first consider the operation of the dramatist's mind which causes him to select those things which he wants to bring in Indirectly. Many small or even important points may have occurred to him as he was writing the dialogue, but, in the main, they were ascertained and carefully assigned in his notes, mental or written, to the particular scene. He constantly refers back to the Material and the Conditions Precedent. The thought has occurred that the Mildmays have been married a year. Emily is young and, disappointed, in a way, in her marriage, and not yet beyond the period of girlish romance. It is a

little touch, worth the while to consider, and is put down in the notes. Nothing structural depends upon the date of the marriage. The Plot is not concerned with it. It is an incidental idea to be introduced incidentally; and if incidentally, Indirectly. Trifles can be thus introduced, and being subordinate ideas, their proportions are preserved. The object of the first scene in the play is to show the Conditions, but in an active way. To show that Mildmay is not considered in his own household we must also show why, and the incidents must turn on facts; in other words, the Action must be about something. Where does the author find the somethings about which it all is? Naturally, in his material. It could be about things off stage and not of the real Action, and the effect desired for the first scene could be produced, but the scene would lack compactness. As it is, everything has a direct bearing though introduced Indirectly. Mildmay is a home loving man and admires his wife's accomplishments. "Suppose, Emily, you give us a little music." Her reply shows at once that she does not appreciate his admiration. The fact that they are married comes out very simply, but with beautiful Indirectness. "You used to like playing it to me before we were married," says Mildmay. Indirectly we see the change in her. Forthwith by Indirection we see that Mrs. Sternhold and Potter hold him in little esteem, for by reason of what has been said they proclaim that he has no soul for music or anything. The suggestion of the dinner at Richmond tomorrow indirectly brings out the fact that Mrs. Sternhold is to have a dinner at home, and incidentally we see that she is in control of the domestic arrangements. It has all been led up to Indirectly and Conditions have been brought out Indirectly. Because he cannot get them to agree with him on anything, Mildmay is about to go to earth up the celery. That he was given to raising vegetables did not come into the scene by accident. Here was the proper place for its introduction; it is only an incidental fact; and it belongs to the Conditions Precedent and the Material

of the play. It existed before this particular scene was thought of. The author wanted to show also that Mrs. Sternhold was in authority in the house and he does that by having her shut off Potter when he starts to protest against both Potter and Mildmay show that authority which dinner. Observe that in doing this the main object of the scene is not forgotten, for Mrs. Sternhold's accusations against both Potter and Mildmay show that authority that goes far to explain the subjugation of Mildmay. The author had Mildmay fall asleep in order to allow Mrs. Sternhold to speak of him as stupid and "without a will of his own." It was the Indirect way of getting at it. He wanted to introduce this opinion. Indirectly we have gathered from the scene all the relations of the people. Mildmay and Emily are husband and wife, have been married just one year, Potter is the brother of Mrs. Sternhold who is the aunt of Emily; Mildmay employs himself working in the garden, earths up celery, used to be fond of "Auld Robin Gray" before he and Emily were married, Emily adores Beethoven, Potter and the aunt think he has no soul for music or anything, the aunt and the wife are hand in glove, Mrs. Sternhold dominates Potter, she has a sharp temper, will not permit argument with herself; and she is a practical person, for she says that poetry and romance are not such safe investments as the three per cents. In the talk between Mrs. Sternhold and Potter we learn Indirectly that Emily is his only daughter and that she is to inherit everything at his death. We even hear that Potter is eighteen years older than his sister. The exact difference in their ages is not important enough to be brought in in any other way. This, indeed, may have been a bit of material created under the inspiration of the moment in writing the dialogue. The author may not have to go in search of this particular bit of material; it may have come to him, but it is possible that he had fixed the ages in the Conditions Precedent. We get the facts about the settlement of eight thousand pounds on Emily and Mrs. Sternhold's insistence on Pot-

ter's investment with Hawksley. Could it be more Indirect, how Potter's suspicions of Hawksley's relations with Emily are led up to? Indirection is a scale with fine balances in which to weigh things. If Potter had begun the conversation with the expression of his suspicions too much importance would have been given to him in the matter. Personally, he is not thereafter concerned in the affair. But by the Indirection of it all Mrs. Sternhold's suspicions are aroused. Here we have the use of Indirection as an active principle purposely applied in order to promote the Action. It is no longer the mere introduction of facts in the right way and in the right place by Indirection, but a larger thing, the Action. In serving that purpose, however, the Indirection of the scene purveys a great deal of information derived from the Conditions Precedent. So far we have seen two activities of Indirection as a living Principle. We have applied it to "getting in" facts from the Material and the Conditions Precedent, firstly, as Facts, secondly, in the right place. For that matter Sequence is to be considered within the scenes and with reference to the scene itself as a scene. That is to say, we introduce the facts according to the structure of the play and then to the structure of the scenes. The less important a fact or an idea is the more Indirectly it will be introduced. That both Mildmay and Potter fall asleep after dinner is a detail of the kind. It is as remote from the Proposition of the play as can be imagined. Mildmay's freeing himself from the existing domination is the thing, but his position in the household remains incidental until he exposes and thwarts the shrewd financial scheme. The same may be said of the facts introduced incidentally as to the criminal history of Hawksley. If the play had to be worked out in detail on that point of attack and conflict the facts or premises would have been made specific in the beginning and the treatment would have been different.

To return to the first scene. We see many things about which not a word is said between the characters directly.

Mildmay is patient, forbearing, domestic, affectionate, fond of gardening, simple in his tastes for music, respectful in manner, bored by the state of affairs, but with love for his wife; Emily is sentimental, accomplished, and she shows that by a few bars of Beethoven on the piano under the control of the aunt, nagging, unreasonable and discontented with her prosaic husband. Mrs. Sternhold orders the arrangement of the house, she is sharp and domineering. Potter is nobody, and has spoiled his daughter by the very lack of exercise of authority. That he does not attempt to control her is seen later on when he confides to Mrs. Sternhold his suspicions as to the relations between his daughter and Hawksley instead of taking the matter in hand himself. Did these points that impress one so clearly on reading or witnessing the play get into it accidentally, the author "making it up as he went along," or had he determined the substantial things from the beginning? It all came from the Material and Conditions Precedent. It began to take shape in Proposition and Plot and finally through the division into Acts and Scenes reached the Action which we see.

We get at the relations between Mrs. Sternhold and Hawksley Indirectly. That he has incriminating letters from her is not disclosed until toward the end of the scene between them, and yet without the letters and what is involved in them the scene would be tame.

Imagine the case,—that within five minutes after the rise of the curtain it should be communicated to the audience, by means known best to the amateur and usually by soliloquy or other clumsy device, (for there is no more intricate "art" than that of the amateur) that Mildmay knows of the existence of bills forged by Hawksley, that Mrs. Sternhold knows of Hawksley's duplicity and designs on Emily, and that Hawksley has thirteen love letters from her, &c., &c., the Action would be stunted from its birth; the charm of Indirection in the progressive Action would be lost. We could no longer see the grass grow, no longer watch Nature

developing the bud into the mature beauty of the flower; for the drama enables us to witness nature in the development of human ideas.

This play is particularly good in the matter of Indirection.

In "A New Way to Pay Old Debts" we have a very striking example of Indirection in the very first scene, for we could hardly expect that the downfallen wretch who was being thrust from the inn has the moral right of indignation against the tapster, and would, before the scene is over, enlist our sympathies on his side. We see him as he is and then hear what he was. He is abject at first and then rises to his inborn dignity and just wrath. It would seem to be a roundabout way of bringing out the Story of the past, but that Story is in itself an active conflagration concerning the present, kindled by what happens before our eyes. It is Indirect, because the past is summoned up by the exigencies of the living moment. It is almost impossible to destroy every trace of a dramatic principle, but if we imagine Wellborn sitting on the steps of the inn and narrating to us directly, as might be said, his woes and his past, and then compare it with the animated scene which has in it all the Action, objective and subjective and physical, we may realize how paltry would be the direct method of conveying to us these facts. Of course, there would be some Indirection if Wellborn were sitting there refused admission, because his reflections would be caused by the circumstances, and in that way would be Indirect. But the drama is not satisfied with anything but the best of its kind. A better Indirection was found by Massinger, and we enjoy the same largely by reason of its Indirectness. Massinger is so fine in the practical application of the cardinal principles of the drama, that an exercise in trying to convert his something into nothing would be a rather formidable task. It partakes of the nature of desecration to try to distort by way of exercises the wonderfully compact realities of this play. Probably one of the best uses of Indirection

made by Massinger may be seen in his subtle method of showing the developing relations between Lord Lovell and Lady Allworth. One is almost inclined to believe that Lord Lovell is making his visit to Lady Allworth by her permission, and with a tacit understanding on the part of these noble characters of the possibilities of the future. She has refused to admit any of her many suitors to her presence. Indeed, she turns away strangers whether they are suitors or not. Sir Giles visits her in vain. Now, such an impression does each word or sentence make upon the mind that we find it constantly going back of the text, and we often discern a reflex Action in passages which constantly are brought to the mind and live again long after their utterance. Thus, when Wellborn and Allworth talk apart, two speeches between Tapwell and Froth intervene, and in the meanwhile Allworth has imparted to Wellborn what is evidently a secret. Wellborn's first sentence is, "sent to your mother?" Now, at this point, and indeed later on, it is left to us to imagine why he is sent to his mother. Details are not necessary in the Dialogue at this point as to Lovell's state of feeling or conditional purpose as to Lady Allworth, but we must assume that Allworth is to get his mother's consent to accompany Lord Lovell to the lowlands. At any rate, Lord Lovell is to follow. Lady Allworth's inquiries of Allworth about his "noble master" indirectly tell us of her regard for her future master. It is a kind of Indirection whereby Justice Greedy's character is so divertingly brought out, in that occasions are incidentally provided for his talk and his antics. Everything in the play is brought out Objectively as the result of the clash of conflicting interest and characters, and this, again, is a kind of Indirectness. Attention has been called to the Indirection throughout the relations between Lord Lovell and Lady Allworth. So much for conditions and passive facts. The Indirection of the Plot or the Action directly concerning them is also distinctly admirable. The coming together of these two people is brought about Indirectly

by events. Lady Allworth is led to talk with Lord Lovell concerning Sir Giles's open offer to give him his daughter Margaret in marriage. The audience knows that he is acting for Tom Allworth in all honesty. Lady Allworth thinks it proper to remind him that men of noble blood and fame and honor would not make sordid wealth the object and sole end of their aims. Naturally, he tells her that he does not intend to wed with the rich Margaret. She then asks him why-pretend his suit; in reply he asks her why she has so prodigally bestowed her favors on Wellborn; but she answers that she is innocent and that her ends are good. They come to an understanding of each other, and the way is paved for future talk between them. A beautiful scene would have been lost and Indirection would have been destroyed if, in the making of the play, Massinger had had them arrange between them their respective plans and duplicity in the aid of Wellborn and Allworth. The Indirectness of the Plot has led to Indirectness in the Action and in the scenes themselves.

CHAPTER XXI.

OBJECTIVITY—THE VISUAL.

Objectivity is that quality in the Drama whereby Facts, ideas and emotions are visualized or are expressed by physical means.

The effect of the drama depends largely upon the eye, what is seen, consequently the dramatist must constantly seek to translate everything possible into the visible. Business accomplishes something of this, but the necessity of showing things bodily applies in a larger sense. In "Ingomar" the author wishes to show that the Allemani are barbarians. Note how he does this in the second act. They are throwing dice, and finally they quarrel and are about to slay each other. It was absolutely essential to show their nature in some way in a scene devoted mainly to this purpose. The incident also serves to show the authority of Ingomar over his men when he parts them. That Myron is used as a slave is shown by his having a bundle of wood on his shoulders as he enters. He is ordered to perform servile duties. That is: The author translates into the Objective and visible these things: They are savages, Ingomar was their master in fierceness and spirit, Myron was a slave. He wanted to show Ingomar's opinion of women, and devised the incident of Myron's weeping because he is separated from his daughter and wife, so as to give Ingomar a reason to express himself on the subject of women. These opportunities did not come by accident or by the wandering imagination of the author. He invented them for a particular use in a particular place. How poor it would be if Parthenia should preach love to Ingomar offhand. The author gave her the occasion to describe it as she weaves the garlands and puts the flowers about the cup, the picture resolving itself into one of lovers. A writer of genius, but not of dramatic genius or experience, might have these two char-

acters say pretty much all they do say with no more occasion than is involved in the talk itself. Why could not Parthenia argue the point with him that she is no slave? She could. But the dramatist translates and expresses that by having her disobey Ingomar. "I go to cleanse the cup." See also the use made of the spear and the shield. A drama is pictorial above all things. These pictures, however, must be bound together by the Plot and the Action. Try to recall any play you have seen and you will recognize that you can do so mainly by what you have seen rather than by what you have heard. What you have seen is far more distinct, at least. The essential thing must be seen, symbolized. Imagine Juliet describing her falling in love with Romeo at sight, and the scene between the lovers omitted. Yet substantially that same thing is done in many plays which fail. But, observe that no one principle stands by itself. What is shown must be the right things in the right place, and must be drama. We call your particular attention to this process of the dramatist's mind in providing Objective scenes which include all the other means of expression. The whole tendency of the drama is toward symbolizing everything, and when a miser is depicted, his greed and spirit are shown as he gloats over his coin. This is not suggested as inevitable. It does not mean that that is the only symbolism that can be used. Neptune is symbolized with his trident, and thus is conventionalized. Polydor is a miser and his leading passion is expressed sufficiently in what he says and does.

Certain things in a play must be made visual, that is to say, Objective. Immaterial things need not be shown, but the Material things must be. In the very first scene of "The Lady of Lyons" we see the pride. Instigated by her mother, Pauline is out for an exalted marriage; that is plain enough. She has suitors; the flowers show that; Beauseant appears to ask for her hand; and the reference by Damas to the ball adds to the proof. It is not necessary to go into further detail by way of proof. That she wants a title

appears in the talk with Damas. We are left in no doubt about that, for she rejects Beauseant because he has lost his in the revolution. That Melnotte was in love with her is made Objective by means of a scene specially devised for the purpose, where he talks with her mother. He has given his days to painting her picture; his thoughts have been occupied with her image. Beauseant's mortification at his rejection is actually seen, also his rage and desire for revenge when he talks with Glavis. That Beauseant discovers the very man for his scheme is actually seen. It was not material to show Pauline's scorn of the flowers and verse sent by Melnotte and her treatment of Gasper, for we accept the facts as logical, but we do see the effect on Melnotte when Gasper relates his experience. Imagine this scene omitted and Melnotte's telling his mother, at second hand, of the treatment accorded to his messenger. He is seen to receive the note from Beauseant. Imagine Beauseant and Glavis merely telling of Melnotte's disposition of their jewels, and the Objective scene omitted. In certain circumstances it might have been omitted, but it plays a part in the Plot and the Action. It was needed as a visible thing. The duel between Damas and Melnotte had to be made Objective, for it not only confirms the accomplished character of the "Prince," but turns Damas into a friend, and that is of the utmost importance. If for no other reason, the scene of love in which Melnotte tells of his palace was necessary to show Pauline's complete surrender. Objectivity also means the pictorial element in a play, the conveyance of Facts by means of the eye. Thus, Objectivity saves words and is one of the greatest economies in a play. Melnotte's humble home had to be shown, and in like way everything that had to be shown was predetermined.

Objectivity, or the reduction to the visible, concrete expression is aimed at and secured in every good drama. It is of Objectivity all compact, so that we need not point out every example, and we shall dwell more particularly on cer-

tain necessities of it from the Constructive point of view. Nothing in a play stands alone; being merely Objective does not necessarily count, but only when the Objectivity has reference to the objects of the play and the relations of the parts. In all probability, before he had finally shaped his Plot of "Camille" Dumas saw the necessity of certain Objective scenes; among them the supper scene of gayety and revelry in order to give the atmosphere and surroundings of Camille, and the gay dance at the close of the act. The last act may also have been pretty well advanced, because obligatory and determined upon before the completion of the Plot in detail. Thinking in Objective scenes is a much larger matter than frivolling one's time away in details of Business before you are ready for the Business. Scenery and costumes are the readiest resources of the Objective. Passing over the Objectivity revealed at the rise of the curtain, the handsome apartment, the maid in simple attire and a gentleman of fashion, we come to the constructive device of showing Nichette as a working girl. The bundle she calls for is Objective, and none the less so are her relations with Camille and with Gustave, whom she is so impatient to rejoin. A fine Objective point is gained in Camille's entrance in the opera cloak, which she throws aside. Her indifference to Varville is Objectively shown in various ways and by several incidents. It may be thought that Objectivity is thus made almost identical with acting; very true, but acting is only a part of it, and the occasion is provided by the author. Acting is the final realization of the art of the playwright. When, in the previous scene, Varville says that his suit does not thrive, the Objective consists in his despondency and perplexity; the fact of Camille's indifference remained to be shown. It is not a repetition. She bids him go; he sits by the fire; she goes to the piano and plays; and when, later on, he drums on the piano she expresses her impatience at the "noise." We do not confine the Objective solely to the visible, for the words may also give open expression to

sentiment, aided by voice and gesture and facial expression. In the supper scene the characters are all made Objective. There is no description; it is the thing itself. An admirable scene, the author playing on the instrument with both hands and all his fingers. Note how many changes are rung on the greed of Prudence. A number of small but important points are missed in this version. Attention is called in the original to the seriousness of Armand, and it is noted that Camille addresses him by his first name. Her illness is made Objective; then Armand's solicitude and passion. Camille gives Armand the camelia, which is objective and symbolic. The final scene is an object lesson in folly, they come dancing in, "dressed fantastically in each other's hats and bonnets." A fine use is made of Objectivity in the matter of the light shawl and the heavier wrap. Then we have the letter from Varville, a tangible thing, and then her tearing it up to signify her break with Varville. How much stronger this is than if it were mere talk, however definite and conclusive, ending with her agreement to have nothing more to do with Varville. The idea would have been conveyed, but here we have a specific example of the tendency of the drama toward the Objective. It is essentially and fully dramatic; the other method would not have been. This Objectivity is not a matter of chance, but was carefully devised by Dumas. How shall I express this or that in an Objective way, was his constant thought. He determined upon the What first and then the How. In the third act: "Are not these sweet flowers which Armand gave me this morning?" Objectivity. How much stronger than if it were "Armand sent me flowers this morning," and no flowers to bury her face in. It is also Objective that the flowers are simple and culled by Armand's hands, in contrast with those seen in the first act when she "used to spend as much on bouquets as would have kept a poor family a whole year." The gaiety that comes from love is made Objective in the scenes between Camille and Gustave and Nichette. The great scene between Camille and

Duval is the thing itself. That is what Objectivity really is—the real thing itself. Camille writes the letter; her anxiety at his absence is seen, and finally her broken heart. Passing over introductory incidents in the Fourth Act we come to the gaming table. This game was devised in order to supply Armand Objectively with the money which he is to shower over her, in his scorn, by way of repayment, at the end of the act. He might have secured the money while he was away at Tours, and just as conveniently showered it on her. Why not? Because Dumas knew his trade; he accounted for the possession of the money Objectively, and using this means wasted no Words and needed no explanation. On top of it comes the climax of the inevitable duel. What an economy of talk? The Objectivity of the last act is obvious and natural. Much of it belongs to Business, such as the Business of looking into the glass to be horrified by the face of death that meets her gaze. The play is uncommonly full, however, of the Objectivity of Business.

The dramatist is constantly required to exercise the power of discrimination. It is easy to fall into error if one does not realize the exacting and precise nature of dramatic principle. Nothing short of a certain quality will satisfy drama. For instance, one may say of a scene he may have written: It is objective. No? why not? are not the characters there on the stage Objectively before the eye? Are they not bringing out certain facts Objectively by discussing them? Very true, the people are Objective, but their ideas are not; what you want to show is not shown Objectively. You miss the real thing.)

In the first scene of "Still Waters Run Deep" the dramatist wants to show that Mildmay is without authority in his own house, that he is regarded as a man without spirit or a will of his own. Imagine Mildmay out of the scene while Potter, Mrs. Sternhold and Mrs. Mildmay talked about him. Pretty much all that happens in the scene might be described as having happened. Mrs. Sternhold may have arranged for the dinner; Mrs. Mildmay may

have refused to take the quiet dinner with her husband at Richmond on this account; Potter might easily concur with them that Mildmay had no spirit for music or anything. All this might have shown their opinion of Mildmay, and we might infer that Mildmay was henpecked and without authority, but it would be at second hand. It would not be Objectivity as applied to showing that Mildmay was without consideration in his own household. It would have gone a part of the way, but the drama wants the thing itself. Objectivity is associated in practice with concrete things. It must be about something. Here we have the music, the proposed dinner, the interference by Mrs. Sternhold's dinner, a reason for the charge that Mildmay is without a soul for anything, the vegetables, falling asleep, playing for Mrs. Sternhold and not for Mildmay, the dissatisfaction of the women with all that he does. Nothing is merely talked about; everything is shown. Not only the one thing is put before us, happening before our eyes, but all the correlative things. The family are against him. Why? Partly because he has not chosen to assert himself against the domination of the women. He never quarrels. They are unreasonable; we see it. The dramatist had to show it all, not by talk about abstract things, but giving occasion to the talk on specific things. He takes from his material. His notes help him. He has fixed the relations of the characters. He has ascertained all their characteristics. He has determined on his Plot. He requires this scene. His business is then to make it Objective. He wishes to show that Mrs. Sternhold controls the investments, consequently, we have the scene in which Potter defers to her judgment. Potter merely suspects the influence of Hawksley over Mrs. Mildmay. This is Objective enough, for his reason for suspecting those relations, or rather for expressing them, is his growing lack of confidence in the integrity of Hawksley. But if he had later described the scene that ensues between the rascal and Emily that scene would certainly not have been Objective.

It would not have been the thing itself, but a description of it. It is not that everything has to be made Objective, but all essential things have to be. Take no substitutes. By means of that interview we see that Hawksley is a rascal. It is not hearsay. There are things that cannot be described. The "way of a man with a maid" or a silly, sentimental woman is one of them. The undramatic "person" only will describe them, and thereby confess his inability to present the thing as it was. To destroy the Objective right and left, convert it into talk. Get far away from the real thing and shoot at it with the primitive bows and arrows of the amateur, and never hit it. We must show whatever it is necessary to show. The letters have been written and Hawksley has them in his possession. Do we have to show the actual letters in order to convince the audience? No. Hawksley might be carrying them about with him and produce them, but Mrs. Sternhold's consternation when the threat is made that they will be used against her is sufficient. Her quarrel with him proves that there has been an affair; we see a part of it. These letters have to be in evidence later on. Still, we must get as close to Objectivity as we can. If Mrs. Sternhold had spoken of the letters before the interview it would not have been close enough. Her jealousy and anger are shown.

It usually takes a whole scene to show Objectively a particular thing, and it is for that reason that the dramatic mind thinks in scenes. Hawksley is a polished villain and he is playing on the romantic nature of Emily. We see him at his game when we hear him talk of Seville.

When the author determined on the scene in Hawksley's rooms he realized that he had something concrete.

Here was Objectivity. Here was his chance to show Mildmay in his resolute character. He filled it with many little touches of fine Action. Mildmay troubles Hawksley for a light; Hawksley is agitated; we see that Mildmay's nerves are firm; his hand does not tremble.

In short, Taylor demonstrates Character, emotions, Plot,

everything. He had, for example, to show the subjugation of Mrs. Sternhold. The scene in which Mildmay returns to her the letters is absolutely conclusive. The secret is held by these two only. Mrs. Sternhold controlled the household. Her subjugation was absolutely necessary and had to be shown. Once the Action is started, the Plot is worked out by what happens, by what people DO. If they do things, the things are seen. If material to the Action they must be done on the stage, and not off stage. Certain things may happen off stage, but there must be a reason for it. The Greek drama has much happen off stage which we now would show. Death and suicide the Greeks did not tolerate on the stage. But what happened off stage was usually inevitable. It may be that we are left too much in the dark as to the purpose of Mildmay's intended trip to Manchester in the beginning. Possibly something Objective showing that he was on the track of the scoundrel by means of his detectives might have helped the Action, but the author probably considered everything and weighed effects properly. The play is at least remarkable in its absolute fidelity to life in a number of its objective scenes.

Every effective and technically good play is an object lesson. The theatre is the kindergarten of humanity. While every play should be of Objectivity compact, a difference between them may, at times, be noted or felt. It would be difficult to find a play more markedly Objective than "A New Way to Pay Old Debts." The effect, in large measure proceeds from the dramatic habit of Massinger's mind. He projected himself entirely away from the limitations of self. The result is that the characters stand out with absolute distinctness. He built it with material that existed, as it were, without his agency. There is a foolish notion among writers of a certain kind that they must "create" things that have never before existed on earth. Massinger saw things as they were and was content to use them in their proper shape. His mind was none the less creative in the combinations it formed, and the degree of sentiment and

character it worked with. His art is visible in the very opening of the play. We realize it just as we do the merit or mastery of a musician with the first touch of his fingers upon the keys. He intended to show us at once the desperate extremity of a spendthrift outcast. We see it not alone in the aspect and sorry habiliment of Wellborn, but every circumstance of the past and the present conform Objectively to that which was made known Objectively on the instant. In many other plays of his, Massinger was often in fault technically in comparison with methods of the present state of the art, but he was always Objective. I have called attention to that operation of the dramatic mind which, in gathering the material for a play, fixes upon scenes. It makes an entire idea or part of the play, with subordinate and incidental ideas grouped under it, into a scene; and then it assembles the parts. We are ready now to look into the methods of Construction, and we find at once that Objectivity is largely governed after the manner indicated. It refers back to the material. Take the scene between Sir Giles and Marrall with which the second act opens. The main object of the scene is to show Sir Giles's unrelenting pursuit of his nephew, but incidental to that it is Objectively shown to us the use that Sir Giles makes of his tools, Marrall and Greedy. Except for this scene with this particular object, no reference could be made in the play to Master Frugal and Overreach's methods in getting possession of the coveted property and it was not necessary to introduce Frugal. It was necessary to show Sir Giles in contact with Wellborn. That is accomplished in the brief scene, and it is followed by a scene in which Marrall's attitude to the spendthrift is shown. These things had to be at first hand. It was necessary to make Objective the state in which Lady Allworth lived, the pampered insolence of her retainers, and her own beautiful well poised character. These scenes had to be, and they are worked out in fine detail. It finally resolves itself down to a question of determining upon what things must be actually shown

and seen. It is not avoidable by way of Preparation to suggest Character and Facts in advance if the Action so demands, but if essential to the play these Facts and characteristics are confirmed in visible scenes later on. It was necessary to show Tom Allworth's repudiation of his friend Wellborn. Note that it is accomplished in a single sentence on the part of Allworth. It is a short scene, but the scene had to be. Just as we can at times, anticipate things and confirm them afterwards, so the event that has taken place becomes operative in the Action by its previous objectivity. In this way, when Marrall tells Sir Giles of his having feasted with Wellborn and Lady Allworth, the previous Objectivity of the scene which he describes merges into the Objectivity involved in Marrall's talk with Sir Giles. Sir Giles's treatment of Marrall and his blows had to be shown. Now, whenever anything has to be shown there must be occasion for it. We have the reason why Sir Giles strikes Marrall; we have the Objective reason as the play proceeds why Marrall turns traitor to his master. The Necessary and the Unnecessary and Facts are involved in this question of Objectivity. It was to be shown that Lord Lovell was to hold faith with Tom Allworth in pretending to pay suit to the beautiful heiress. Nothing could be better in the way of Objectivity than the management of the character of Justice Greedy. No amount of description would have sufficed to make him stand out as a living creature, but the occasion is provided for his manifestation of character. Not only are the characters living figures by reason of what they do, but every detail of the Action required by the Plot is bodied forth. A writer intent more on Plot than on realities might have omitted the two scenes between Lord Lovell and Lady Allworth which prepare the way for their union and finally make it sure. The play is eminently substantial because it is worked out in all of its essential parts. That a fraudulent deed of conveyance had been put upon Wellborn has been made known from the beginning of the Action, but the

existence of the deed is clinched Objectively by bringing in the box, whereupon it is discovered that the writing has been razed. What a powerful Objective scene it is when Sir Giles defeated in all his ambitions and schemes falls into madness. The scene would not have effectiveness if his character and his evil doings had not been brought plainly to our view in leading up to this great scene. The very violence of his passion at the supreme moment is but the culmination of the unbridled passion which we have seen at every step in the play in which he appears. Usually, scenes of sudden madness have the effect of theatrical artifice, but not so in this case. There is nothing charged against Sir Giles that is not made manifest sooner or later. The cumulative proof of Facts in this play is admirable. We first see that Wellborn has been brought to his low state through the machinations of his uncle. The fact is repeated again and again, but each time it is called forth under different circumstances. The fact that he has defrauded his nephew is made absolutely convincing in our minds by the methods which he pursues against every one who stands in his way to wealth and power. Massinger was not satisfied with the mere exercise of Sir Giles's craft against Wellborn. Note how conclusively Massinger demonstrates and makes Objective the purity and sweetness of Margaret. Observe that it is always about something that these proofs come before us. How remote from the mere telling, however elaborate such telling might be, of the purity and sweetness of the girl. These qualities are made Objective in the scene with her father in which she resents his advice as to her proper conduct with Lord Lovell. When Allworth describes her purity and sweetness to Wellborn in one scene, and to Lord Lovell in another the Objectivity consists in showing his love for the girl, and his esteem for her sweetness and her purity. But it is in the latter scenes that these qualities are established. The Proposition of the play itself re-

quires that Sir Giles be tricked, that he is tricked is shown in a succession of scenes. It would seem hardly possible for any dramatist not to make Objective that which the very Proposition requires, but it is not uncommon in imperfectly written plays. The Plot of all parts of the play should be set forth Objectively. Certainly Massinger made sure of these points. Sir Giles in speaking of his ambitions for his daughter, describes how he wishes to have her served by decayed gentlewomen. Did Massinger's objective mind let that pass, strong as it is, as sufficient? No, he has Margaret seen with two female attendants. It is true that he does not bring forward the decayed gentlewomen in a speaking part, but you may be sure that one of her attendants is that decayed gentlewoman. It is a touch of Objectivity. The giving of the signet ring by Sir Giles, which plays such a part in his own ruin, is plainly according to the dramatic habit of Massinger to be Objective. Word of mouth was not enough. How can I make it Objective, asked Massinger? And he sought a means in objects and customs lying at hand. His whole tendency is toward the Objective, even in details. Of course, mere Objectivity is not enough, but when fortified by Proposition, Sequence, Cause and Effect and other co-operative dramatic principles, the ultimate aim of Objectivity is reached in every good play, if not always in the masterly way in which it is compassed in "A New Way to Pay Old Debts."

CHAPTER XXII.

THE UNEXPECTED.

The Unexpected is that inherent quality in dramatic Action which must manifestly exist at all moments, as to means and results, until everything at issue is solved.

We now come to a most important principle, the Unexpected, the very opposite of "Story," for the Unexpected thing must arise out of the active relations and conditions of the moment and must, consequently, be absolutely new, because the unexpected would be otherwise impossible. It is an absolute test of whether your play is dramatic and has Action or not. In other words, unless, the happenings in a play are Unexpected or lead to the Unexpected, you have no play. This dramatic Unexpectedness cannot exist in Mere Life, for it would cease to be mere life if the happenings had significance with reference to a progressive Action. This does not imply that the principle is an artificial one. In what does the interest in Life itself consist? In that we do not know what the next day will bring forth, (in drama it must be in the next moment). After the next day has passed, what has happened becomes Story. We may hope for something to happen in the future, but uncertainty gives the hope its zest. Apply this to "Ingomar." Parthenia refuses to accede to her mother's demand that she marry Polydor, unexpectedly to us she reconsiders and will marry him under conditions; unexpectedly, Polydor is too sordid; unexpectedly Myron is made captive; unexpectedly, the citizens cannot or will not help her to secure the ransom; unexpectedly, the Timarch cannot aid, for there is an ancient law against it; unexpectedly, Polydor will not listen to her, now that she relents; unexpectedly, by reason of the development of circumstances, she determines to go and offer herself as hostage for her father. In the second act it is so worked up that we feel that Parthenia's going can

result in her own ruin only; to impart this feeling in the audience the author shows the savagery of the barbarians first. We are shown in the scene between Ingomar and Myron that Ingomar despises a woman, and we feel that Parthenia's mission is hopeless, particularly if she comes there to plead. Unexpectedly, she is accepted as hostage; unexpectedly she defines her position as not that of a slave, and wins the love of Ingomar; and so substantially all that happens is Unexpected; not by way of caprice, but through the development of the Action. It is by means of the Unexpected that you get Action and progress at every step. The Proposition of a play, in its problem, in its last clause, involves the Unexpected; we provide for it in the Plot, set it down in the scenes, and in the handling of the Action and the Dialogue of those scenes we take care that we reach these Unexpected structural things in an Unexpected way. To have an audience know or anticipate what was going to happen and how it was going to happen would deprive a play of all interest. This Unexpectedness may be destroyed in a great many ways by an improper technical use of the other principles. If you will examine the play more minutely than has just been done you will encounter Unexpectedness at every step and in every line.

Why things must arise Unexpectedly, the philosophy of it all, will be fully discussed later; it is enough, for the present, to be convinced that Unexpectedness is a necessity of the Action and a universal element in a play. Doubt as to results is always existent, it being almost the definition of Action; so that every happening is, in a manner, Unexpected. Beauseant in "The Lady of Lyons" is rejected Unexpectedly; Damas ridicules the pretensions of the women Unexpectedly; the expression of a wish for a plan to humble Pauline is Unexpected; the opportunity of executing that plan in hearing of Melnotte as a prince is Unexpected; that Melnotte, the gardener's son, loves Pauline is Unexpected; that he has sent a message to her with love verses; that his messenger has been spurned;

that he is in a state of mind to consider the offer of the conspirators; that he accepts; are also in a manner Unexpected. Even the details of the treatment of the jewels confided to him are new to us. The cause of the suspicion of Damas and his means of testing Melnotte, the result of the duel which makes a friend of Damas, the effect on the conscience of Melnotte, the oath that binds Melnotte, the manner in which Beauseant forces an immediate marriage through fear of the Directory, taking Pauline to his mother's cottage, all the happenings there, the coming of Beauseant, the conduct of Melnotte and the general change from resentment to love on the part of Pauline, and all the happenings in the last act are either Unexpected in themselves or in the manner of their evolution. Examine every line, and innumerable details of Unexpectedness will be found. Destroy, by giving Unnecessary and precipitate information, this Unexpectedness and you have no play. Suppose the audience had known in the first scene that the flowers were from Melnotte? Suppose Beauseant had known of the love of the gardener's son and of the title given him by the villagers from the opening of the play? Suppose the messenger had been spurned before the opening of the play? The present dramatic development of the story, largely by means of the Unexpected, would be impossible. Entire scenes would not have occurred to the author at all.

The Unexpected is a resultant rather than a primary element in a play. It is to be found in the Plot, but becomes of more and more use as we proceed, having a considerable function in the Dialogue itself. The Construction of a play provides for a certain part of it. It is such a valuable element that it is largely used by way of trick in melodramas and plays of situation. Camille, being a drama of emotion, does not furnish us with any extraordinary number of examples. Still, its influence and use extend through the play, and we find a number of marked illustrations. It is in the nature of the drama that the

development of the Action should constantly unfold new things, new relations, and a multiplied series of Causes and Effects. If it did not do so, it would not be drama, and would be exceedingly stale and unprofitable. In the opening of the play we are expecting Camille; Unexpectedly, it is Nichette who comes. This is not exactly a trick, but it counts. The Construction of the scene and the Sequence of ideas require that we should first see Varville waiting for Camille. In a sense, all that develops concerning Nichette is Unexpected, because new to us, but for the present we shall confine the examples to the more significant things and turns in the Action. It is Unexpected that Camille once worked as an embroideress. Even Varville did not know that before. It is a new fact, and in that sense the Unexpected, that Varville's suit does not thrive, while the whole history of Camille in her relations with the Duc de Meuricac is Unexpected. It may be said that Camille's entrance is Unexpected at the moment, for we have been interested and wholly absorbed in her history by Nanine. The nature of her illness when it first comes to our attention is Unexpected. That Prudence has a young man with her when she is called is Unexpected, and Prudence's announcement to Camille that this young man is "the man of all Paris who loves you the most" is Unexpected. This modesty and seriousness of character is Unexpected. That Camille should begin to like him, in view of the fact that we know that she cares for no one, is Unexpected. That his reference to his sister attracts Camille's attention, is Unexpected. Apart from the Action of the supper scene, which has been fully discussed, it is well to note that the scene is full of the Unexpected in the way of repartee. For instance, Madam Prudence: "Age! and what age do you think I am?" Gaston: "I do not know. Indeed, I never studied ancient history, but you do not look more than forty, upon my honor!" Prudence: "Forty! thirty-six, if you please." Gaston: "Forty and thirty-six. Seventy—well,

it does look more like that, I confess." The character of Armand's talk with Camille is wholly Unexpected, for it is on a loftier plane than could have been anticipated. There are also many turns of Unexpected emotion in this scene. The result of the scene is Unexpected. For the first time Camille finds "a new found meaning in those simple words that never fell upon my ears before." The second act opens with the Unexpected turn of affairs, when we see Camille preparing to seek the retirement of a country home and receiving money for that purpose from De Meuriac. In a minor way, the little incident of Prudence's borrowing the three or four hundred francs is Unexpected. That Armand has seen Varville leave the house and is jealous is Unexpected. The letter from Armand is Unexpected. Camille's giving the letter to Varville to read is Unexpected. That she accepts Varville's invitation to supper is Unexpected, and the incidents of her eddying passion are Unexpected, as when Camille enters quickly for a warmer wrap than a shawl. That Varville leaves in anger instead of waiting for her outside is Unexpected. There is some preparation for Camille's return, but Armand's impetuous urgings in the scene which follows are Unexpected, and her Action in tearing up Varville's letter and yielding to Armand are all the more Unexpected in that the moment before receiving the Unexpected letter, she has told Armand to leave. The strongest example of the Unexpected is the entrance of Armand's father. The Unexpectedness is emphasized by Camille believing him to be the agent who has charge of the sale. This is art, and not a mere trick. The surprise, however, is carefully managed. Almost from the very beginning of the scene we learn with surprise that it is the father of Armand. If one word had been spoken before this to lead us to anticipate his appearance the effect would have been destroyed. While it is Unexpected, it is exactly what might have been expected in the circumstances; it is Self-Explanatory. The Unexpected extends throughout the scene.

What will Camille do? The Unexpected is not answered until, at the very close, she proceeds to the table to write the letter which is so fateful to her. But her sacrifice is not accomplished without a struggle in which the Unexpected is constantly playing a part. The Unexpected in this scene is all embracing, for it involves Camille and Armand's father, as well as the audience. It is Unexpected that Armand arrives just as she finishes the letter. It is also Unexpected that she is able to stand the ordeal of her interview without revealing to him her secret. The rapid incidents that close the act are all incidental surprises. Certain facts are Unexpected by Armand, and the manner in which they are conveyed to the audience is Unexpected by the audience. We are kept in a constant state of expectation during the Fourth act, and whenever there is a doubt as to the issue, this expectation necessarily involves the Unexpected. Thus, the Unexpected is of the very essence of the drama. Camille would not have sent for Armand in order to talk with him if it had not been for the Unexpected reference to the duel, and their talk is wholly Unexpected in nature, while the act Unexpectedly ends by Armand's throwing a shower of notes and gold upon Camille in payment for her sacrifice. Varville's resenting this is not Unexpected, but the action is. It is Unexpected that Camille, in the last act, should be abandoned by all. The Episodic happenings in the first part of the act are Unexpected while the audience hopes Armand will come, the fact that Camille expects him to come is withheld until, in her monologue, she reads the letter from Armand's father which she has had for six weeks. She has reason to give up hope for Armand's appearance before her death. Armand's Unexpected appearance is managed well. Camille realizes it is he who is coming before she is actually told. Of course, at this point, the resources of the play are about exhausted, and it only remains for the Unexpected, which was in the Proposition of the play, to be realized at the very last, the purification of Camille

by love and sacrifice and the reuniting of the lovers. Inasmuch as the play opens with expectancy, it is obvious that, while the Unexpected is a dominant and distinct dramatic principle, we cannot exclude expectancy. The Action is compounded of both. Expectancy is usually on tiptoe, but there is a great difference between Expectancy and the Expected. A part only of the Expected is given at a time. There is always something remaining to whet the appetite and leave it unsatisfied up to the solution of that particular thing. The Unexpected is the larger element and involves the Expected. The Unexpected is the prevailing element to that extent that the very opposite of what may be expected often takes place. Of course, this cannot happen to the reversal of that which is structural and a logical result, but it proves the domination of the Unexpected. The Unexpected may occur in varying degrees, from a fulfillment of the Expected (only perhaps in a different way, or by means that are not foreseen) or it may be absolutely Unexpected, but immediately Self-Explanatory. Thus, it may be noted what great care is taken by Dumas to have the entrance of Duval, the father, a complete surprise. No one could expect his arrival at that particular moment, but we have called attention to the device of having it supposed that it is the agent. Preparation involves the Expected, but it will be observed that the conflict in the Action is always so arranged that there is doubt, otherwise there would be no Action whatever. If the Preparation is too obvious and too elaborate, the expectation becomes a certainty, and the Action is either impaired or destroyed. In the early scene of the first act, preparation is made for the supper; that is absolute. There is no doubt whatever involved at this moment, or any other moment, as to the holding of the supper, but it is early in the Action, and is a presentation of Facts. The Unexpected is to happen during the supper. The development of new things has in it a certain Unexpectedness of the moment, but it is of the Unexpectedness of the

future that we speak in using the term Unexpected. There is no over-preparation in this case. The supper is the background for the real Action. What Camille's companions say and do develops character and supplies atmosphere, but it does not advance the Plot proper in the slightest degree. It is full of little bits of Unexpectedness and is an excellent example of minor Action. Expectancy or Preparation was needed for the coming of Camille; expectation or Preparation for the entrance of Nichette was wholly unnecessary. The moment she made her appearance there was a rapid development of Unexpected facts and relations. All the Unexpectedness of the immediate Action while she is on the stage would have been utterly destroyed by too much Preparation. Unexpectedness is commonly an element that is almost invariably destroyed by the beginner by means of Story. Why could not Varville and Nanine have discussed Camille's friends? Why could not Nanine in the very first scene have told all about Nichette? It would have been natural enough, it could have happened in Life, and the unknowing writer would have inevitably fallen into mere talk and Words. It would have been matter in its wrong place. It would have been disorder; it would have been undramatic; it would have been taking out all the force from the scene in which Nichette figures. There would have been little or nothing for her to do or say. It would have been in wrong Sequence, without Cause and Effect, and would have been lacking as to the structure of the play and as to the details of treatment; all economy would have been disregarded and repetition would have ensued. On the other hand, expectations in regard to Camille, her personal appearance and character, are excited by means of the Preparation, which is careful and not over elaborate, as elaborate as it is.

Naturally enough, in the preliminary work and in the process of thought in working toward a complete play, Unexpected ideas and combinations come to the dramatist. It is one of his pleasures and compensations. As the work

progresses, and the actual writing of the Dialogue is in hand, it narrows down to turns of expression, repartee and smaller combinations. But to imagine that everything that happens in a play is as Unexpected to the author as to the characters and to the audience would be the wildest kind of absurdity. For the most part, the Unexpected things which happen in the play have happened in the mind of the dramatist long before. He is the wizard who can tell you the past and the future, and he can do it in the right way only if he is a master of his art. We have already exposed the absurdity of telling in advance what is going to happen, and have urged the necessity of things happening as they do in life, Unexpectedly, inasmuch as no man can tell the future. A natural tendency of the beginner is to tell the audience at once all that he has in mind; whereas, Facts and ideas and relations have to be unfolded gradually and by means of the Action, and there are innumerable things belonging to the Conditions Precedent that cannot be brought into the Action until the proper time, at a much later period than the opening of the play. Thus it is that matters of the past are presented in an Unexpected way. Matters of the future can by no possibility be presented in any other way. They must be Unexpected. This Unexpectedness is provided for, beginning with the beginning, in the Sequence of the Plot, and this Sequence must be a dramatic Sequence which in its nature is a progressive development of new things all the time. If we take the first scene in "Still Waters Run Deep," we see at once that Mildmay is considered of no consequence in his own household. It is an admirable scene, devoted entirely to establishing the premises. The one fact, it is true, remains throughout the scene, but we are constantly getting new details of the manner in which he is treated and of the conditions which lie at the bottom of this state of affairs. We see that the wife is distempered. Unexpectedly, we see that the aunt is encouraging her in her state of mind; Unexpectedly, we see that Potter joins with

them in their chorus of nagging; Unexpectedly, we get the fact that Mildmay and Emily have been married one year; Unexpectedly, that Mrs. Sternhold has appointed a dinner party which Unexpectedly interferes with Mildmay's invitation to a quiet little dinner with his wife; Unexpectedly, we get one of the causes of the wife's disillusionment as to Mildmay, for he is domestic and simple in his tastes, loving the old songs rather than the classic music which she plays, and is prosaic enough to earth up the celery. Unexpectedly, we get the little detail of Emily's playing for her aunt after she had refused to play for her husband. Unexpectedly, we see that Potter, too, is under the dominion of Mrs. Sternhold, for he is apologetic and self-depreciative and avoids exciting the temper of his sister. Unexpectedly, we hear Mrs. Sternhold's astounding assertion as Mildmay apparently lies asleep, "that he has no will of his own, you can do what you will with him if you only take the trouble." Unexpectedly, it is developed that Emily is not interested in her husband because he does not share her feelings, and does not "invest her life with something of poetry—of romance." Unexpectedly, we see that Mrs. Sternhold is a practical woman of business with her mind on safe investments in three per cents. It is expected that Mildmay is going to Manchester that night by the mail train. It has no particular significance apparently at this moment, but it is of the utmost importance to the future development of the Action. When Emily inquires for her Tennyson it is not Unexpected except as to detail, but it brings out more clearly the sentimentality of Mrs. Mildmay, who now speaks of her withered heart. The little scene in which this occurs is connective, is designed to get her off the stage, and has that minor quality of the Unexpected meant for intensive effect and for the mechanical purpose of the Action. The scene between Mrs. Sternhold and Potter is full of Unexpected things; Conditions Precedent, emotions of the moment, conflicts of character, and facts and developments that

belong to the structure of the play and the development of the Action. Unexpectedly important Conditions Precedent are brought out. The talk is now about the request that Mrs. Sternhold has made that Potter make certain investments. Observe that nothing has been said about Hawksley's schemes to get them to invest up to this point. The thirteen speeches between them up to the time of the mention of Hawksley's "Galvanic Navigation Company" are sustained almost entirely by means of the Unexpected. Consider the beginning of this scene with reference to the Action, and you will find that the audience's interest in it is sustained by the curiosity to know what she wants Potter to do, why Potter is reluctant to do it, and whether she will succeed in getting him to do it. It is a matter of treatment, of Sequence. If she had at once conveyed to the audience that the money was to be invested, the attention of the audience would not be so closely directed to what we pointed out as the true Action of the scene, for Potter would have immediately told of his suspicions of Hawksley. The facts which Potter states about Emily's eight thousand pounds and the discussion over it interests us sufficiently for the moment. When Hawksley's Company is mentioned we get progress, development, the Unexpected. We have a development of facts, conditions and relations up to this point also, and these facts and Conditions and Relations are anything but passive, anything but mere facts. As small as the details are, they are Unexpected. When Mrs. Sternhold urges that Emily is Potter's only child, and that all Potter has will be hers at his death, it is an active argument, not merely a passive fact, and interests us for its bearing on the state of mind of these two people. It is not a passive fact that is Unexpectedly given in the statement that there is a difference of eighteen years between Potter's age and Jane's. It is not the mere Unexpectedness of these facts that interests us so much as that they stir up the Action, they amuse us in their bearings on the moment.

We Unexpectedly get the fact that Potter has already invested one thousand pounds in the shares, and Mrs. Sternhold, for the first time, in an Unexpected way at least, reveals to us what she asked Potter to do before dinner, namely, that Potter should take Hawksley's offer for a thousand more of the shares, as she had promised Hawksley that he would. Unexpectedly, we find that Potter is a little doubtful about the safety of the investment. Unexpectedly, we hear the womanlike argument of Mrs. Sternhold that Hawksley is a gentleman. Unexpectedly, we hear that Hawksley is to call that evening to arrange the business matter. You may weary of this iteration or giving of the Unexpected, and may consider it a matter of course, but you will discover how wide of the mark you are the very moment you attempt to make all or any material part of these Unexpected things Expected. It was the author's art alone, his dramatic art, that made these things Unexpected; Unexpected in the smallest details, and so giving vitality to the Action. Then comes a surprisingly Unexpected thing. Potter tells of his having observed some questionable conduct between Emily and Hawksley. In bringing this out, many Unexpected details from the Conditions Precedent are involved. Hawksley had shown attention to Emily before her marriage, Potter fancied she might have married him if Mrs. Sternhold had not set her face against it; and we see from the Conditions Precedent that Mrs. Sternhold never thought she liked him at all. This is a material point, for it provides an Unexpected tonic to her when she learns exactly what Potter has seen. Is there enough of the Unexpected in this to sustain the Action? or would you have anticipated in this scene or before it one of the most startling bits of Unexpectedness in the play, namely, that Mrs. Sternhold herself had been carrying on a very serious flirtation with Hawksley! Does not the Action of the play maintain itself, and is not the attention of the audience sufficiently excited in the little connective scene, scene four, in which

Mrs. Sternhold is alone, and determines to be satisfied when she sees Hawksley and Emily come into the house, he gathering a rose for her? If it were not for the Unexpected, the potency of which the dramatist thoroughly understood, he would not have been satisfied here without having Mrs. Sternhold reveal to us that which she does only *after* she witnesses the scene between Emily and Hawksley. Nor does that little monologue, scene sixth, reveal the extent of her relations with Hawksley, and no hint is given of the thirteen letters. If the dramatist had revealed prematurely these Unexpected things he might still have left a few other Unexpected details, but he would not have enough left to make a ragout out of it. I call attention to the value of the Unexpected here particularly to emphasize the fact that the value of the Unexpected is not in mere Unexpectedness. The Unexpected must be managed with reference to the Plot and the development of the Action. The Plot, which is made up of a certain number of happenings or results, Causes and Effects, is compact with the Unexpected. The Plot being further divided into scenes, each scene has the Unexpected in one form or another, and the Action of the scene is full of Unexpected details. Thus, we may give the Unexpected object or result of the scene between Mrs. Mildmay and Hawksley as one thing, that Hawksley has designs against her, the proof of which we have, and that Mrs. Sternhold hears it. The scene Action is replete with the Unexpected. The very manner in which Hawksley is making his campaign against Emily, attacking her heart on the one side which is undefended, namely, her sentimentality, is something of a surprise. The way in which he does this, his carefully studied fiction of Seville, is Unexpected to us. The proposals which he makes are new and startling; the means which he has taken have a surprising audacity. That a man should have given a watchful mastiff to a woman whom he is pursuing, knowing that the mastiff would admit him night or day, and the further fact that the uncon-

scionable rascal had taken the bolt off the glass door, are as Unexpected as anybody could ask for.) You most certainly are getting your money's worth in Unexpectedness. We have had just enough to know that Mrs. Sternhold, who is waiting behind the screen overhearing things, has had a little of the same kind of cajolery, minus the bolt and the mastiff. It does not impair the Unexpectedness of what is going to happen to Hawksley when she talks with him that we expect a lively interview. In point of fact, we get a great deal more than we expect. We know that Mrs. Sternhold has a temper of her own, and we expect her to sail into Hawksley with beak and talon, but we do not expect Hawksley to be quite so cool and resourceful. We never dream of these thirteen letters; we have not had an inkling of any of them. The object of the scene between Hawksley and Mrs. Sternhold is to checkmate Mrs. Sternhold. This was the Unexpected Plot Action involving innumerable Unexpected little turns. We rather expect that Mrs. Sternhold will interrupt the conversation between Emily and Hawksley, but, Unexpectedly, she does not. We get the reason why she does not forthwith when the two go off, for we learn for the first time that she has been in love with Hawksley herself. She would hardly want to expose herself to Emily. She is saving it up for Hawksley, and we expect good interest in an interview that is bound to come.

While there are a multitude of Unexpected things in the Plot of "A New Way to Pay Old Debts," with one *coup de theatre*, that of the razed deed, the play is more remarkable for its solidity and its richness of its Material. Massinger does not use the Unexpected as a trick but there is something new all the time, either heard for the first time, or put in a new light under different conditions. We see a drunken outcast refused "the dropping of the tap for his morning's draught," treated with scorn, contumely, by Tapwell and Froth, when we are suddenly surprised by the fact that this outcast has given them the Inn; that Tapwell

was born on Wellborn's father's estate. These facts arouse our curiosity, and we listen with interest to the details as they are unfolded. They are new, because they are particularly pertinent and subordinate to the situation. We are interested in the detailed account of the career of the spendthrift, and every detail is new. The quarrel brings out little facts of the past which have a new bearing on the present, all contributing to our desire that Wellborn, when he gets his stick into play, will not "leave one bone unbroken." There is a newness throughout the entire scene, for the Action of the moment is in constant play. Surely this outcast is without friends, else these time servers would not have dared to treat him thus. But suddenly and Unexpectedly appears Allworth, whose friendly address to him, "Frank!" assures us that he is Wellborn's friend. A friend with social position, well dressed, sober, in full possession of his manhood. Thereupon is developed that upon which our curiosity is excited. Who is this young man? He has a step-mother, the widow of his father, who mourns for him still, who denies herself to suitors. Every detail is new, for our whetted curiosity is answered. Unexpectedly, it develops that the outcast has been the friend of Allworth's father, and he has reason to give him advice. About what? You will see that we are anticipating indefinitely those things which are on the moment to become definite, but new to us, and to gratify our curiosity. Curiosity draws us on. Soon our sympathies are to ally themselves with our curiosity, and other elements join themselves thereto, and we are to surrender to the compelling Action of the play. We had heard of Sir Giles Overreach in the quarrel between Tapwell and Wellborn, and Unexpectedly, we learn that Sir Giles has a daughter, Margaret, and that Allworth loves her. Why should Wellborn warn him against a union with this fair and blameless creature? We have the new fact, that Sir Giles, the base churl, had ruined Allworth's father. The victim, then, of Sir Giles reasons well, and puts his remonstrance on a firm basis. Allworth

is amply able to help Wellborn, and it is surely Unexpected when Wellborn refuses his offer to relieve his wants. The very reasons that Wellborn gives are Unexpected to us. We have seen that Allworth is "a boy," but we had not considered that he was so dependent that he lived at the uncertain favor of a Lord. It is Unexpected to us that a man, accoutered as he is, who has just been thrust out of an ale house, and knows not where to eat, or drink, or sleep but underneath the canopy of the heavens, should have so much spirit as to refuse even that which would buy him what would allay his thirst. It is amazing that the experience which he has just had has wrought such a change in him, aroused the nobility of character in him, and, on the instant, made a man of him. The scene closes with Wellborn's announcement that as "in his madness he broke his state" he will rehabilitate it "without the assistance of another's brain." How will he do it? We are left wholly unsatisfied, and surely when we do see the means which he adopts, it will be Unexpected and new to us. The closer we examine the operations of the principles, the more clearly we see what a strong ally it is of Action. The Unexpectedness which we can distinguish so plainly in its own function, seems to be the very essence of the Action. Still, it is only a part of the Action. See how beautiful a principle it is! See how it involves doubt, hope, expectation, curiosity, awakens interest and keeps interest alive. It is a lambent spirit that runs throughout the play, and suddenly at the appointed time bursts into flame. /When the Action is true, when the play is a real play, everything is bound to be new, because it has never before existed on earth. It grows out of the development of the moment. It must be Unexpected. Even the development of what may be called passive facts, or what seem to be mere conditions at the time, are interesting, if the dramatist has the skill to make them interesting. The servants whom we see in the hall of Lady Allworth's house interest us because we know that Lady Allworth is the step-dame of the young

man who had proffered his assistance to Wellborn. No doubt Massinger's dramatic instinct was correct in withholding from us the expectation of Wellborn's application to Lady Allworth in the visit which he is about to make. Up to the point where Lady Allworth Unexpectedly warns her step-son against companionship with Wellborn, everything is introductory to and leads up to these passages, which immediately take up the main Action again. The scenes themselves are filled with newness in the way of facts and the development of the conditions, and perhaps the very setting forth of these conditions, the bounty and the kindness, the purity, and the reverence for the memory of the husband, of Lady Allworth make the warning to her step-son all the more surprising. There were technical reasons that governed Massinger's treatment of the scenes leading up to the point of Unexpectedness, after the Unexpected arrival of Wellborn, by Lady Allworth's Unexpected consent to serve him. It will be observed that where there are no immediate turns in the main Action, the minor Action is made diverting and pays its own way. Of course, there is an element of Unexpectedness in finding that Sir Giles has provided himself with such a cormorant as Justice Greedy. We have our curiosity excited at once as to why the sordid old man should keep in his employ a man obsessed with such an appetite. The reason why he does so soon appears. Justice Greedy has plenty of appetite and no conscience, and the manifestations of his greed take many diverting forms, in which he is new all the time. In point of fact, as to the whole play, it is eternally new, it will never grow old; and no small part of that newness is made up of those Unexpected things which make each moment alive. Note how Unexpectedly Wellborn enters. There is no announcement. Wise old Massinger! He might have had Wellborn in altercation "without." He might have done many things, dear Inexpert. Massinger merely wished him to appear; presto, he was there. Goodness! how Unexpectedly those wizards like Massinger do things. What a complicated

Unexpectedness it is that Wellborn should come at the very moment that Sir Giles is there. Of course, every atom of a play is not Unexpected, but there is never an absence of the Unexpected. The Unexpected situation embraces all the details of the situation or scene. We do not get over our wonder at the apparition of the outcast in this lordly home, where even the attire of the servants puts him to shame, before there is a turn in the Action. Perhaps we are not surprised at the treatment of Wellborn by the servants, or even at Wellborn's disposal of their conduct with the simple comment, "this is rare." But here is a surprise: Tom Allworth enters, Frank addresses Tom Allworth. Note that when they first meet, in the first scene of the play, it is Allworth who addresses him as Frank, Wellborn does not then address him as Tom, but now he does it heartily: "Oh! here's Tom Allworth, Tom!" All this conjecture that the Elizabethan dramatists wrote from the outpourings of genius simply is discreditable to any man of intelligence. It may be that Massinger in many of his plays was not observant of his art, but he was an artist. The little point to which we call attention here demonstrates his art. It was no accident whereby Massinger made Wellborn greet Allworth with the familiar name. We have been prepared for Allworth's discountenance of Wellborn, but we are surprised at Allworth's Unexpected announcement that they must be strangers, and at his sudden exit. The conduct of Tabitha and Abigail is not exactly Unexpected, but it gives a certain newness to the scene which has a technical use; its object being connective mainly. Wellborn has been so quiet under the taunts of Furnace, Order and Amble, and the finicky remarks of Tabitha and Abigail, after he has been disowned by Allworth, we are somewhat surprised at his Unexpected outbreak of anger and independence when he will not go at the bidding of the servants. Here comes my Lady. Not Unexpected, it is true; but it fills us with the expectation of Unexpected things. We have seen that our Lady is dead

set against our scapegrace, her whole moral nature is against him, what chance has he in an interview with her? Will she listen to him at all? Has she not kept herself so closely guarded against intrusion since her husband's death that she has received no one? She says at the outset that she cannot be expected to fall so low as to exchange words with him. The persuasiveness and gentleness with which Wellborn claims to be heard is in such contrast to his manner when first we saw him that it is Unexpected. True, we have heard before that he was the friend of Lady Allworth's husband, but we did not know before that this husband was once as low in his fortune almost as Wellborn, and that Wellborn relieved him, that Wellborn stood by him with his sword in all affairs of honor, and that Wellborn's counsels and help rehabilitated him. We gradually lose our belief that she will turn him away, for he has already won us over, while Furnace and Order have echoed our thoughts and anticipated her Action. Observe that she speaks hardly a word, except to admit the truth of what he says in a single line, and then to offer him her purse, and the full extent of his plan to set himself upright again is disclosed to us in Unexpected minuteness. Every detail of it is interesting. It is Unexpected that she yields everything, receiving Wellborn with open favor and charging her servants "to throw away a little respect upon him." An Unexpected ending to the Act surely; it is indeed a new way to pay old debts.

In the opening of the second act there is a constant new development of the character of Sir Giles and his relations with Marrall. The Plot also in a preparatory way takes on new developments. We learn for the first time of Overreach's definite plans for his daughter. In the scene between Wellborn and Marrall, the newness consists mainly in the development of the Action. We know how matters stand between Wellborn and Lady Allworth, and appreciate the irreverent skepticism of Marrall in accepting Wellborn's invitation to dine with him at Lady Allworth's.

It is a development which promises a multitude of Unexpected things. The courtesy of the servants to Wellborn is not Unexpected, but the situation is novel because of its effect on Marrall. Inasmuch as we are in a lively state of interest, there is a touch of the Unexpected in all the details of the manner in which Wellborn is received. Amazing thing! Lady Allworth receives him with a kiss, "this first kiss is for form, I allow a second to such a friend." We are not surprised that Marrall is completely taken in by what he has seen, and that he offers to serve Wellborn, nor is it Unexpected that he should tell Sir Giles what he has seen, nor is it wholly Unexpected in the circumstances that Sir Giles should disbelieve him and should strike "the idiot;" but it is all in the nature of the Unexpected, even of the impossible when we remember the opening of the play. We expect results from these combinations and happenings, but these expectations are necessarily indefinite, so that the future is not wholly discounted. There is something beyond any of the certainties of imagination. New facts and bits of Action are carried along in the Dialogue, keeping the play filled with newness. For instance, Sir Giles dismisses Marrall's "feast and Lady" as imaginary, and bids Marrall to prepare to receive Lord Lovell who dines with him tomorrow.

With the opening of the third act, we hear for the first time Allworth's plans. These are absolutely new. Of course, the ground has been laid for the Action, but we have merely heard before this time that Allworth was in love with Margaret Overreach. Now we learn that Lord Lovell is to seek out Margaret and play his part for him. Exactly how all this is to be done, the details of the plan, we do not learn. We can only expect indefinitely. Perhaps the most Unexpected thing so far, although perfectly consistent with Sir Giles's nature, is the baseness of his instructions to Margaret; "and therefore, when he kisses you, kiss close." It is not surprising that this fair creature should resent her father's plans for her and suggestions to

her, but Unexpectedness covers the entire scene. The manner in which Sir Giles is taken in by the diplomacy of Lord Lovell is Unexpected. We have not spoken of the Unexpected little turns with which the diverting episodes are filled, and in which Greedy entertains us, but it is worth while to call attention to a little turn that is absolutely Unexpected. It is after we have seen Greedy's preparation for the dinner and his own ardent expectation of its delights, that Marrall enters and makes this announcement:

“ My master,

Knowing you are his good friend, makes bold with you,
And does entreat you, more guests being come in
Than he expected, especially his nephew,
The table being full too, you would excuse him,
And wait to sup with him on the cold meat.”

This gastronomic injustice to the squire is a beautiful bit of comedy, and owes much of its seasoning to the Unexpectedness of the turn. It is not Unexpected that Sir Giles should offer to assist his nephew after he has become convinced that he is likely to marry Lady Allworth. While the Unexpected must exist in abundance, and so far as it goes is identical with the Action, yet Action is not wholly dependent upon it. This offer to help his nephew is certainly relatively Unexpected, it is an Unexpected result, at all events. The Action, however, at this point, depends largely upon our wondering whether the deception of Overreach will hold out. It is an unsettled matter. In certain details of this Dialogue between nephew and Uncle which closes the act, Unexpected little points are observable, for instance, Sir Giles offers to redeem for Wellborn “a trunk of rich clothes, not far hence in pawn.” Is not that a little touch of newness worth the while? Is not Sir Giles ordering his carriage for his nephew a detail worth the while? Is it not new?

With the beginning of the fourth act we have something entirely new in the coming together of Lord Lovell and Lady Allworth. Assuredly, Lady Allworth,

who had denied herself to all suitors, the best in the land, had given no thought to Lord Lovell before the opening of the play. Only the events that have occurred in the three preceding acts could make Lord Lovell's suit even possible. To have given any hint of a possible marriage between the two would not have been rational. The matter was reserved for the fourth act and comes into play rather Unexpectedly. The Plot now begins to be rapidly developed by Unexpected happenings; the ring given to Allworth by Sir Giles which enables him to get the license, and the means whereby Allworth is given access to the presence of Margaret. The second scene of the fourth act is Episodic, and the Unexpectedness in it consists largely of details. Greedy exercises his authority to carry out the just punishment of Tapwell and Froth by Wellborn. The close of the fourth act shows Sir Giles effecting his own undoing by unknowingly providing for the clandestine marriage of his daughter with Allworth. It is full of Unexpected details.

The fifth act is hurried along with Unexpected turns. True, we know much that Sir Giles does not know, and what has been planned has, we hope, been carried out; but although we know much, we do not know all; much is left in solution, much for expectation, which may be disappointed, for accident may at any time defeat the purpose of our hopes. This is a real play. The people are living beings. The most Unexpected thing happens in the last act, amounting to a *coup de theatre*. Marrall has had no plan to thwart Sir Giles in his schemes against Wellborn. He himself was a party to the fraudulent deed. The deed is in his custody. It is natural enough, after he is beaten again by Sir Giles, that he should wish to square accounts with him. We do not expect him to raze the deed, but when the fact that he has Unexpectedly done so is sprung upon us as a *coup de theatre*, we recognize the naturalness of it. It is Unexpected that Sir Giles should turn upon Wellborn and demand security for the money he

had loaned him recently "upon the mere hope of his great match," but he does this Unexpectedly, because he has heard rumors, Unexpectedly, of a stolen marriage. He thinks they are married. He is ready to act. After the discovery of the razed document come the Unexpected appearance of Parson Willdo and moments of suspense until it is clear to Sir Giles that his daughter is married to Allworth. We are intent upon seeing the effect of these combinations of circumstances upon him. The Unexpected happens. He loses his mind; the Proposition and the Plot are solved by the Action, and the expected, in the sense of the hoped for has happened. In the happiness of the blameless, and the discomfiture of the unworthy, the play ends.

CHAPTER XXIII.

PREPARATION.

Preparation is the arrangement of a condition in an earlier part of the Action which comes into play in a later part of the Action and becomes Unexpectedly effective by means of the Reflex Action.

Sequence and Cause and Effect involve Preparation, a principle which is so important that it must be constantly in the author's mind. You will find that each scene recounted under the Unexpected is, in its turn, a Preparation for a succeeding or later scene. The one between Parthenia and her mother, in the first act showing that she is in love with no one is important with reference to the later Action. Can you not believe that in writing it the dramatist realized that he was building, then and there, a secure foundation for his future Action and that he had to dwell upon the facts of her freedom of heart and her idea of the purity of love, in order to give full value to the scenes in which her awakened love would be operating? While he could not reveal his purpose to the audience, he wrote with a full appreciation of the bearing of this early scene on certain succeeding ones. The audience could not by any possibility anticipate the use that was to be made later on of Parthenia's state of mind with reference to love. It is concealed Preparation. In this case it could not be anything else but concealed Preparation. In some cases it requires considerable art to conceal the Preparation. Many plays fail through too much Preparation. But if there is no Preparation at all it is just as bad, for something is plumped in that has to be explained—the cart being put before the horse. And this Preparation must, like the Action, proceed from what happens on the stage, else you will be constantly introducing new matter. The inexperienced author often has several acts of explanation or Preparation

before he gets down to the real Action. This kind of Preparation, without real progressive Action, no doubt proceeds from a misunderstanding of the old technical term of "Introductory" applied to the first act. While there should be something new all the time, it should be something new, that the Action calls for, something for which there has been some kind of Preparation and which is simply a new turn in the constant material. Preparation in its general meaning is a very significant word, and puts to shame the inexpert and hasty writers; for, does it not suggest care and thought? It means that an author considers each scene and is careful to weigh the effects. Is such and such a scene or incident or fact strong enough or clear enough to have its influence on the later scenes and Action? Note all that would be called Preparation in the plays in hand. When we reach Character and creative work we shall have so much to encounter in the way of Preparation that we need not dwell on the subject here and now. No expressed Preparation is needed for a given Action when that Action explains itself. This is seen in what is called the "Coup de Theatre," as in some melo-dramatic situation where the rescuing hero comes all at once, when you are not looking for him; even if we have seen him in chains in the previous act, we jump to the fact that he has escaped, and the important fact of the moment is that he is at hand, not how he escaped—but this illustration is drawn from melo-drama.

Preparation is something that you very frequently discern after you have finished reading a play; for, if Preparation is too obvious it prevents that Unexpectedness which we have already seen to be an essential; consequently, Preparation is often absolutely concealed, pains even being taken to direct the attention away from any hint of the future. This may be seen in the talk between Beauseant and Glavis, in "The Lady of Lyons," where Beauseant says, "As we have no noblemen left in France,—she can only hope that some English

Milord or German Count, &c." Bulwer carefully avoids suggesting an Italian nobleman. In a way, again, everything is in the nature of Preparation. Causes prepare for effects. At the same time, Preparation is a specific element otherwise, it would not be in a classification by itself. The first notable and specific instance of Preparation unseen by the audience at the time, is where Damas shows that he has no sympathy with the social ambitions of his cousins. Preparation of this kind is often the most important object of a scene, the immediate object being entirely distinct. The thinking of some plan to humble Pauline is necessarily a Preparation for the scene in which the opportunity is presented. The Preparation for the close friendship of Damas, so necessary in order to take Melnotte to the war, and for the last act in which Damas, as a cousin, takes him to the house, is carefully worked out. Before Melnotte receives the note from Beauseant, Preparation had to be made to have him in a state of mind to accede. Imagine Damas, at the close of the Fourth Act, without any Preparation, expressing his friendship for Melnotte and offering to get him a place in the army. Proper Preparation often requires a scene which otherwise would not be called for. Before Melnotte brings Pauline to the cottage, it was necessary to have the scene with the mother alone in order to have us know that she was ignorant of the fact that Pauline had not been told of the true rank in society of her son. She is not in the scheme and naturally addresses Melnotte as her son, and that precipitates the discovery. That Beauseant falls upon the idea of using Melnotte, known as the "Prince," is prepared for by the ambition of Pauline to marry rank. The flowers that we see in the first scene afford Preparation also. They have no immediate disclosed relation with Melnotte whatever.

Preparation exists in all parts of a play, for it is involved in the Construction, the Plot, Sequence, Cause and Effect and other principles. We are to point out that which is distinctly Preparation in "Camille" and essay to arrive

at the author's reason for the exercise of this distinct method. In writing, one often finds that sufficient Preparation has not been made, and he is forced perhaps to introduce a scene to effect the purpose. The first distinct scene of Preparation in "Camille" is the second one, which introduces Nichette. Her pure relations with Gustave and her marriage to him are to serve for a contrast to Camille's hapless life. This background of happy virtue is most important and is to play a considerable part in the Action. Nichette is a working girl and comes for a bundle left for her by Camille. She has formerly worked with Camille, and her very name is a pet one given to her by Camille. The essential Facts are conveyed. The immediate purpose of the scene is a technical one to lead up to the Dialogue in the next scene. The story of Camille's life is naturally introduced, the facts serving as Preparation. This Preparation enables future passages to be Self-Explanatory. Later on a word or two from Camille to Armand disposes of her relations with de Meuriac. In the Dialogue leading up to Camille's history there is Preparation, for Varville wonders how Camille can endure de Meuriac's tedious visits; Ninine explains. Camille's entrance, ordering supper is Preparation. It is obvious Preparation, requiring no dramatic finesse. It is a matter of course. Camille's cough, as Varville runs to her, is distinctly a touch of Preparation. Its primary purpose is that alone, but Camille's reply is distinctly of the Action of the moment: "Nothing, I will be better—when you are gone." It would have been false Preparation if the Characters before this scene had shown solicitude about her health; this touch would have been impaired. Nor is it obvious Preparation. It is the author's Preparation, a mere hint. There are little bits of matter-of-course Preparation, in the nature of Sequence, until we get to Armand's account of his family and his loving mention of his sister; the effect of it upon Camille soon appears, and, in the Third Act, is to determine her in her sacrifice. That Armand has loved her madly in silence for

two years is Preparation. His silence during the gayety of the supper is Preparation. The very gayety of the supper is Preparation for Armand's saying to Camille: "You are killing yourself. I would that I had the right to save you from yourself." It is a note of Preparation when Varville tells of having been watched by "that odd-looking sort of person" as he ascended the steps; and further Preparation is made for Armand's return by what Prudence says in a scene or two later. It would be false or bad Preparation if we were sure that he would come back, but Dumas had it that Camille is about to go out with Varville. After some hesitation she dismisses Varville, whereupon Armand enters. If Varville had gone away of his own volition, if there had been no difficulties in the way of Armand's return, and he had appeared immediately upon Prudence's announcement, it would have been in the nature of Story rather than Action. Besides, what Prudence says pictures to us the state of his mind. Without her words his return would have been somewhat absurd. This Preparation coincides with Action. The scene between Camille, Nichette and Gustave is really Preparation for the dashing of Camille's every hope in the interview which follows with Armand's father. The appearance of Duval is an instance of where it is not necessary to make any Preparation whatever except what lies in the Self-Explanatory nature of the case. The slightest word of Preparation would have destroyed the effect. Instead of any immediate Preparation, the author, on the contrary, has Camille believe it is the agent who comes. With reference to this scene all that Camille has said in her talks with Armand was Preparation, for the father uses the very arguments which she herself has used with her infatuated lover whom now she loves with an abandonment that makes it almost impossible to endure this argument. The Preparation in the Fourth Act is more in the nature of Cause and Effect, (the one immediately following the other, Action proper), than the Preparation which we call distinctly Preparation.

Special Preparation usually concerns results or effects not immediately at hand. In the Fifth Act the Characters have been carefully Prepared, in their scenes, in the previous acts, to give effect to the passive and pathetic Action of the closing Acts. Without this careful Preparation the Act would be impossible. The Characters could not develop their traits for the first time. The Preparation for Armand's return is contained in the letter from Armand's father which Camille has received six weeks before. Observe that this information is withheld from the audience up to a certain point, and that doubt is still left in her mind if he will see her again; but a sufficient Preparation is the subtle one provided by the author in our belief that he will return.

In making distinct principles of the elements of a play, we must bear in mind always that one principle involves another. Preparation, for example, is identical in many points and aspects with Sequence and Cause and Effect. And yet what would be the use in defining a principle if it were only another name for another principle? Would it not be a multiplication of means to an end if each Principle were not delimited and did not have functions peculiarly its own? Sequence and Cause and Effect could be observed if in the very first scene in "Still Waters Run Deep" we saw that Mrs. Mildmay had fallen under the influence of Hawksley by reason of her romanticism and the prosaic character of her husband. But the dramatist has wisely not even permitted us to see the romanticism of Mrs. Mildmay in this scene, so far as any expression to him is concerned. He does not show that the woman considers him prosaic, without a soul for music, in fact, "no soul for anything!" There we have it, prose first, romance next. We are thus prepared for the second scene in which we see that the wife reads Tennyson, "ridiculous poetry," for "the comfort it brings to her withered heart." That is true Preparation, husbanding effects and ideas. An instance of Preparation which has no immediate relation to the Plot, is that Mrs. Sternhold has issued

invitations to dinner tomorrow. The fact is given as a reason why Emily cannot have the quiet little dinner with her husband at Richmond on the anniversary of the wedding. If the dinner of the third act were plumped in when occasion arose for it later on it would be very lame and obviously mechanical. This is Preparation which has nothing whatever to do with the immediate Cause and Effect as to the Plot. But observe that it does serve an immediate purpose. It is shown in the first scene that Mrs. Sternhold is in authority in the house. The value of incidental Preparation, but specific as Preparation, is to be noted in the talk between Potter and Mrs. Sternhold, in which Potter expresses his doubts as to the attentions of Hawksley to Emily. The immediate object of the scene is to arouse the jealousy of the aunt and have her overhear the interview between Hawksley and Emily.

What Potter says as to the acquaintance of the two before the marriage of Emily with Mildmay has a softening effect on the scene in which Hawksley makes his impudent proposal. If we did not know that they were old acquaintances, that he sought to marry her at one time, the scene would be so abrupt and vulgar that it would be intolerable. Emily is romantic, so we are prepared for Hawksley's mode of attack "Oh, were this but Seville! Sweet Seville!" The very moment Hawksley makes his base proposal we know that he is a scoundrel; that is preparation enough for the facts that he has removed the bolt of the glass door and that he has stolen the key to the garden gate. It falls into the self-explanatory. No preparation was needed for the fact that the mastiff was a present from Hawksley. There had been no need to make the fact known before this point that Mrs. Sternhold had lost the key. Why not? Because the important fact is that Hawksley has it, and the loss by Mrs. Sternhold is a mere detail. It is a fact of the moment, a thing of the Action, not continuous in bearing, requiring no treatment before or after the fact. The law takes no

account of fractions of a day; the drama does not halt at material immaterial things, fractions. It is important to understand Preparation as a distinct principle, with functions of its own, else it may be confounded with the functions of Cause and Effect. The Preparation involved in the Action or the Plot is of a tangible sort; from this comes that, by reason of this that happens, &c. But Preparation, in its distinct function, is usually intangible, concealed Preparation. The inexperienced writer might easily have destroyed the Unexpected in the scene between Hawksley and Mrs. Sternhold by bringing out the fact of the existence of the thirteen compromising letters too soon, "preparing" for them. Her jealousy, her reproaches, their intimacy, his rascality, her folly, her sentimentality, that of a woman of a certain age who loves in spite of her judgment, all suffice to make us accept the fact without any formal Preparation. If we knew nothing about these compromising letters until Mildmay confronted Hawksley in his room, the fact would be plumped in; we would feel the lack of Preparation. As it is, it is a part of our interest whether he will secure the letters or not. We know that to secure them is one of the objects of his visit. The story of the forged bill is without Preparation as to the facts, but we have become so thoroughly convinced of the rascality of Hawksley that we are prepared to believe anything about him, and we know that Mildmay has been pursuing investigations. The method of arriving at this scene is unusual. It is seldom that Story can be used so effectively. It is made possible in being reduced down to one material fact, the forged bill and Mildmay's possession of it. The details did not have to be proved. Nothing in the Plot or the Action turns upon the proof of the details. We are prepared for any charge against Hawksley, and we know that Mildmay has definite proof of some sort. There is no Preparation for the statement that Hawksley can snuff a candle at twenty paces with a pistol, but the accomplishment pro-

bably belonged to the character of the period of this play. If Hawksley's deadly aim were the material thing at this point Preparation would have been required. Perhaps Preparation in detail was inexpedient in parts of the structure of this play, consequently there is much use made of Story; whereas proper Preparation is the most potent means of obviating Story.

If we attempted to give all the Sequences and every bit of Cause and Effect as Preparation we would get a confused idea of the principle. Preparation is involved in and provided for in many of the elements of a play, but those elements do not always coincide. In "A New Way to Pay Old Debts," Wellborn is turned away and humiliated by Tapwell and Froth in the first scene, and in the second scene of the fourth act, an Episode, he metes out punishment to them, but this Episode is too incidental as to Tapwell and Froth to require the first scene to have for its principal object Preparation for the scene of punishment. The Episode has something more important to attend to than the punishment of the Innkeeper and while it makes Objective the fact that Overreach has supplied Wellborn with money the Episode serves distinctly for Plot. We could hardly define Sir Giles's furnishing Wellborn with money to discharge his debts as Preparation for the Episode either. So many things contribute to it and are ready for it when it can be introduced that no specific Preparation was needed. Both Marrall and Justice Greedy have been won over by Wellborn, and incidentally this fact, with many other circumstances, works for the Episode, but the Episode is a by-product. We are entirely prepared for Greedy's ready acquiescence in Wellborn's suggestion to forget the "couple of fat turkeys" promised every Christmas by Tapwell in favor of the venison that he will send him every season, enough to feast a mayor and corporation. But it is all too indirect and incidental to be called specific Preparation. The character of Greedy has been developed for other purposes and not for this

scene. The necessity for specific Preparation often presents itself to a dramatist after he has practically or apparently completed his Plot or play. It would be difficult to find an easier or more natural Episode than this! In the Dialogue between Tapwell and Froth note that she says that Wellborn "knows all the passages of our house; as the receiving of stolen goods, and so forth." This is the first we have heard of it. If it had been made known in the opening scene of the play as a bit of Preparation for the Episode, it would have thrown everything into disproportion. Here it is in the right place and acts as Preparation, in a certain degree, for it makes Wellborn's treatment of them justice and not revenge. Massinger, in his first draft, might have begun the Episode without this introduction, having the characters on the stage, as now, Tapwell presenting his petition. Suppose Massinger had incorporated the idea of Tapwell's being a fence in the Episode proper, and have had Wellborn say that he knew "all the passages of the house, as the receiving of stolen goods, and so forth," then it would have been plumped in and would otherwise have taken away from the simplicity of the scene. The Facts are immediately Self-explanatory and doubly forceful although mentioned now for the first time. Certain things are spoken of as having happened which need not have been by way of Preparation. For instance, Tapwell says that Wellborn has Greedy at his command because he has fed him. We needed no previous account of the various creditors in order to understand the details which are unfolded. To have given it would have been over-preparation. The treatment of Wellborn by the servants and the maids was a necessary Preparation, by way of contrast, for the scene in which their demeanor is the exact opposite. Massinger had the latter scenes in mind when he wrote the first ones. There is a very careful Preparation for solving the relations between Lord Lovell and Lady Allworth. Long before the two have occasion to come to an under-

standing, we see that explanations between them will be brief. This Preparation begins before there is any issue joined as to them. It enters into the Plot later on. + The Preparation for Marrall's betrayal and desertion of Sir Giles is Plot Preparation largely. In working out the scenes of wrath and beating, Massinger had constantly in mind that he was making the Cause strong enough to correspond with the Effect. There is a good deal of Preparation in this play by previous description and giving of Facts, something that often leads to over-preparation, but Massinger is so skillful that he gives the facts and descriptions necessarily and incidentally. Thus, Wellborn describes Overreach's designs for his daughter in the first scene with Allworth. But its force, at that moment, is to complete the relentless character of the man who has wrought the ruin of Wellborn. There is no hint of Plot in it. Had we, later on, suddenly got our first intimation or statement or showing of this side of the character of Sir Giles it would have been plumped in. Or if it had been revealed to us in the first scene of the play that Sir Giles intended to offer the hand of his daughter to Lord Lovell it would have been over-preparation and the affairs of Allworth would have had undue prominence. To have intimated that Marrall was already tired of the ill-treatment of his master was wholly unnecessary. Consequently, Massinger first showed him as the willing and eager tool, permitting us to see the character and its relations to the Action develop under our own eyes. When we hear the complainings of the cook we understand the circumstances. The opening scene of the servants was evidently designed, for the greater part, as Preparation for "The thin gutted squire that's stolen into commission." Omit the cook from the scene and there would be no scene. Some students, in analyzing this play, fancy that they see traces of insanity in Sir Giles in the course of the Action which makes the Preparation for his final madness. His uncontrollable temper

may be a kind of insanity, but the defeat of all his hopes, might well have brought on an access of madness without any previous lesion of the brain or imperfection of reason. It is not likely that Massinger intended to represent him with the seeds of madness in him in any other sense than that abnormal passion implies madness.

CHAPTER XXIV.

ACTION (DRAMA) MUST BE SELF-EXPLANATORY, SELF-DEVELOPING AND SELF-PROGRESSIVE.

The principles and methods already explained and which have concerned the actual structure of a play provide largely for the qualities of the Self-explanatory, the Self-developing and the Self-progressive. One principle involves another principle, sometimes very closely, but an art must be precise and must make distinctions in order to secure a safe point of view in every emergency. The very term Self-Explanatory explains itself, but if we are to exercise a self-reliant Technique we must know why a Self-Explanatory dramatic thing is Self-Explanatory. It is made so and does not merely happen so. If we at once understand why a character does a certain thing, it is because we understand the present conditions and what has led up to them. That a thing is Self-Explanatory is one of the first qualities of Action, almost a definition. If we have seen in a preceding scene that one character has insulted, let us say, the sister of another, we understand his state of mind when he meets that other. If we see a cause we understand the effect. Should a blow be struck it is at once Self-Explanatory, Self-developing and Self-progressive. One thing grows out of another or makes it clear. "Ingomar" has this Sequence of happenings in perfect clarity. Are we not assured of the ideality and purity of Parthenia from her talk with her mother? Has she to protest or explain her innocence when confronted with the passion of Ingomar and is in his power? We have usually seen in the Action of a play what explains the conduct of a character, and it does not make it less Self-explanatory when, for example, Uncle Nat, in the lighthouse scene, in "Shore Acres," tells Martin, his brother, for the first time that he loved Martin's wife before Martin married her. How can a play be Self-developing unless

we see it develop before our eyes? Cause and Effect and motives constantly accumulating as the Action progresses, are the marks of the dramatic. You will observe that, in a correctly written play, there is no occasion to explain after something has happened, provided the Action had been sufficiently Self-explanatory for the moment. One does not have to give every Detail in order to make a thing sufficiently Self-explanatory. The dramatist must know what to withhold. What may seem to be explanations are made in the course of the Action, but, by reason of the explanation, the Action becomes Self-progressive. Action is itself Self-progressive, for it is a part of a complete Action. It is like the expansion of a drop of water into steam that creates the motive power.

It is Self-explanatory why Parthenia rejects Polydor after the discussion between them, because of his avarice, meanness, and wholly unsympathetic nature, which develop as they talk, and it is Self-progressive because it brings about a constant change of affairs: She started to accept him, and rejects him. It is Self-explanatory when he refuses, later on, to help to ransom her father, for he has expressed his wish for revenge, and his opportunity has come. It is Self-developing, Self-explanatory and Self-progressive. The obverse side of this you will see in your own first plays, when you will have to ask yourself: Is this Self-explanatory, Self-developing and Self-progressive. Whenever you make the characters talk for the information of the audience and not because of the necessity of so talking between themselves, it is you, the author, who is explaining or feeling or talking, and consequently the Action is not Self-developing. Any one who succeeds with an anecdote, knowing the art of telling one, will have the point, at the climax, Self-explanatory. As simple as all this seems, from our study and analysis of well constructed plays, you will find that it is one of the most frequent problems to solve when writing a play.

In a play from a novel by a well known American au-

thor produced several years ago, at the rise of the curtain a young man from R. and a young woman from L. rushed into each other's arms and embraced rapturously; it was not Self-explanatory; were they brother and sister? Lovers? The audience did not know the relationship and broke into a roar of laughter; like Ananias the author had kept back too much.

You can see that everything in "The Lady of Lyons" is Self-explanatory and Self-developing. If it were not the play would not be walking on its own legs. It would not be alive. If a thing were done in the wrong place, in the wrong Sequence, it would not be Self-explanatory; if you saw an Effect without having seen the Cause, it would not be Self-explanatory, although it might be all right in another form of literature, the novel, for example. The author could explain as he went along. The drama is the thing itself, it must explain itself, the author has no part in it so far as the actual performance is concerned. The play begins to be Self-explanatory with the first step you take in the structure. The Proposition and the Plot are Self-explanatory. How unintelligible at times or how dreadful a bore a play would be if the characters had to stop and explain things. When Damas takes a fancy to Melnotte after fighting the duel with him, we understand why, not only from what he says as to liking a man after fighting with him, but because we know his bluff character and democracy. When the time comes it is entirely clear why Damas offers to have Melnotte serve in his regiment. That Melnotte can rise to rank in the army is Self-explanatory from the career of Damas himself. It does not depend upon any explanation from him. Melnotte explains his motives to Pauline more than once, but not for the mere purpose of explaining, only for new results and purposes. The very reason for the explanation is Self-explanatory. Beauseant does not have to explain to the audience why he comes to see Pauline at the cottage. We know that he had not given up hope, and that it was indeed a part of his plan

to humble her and to gain her. His discussion of the situation with her is not for the sake of explanation. If it had required a monologue from him to tell the audience why he had come, there would have been something wrong in the arrangement of the piece, his monologue would have been explanation and the Self-explanatory would have been lacking. If Damas, in the opening of the last act, had advanced to the footlights and explained in a monologue that he and Melnotte were back from the wars, Melnotte now known as Morier, &c., &c., it would not have been Self-explanatory, because nothing in the Action forces him to a monologue. Why does not Melnotte reveal himself at once? It is Self-explanatory. It is all cared for by structure and the other principles. One thing being wrong in a play, other things will be wrong, but here we have skilled work.

The Self-explanatory comes from technical management. The inexperienced writer yielding to Story, Words, bad Sequence and lack of Preparation, will too often fail to make what takes place explain itself. It is Self-explanatory that Varville is waiting for Camille. That is all that the immediate situation requires. The inexpert writer would be inclined to explain the whole. That it is not Camille who rings the bell is Self-explanatory by what Nanine says as to the time of her return, and it is Self-explanatory why they are not interrupted by the Entrance of Camille during the two scenes preceding her return. It is Self-explanatory why Nichette calls; a bundle is left for her. It is Self-explanatory why she does not wait for Camille, for Gustave is at the door. It is Self-Explanatory why she is fond of Camille, and why Camille is fond of her; they had worked together in the same shop. Camille's pet name of Nichette indicates the degree of intimacy. All these points are brought out by the necessity of the occasion, and nothing is told directly or without Cause. In other words, it all tells itself, and in that case it is Self-explanatory. That Camille is indifferent to Varville is

Self-explanatory in her conduct toward him and in her conversation with him. It is true that Nanine has told Varville that Camille does not love him the least bit in the world, but that does not render it the less necessary for Camille to show the fact by her conduct toward him. It is her conduct that is Self-explanatory. We see that Olimpe has not been to see Camille recently. That is brought out in the conversation between them. When Camille goes to the window and calls for Prudence it is Self-explanatory that she is a neighbor. It is not superfluous that Camille in answer to Olimpe explains that Prudence lives just opposite. It is all Self-explanatory because everything that is said and done is in demand by the immediate pressure of the moment and thus Self-Acting. If Nanine, in that possible scene at the beginning of the play had told all about Prudence being a neighbor, then this incidental going to the window and of explaining to Olimpe would have been robbed of the better part of the quality of the Self-explanatory. There would have been repetition and an absence of the Unexpected. In other words, it would have been too Self-explanatory. It is Self-explanatory that Camille lightly passes off Prudence's remark that Armand loves her to madness. She does not take it seriously, and we know why. We have seen that she does not love Varville, and we know from her history that she cares for no one. She attaches no importance to the sincerity of anybody's love. When Camille orders Varville to cease that noise on the piano, it is Self-explanatory, for we have seen her impatience with him in previous scenes. If Armand had joined in the revelry and had taken part in the frivolous talk at the table, his interest in Camille in the interview after the others had gone out would not be Self-explanatory. It is the Preparation for it that makes it so. Without the frivolous character of her companions having been seen, it would not be Self-explanatory when Camille says that "There is a new found meaning in these simple words" of Armand. Camille's agitation in the sec-

ond act, and her conflict of emotion with reference to Armand have their basis in the previous act, and what she now does explains itself. The strongest example of the Self-explanatory is the Entrance of Duval. Here is a case in which there has been no obvious Preparation at all. Camille does not expect him, and is ignorant of his coming, and yet the very moment he enters the audience knows why he comes. There is not a word of immediate explanation from him. The argument between them is based on Facts and emotions which have been presented in previous scenes. The new fact is introduced that Armand's sister is about to marry, and that the family of the man who seeks her will not consent to the marriage unless Camille gives up Armand. The very statement of these facts is Self-explanatory. We need no details about the family of the young man who will marry Armand's sister under conditions. The facts are ample and absolutely definite and Self-explanatory. There was absolutely no Preparation needed for the announcement of the intended marriage any more than there was for the coming of Armand's father. There is marked dramatic economy in all this. After the interview to the close of the act, everything that is done explains itself. There is no Story to be told in the fourth act, and the Action being Self-developing and Self-progressive, it is by the nature of the Action itself, Self-explanatory. Whenever each moment provides the reason for each Action, then we have the principle in its purest elemental form. When Camille falteringly says that she loves Varville it is Self-explanatory, for there is no expression from her of the reason why she tells this falsehood; we know why. The very utterance of her renunciation of Armand has back of it the reason known to us and not to Armand. It would be inconceivable perhaps to imagine this interview between Armand and Camille taking place without the interview between Camille and Armand's father having been seen. But, for the sake of illustration, you will imagine a scene in which Camille should explain

to Armand why she renounces him, the scene between her and the father having taken place off stage. This will seem almost impossible, but instances of the kind could be found in inexpert plays. If much of the last act were not Self-explanatory it would be slow in movement and unintelligible. But it is Self-explanatory from the rise of the curtain. We know at once that she is without resources, and has been abandoned by Varville and just as certainly by Armand. The devotion of the two friends that remain to her after her wealth is gone is Self-explanatory. Armand's return is Self-explanatory because it is prepared for by the letter which Camille reads from the father. It would not be Self-explanatory if Armand on his return explained these things which we now know but which an unskilled dramatist might have left to him. It would have been the very same Story, the facts would have remained the same. Why then could not Dumas have reserved to Armand the telling of that? Simply because in the tense moments of the Action there is no time for explanation. It must be got out of the way. Armand does not waste one word in telling her of his misunderstanding or about his father's letter to him. If a play were a condition of affairs and not an Action wherein the most vital thing is the present moment, Armand could dwell upon the many unhappy combinations of circumstances which have thrown them apart, and which have now brought them together. Indeed, if an author, (he could hardly be called a dramatist) wanted to dwell on sentiment and detail and explanation, he could easily do so in this scene, but to its utter destruction as to the vital thing of the moment.

The very term Self-explanatory implies that the Action as it develops before us is intelligible to the extent required at the moment. Every fact and all the relations of the people cannot be conveyed at one and the same moment, consequently, the Self-explanatory is provided for and prepared for in many different ways. Thus, before we come to the scene itself we have developed the Proposition into a

Plot, and the Plot into Acts and scenes; and if this is properly done, much becomes Self-explanatory, while much is left to the details of the scenes to make what happens and is said in them Self-explanatory at the moment. A scene becomes a microcosm of a play; Sequence, Proposition and Plot within the scene repeat the same process used in getting the means of producing the Self-explanatory, the most primitive means of producing the Self-Explanatory, the most primitive are those of Scenery and Costume and Objectivity. When the curtain rises on the drawing room of Mildmay's villa, we see that the group of four people indicate a family. We see their social position. Certain general facts are conveyed in a Self-explanatory way. It is a kind of Action that is thus afforded by the inanimate things and the tableau, for the mind of the audience begins to operate. The picture itself does not suggest the exact relations between the people. It would be impossible almost to convey all these facts except by way of development. We are attendant upon the Action in order to discover exactly what are the relations of these people. It has been sufficiently Self-explanatory up to the time that Mrs. Mildmay addresses her aunt as "Aunt," "only conceive of him asking for a stupid melody like that." We next get the relation between Mildmay and Emily, for he says, "you used to like playing to me before we were married." It is a minute or two, or a considerable space, after this before we learn that Mrs. Sternhold is Potter's sister. It was not absolutely essential up to this point to define Potter, for attention had to be centered on the attitude of Mildmay's wife and her Aunt toward Mildmay, and these relations all come out in a Self-explanatory way. These characters are engaged in a conversation about affairs of their own, and are in no wise concerned with the audience. All that they say is perfectly natural and required by their discussion. Mrs. Sternhold's first speech shows that Mildmay gives little attention to the music of his wife, and has the habit of silently snoring through it. We see at once that husband

and wife are at odds; that even Potter, the fourth member of the household, thinks that Mildmay has no soul for anything. Mrs. Sternhold replies to Mildmay's suggestion to Emily that they have a quiet little dinner at Richmond tomorrow, that she cannot allow Emily to go, and that she has issued invitations for a dinner here. It is Self-explanatory that she has the upper hand in the house. This is immediately confirmed by Emily's assenting to the dictation of her Aunt, although the previous speech has made us acquainted with the fact that tomorrow comes the anniversary of the wedding day of Emily and Mildmay. We have had a reason why for everything in the progress of this conversation. It was Self-explanatory that Mildmay would like to have a *tete-a-tete* with his wife, free from the control and presence of her Aunt. A further Self-explanatory reason follows in his speech that he wanted it because it was their wedding anniversary. The first offer was Self-explanatory enough at the time, and the additional reason is new and convincing. It is Self-explanatory that Mildmay rises and says he had as well go and earth up his celery, because he has made two requests and urged them in several speeches, and has in that way exhausted his efforts at conciliation that evening. That Emily and Mrs. Sternhold are perverse is Self-explanatory, because they think Mildmay is stupid, and we see one reason why they think he is stupid in that he wishes to engage in the prosaic occupation of earthing up his celery. At the same time, it is perfectly Self-explanatory that he is willing to do anything to please the women, at least Emily, for he offers to remain if she only says so. In short, the scene is a perfect glimpse into the life which they have been latterly leading. It will be observed that Mildmay never replies harshly to Emily, but that he is inclined to quietly resent the interpositions of the Aunt. It is plain that he can do nothing more, so he settles himself comfortably on the sofa. The author is holding the note here for a while for the technical purpose of allowing Mildmay to fall asleep,

but, in doing so, he does not fail to make his points, for when Mrs. Sternhold asks Emily to give her a little music, Emily replies, "with pleasure, what shall I play you?" Mrs. Sternhold, "anything you like." Note that a number of little facts are repeated, but always in some new relation. Thus we find that Potter is promptly snubbed on the same ground that Mildmay had once before been nagged at about, namely, that he always falls asleep after dinner. Mildmay is now apparently asleep. The most pointed accusation as to Mildmay's stupidity comes up in the Dialogue between the two women after the two men are apparently in a doze. We have some of the reasons why Emily is dissatisfied with her husband, and in this talk with Mrs. Sternhold she conveys to us an additional reason that makes her conduct Self-explanatory, namely, her romance, and in Mrs. Sternhold's reply to her we get a glimpse of a money-loving woman. All this has been Self-explanatory, sufficient for the moment, and, immediately thereafter, and later on we get new facts and confirmation for what has been partly but sufficiently Self-explanatory. The whole scene has moved forward by the forces within itself. It has not had the aid of anything outside of it and belonging to the Plot proper. It has been Self-explanatory from beginning to end. It has been without a Monologue or an Aside. It is a perfect example of the Self-explanatory, the Self-developing and the Self-progressive. It would not be improper to divide this material into three scenes, considering the incident of the little interchange of talk between Mrs. Sternhold and Potter and then between Emily and Mrs. Sternhold as the second scene, and the incident of Emily's knotting her handkerchief and bringing it down on Mildmay's face, up to Mildmay's Exit the third scene; but it will be observed that it is all practically one scene, for it carries out the one object of showing that Mildmay is held in no esteem in his own household. Indeed, this fact has been sufficiently established in what we might call the first scene up to the time that both Mildmay and Potter

fall asleep. But the author had other things in his mind. He had not the slightest intention of permitting the audience to see what use he was going to make of Mrs. Sternhold's significant observations on Mildmay. He kept the attention fixed upon one object of the scene, namely, the loss of all authority by Mildmay in the household. The two or three speeches between Emily and Mrs. Sternhold are a continuation of the main object of the one scene. We are getting, however, something new all the time, or a confirmation of what we already know with new aspects. In the second incident, where Mildmay announces that he is going to Manchester that night, the author had not the slightest intention of conveying to the audience Mildmay's object in making the trip, but it is Self-explanatory to the degree required. The only comment that is made on it is Emily's remark that "you never said a word about it until now." Mildmay replies, "why should I?" These two incidents do not advance the Action except as they confirm the state of affairs between man and wife. The two scenes, as we may call them, are scenes of Preparation. That Mildmay is going to Manchester is not Self-explanatory as to the object, but it is Self-explanatory in that he has said nothing to his wife about it before. It cannot be Self-explanatory that he is going to Manchester to look into the history of Hawksley, because the name of Hawksley has not been mentioned up to this point. It is mentioned only after Mildmay makes his Exit. The scene so far has been Self-explanatory within itself; after that point the Action becomes Self-explanatory by reason of what has gone before, beginning with what has happened in the first scene. It is a common mistake to suppose that the first part of a play should be a mere exposition of the relations between people. It is sometimes stated that the first act is intended for exposition. On the contrary, if this scene were merely Self-explanatory as to the relations between the people, it would amount to nothing. There must be Action always,

and that Action must be Self-explanatory, but this scene holds the future in its embrace.

"A New Way to Pay Old Debts" begins in a Self-explanatory way and continues so throughout. It is true that Tapwell turns Wellborn adrift on the orders of Marrall in pursuance of Sir Giles's plan to ruin him. That fact, however, was not required in this first scene. To have a scene Self-explanatory does not mean that everything must be told or brought out at one time. Tapwell's reason for doing what he does is one that is universally understood. "If you haven't any money you needn't come around." That certainly is simple enough. What is talked about between them comes from the necessities of the case. The charges and the replies arise naturally from the circumstances. It is Self-explanatory in every sentence. We see why Wellborn is angry and why he beats the inkeeper, an ingrate. Above all we see how and why Wellborn is humiliated and feels his humiliation to that degree that he determines to rise, if he can, now that his feet have touched bottom. If Wellborn had knocked at the door demanding entrance, and Tapwell had told him to go away to sleep under the canopy of the heavens or in a barn, and Wellborn had asserted that he had given him the money to set himself up in business, etc., we would not have had essential facts explained to us in their right order. Wellborn may have lost his money in speculation and not in dissipation. We must see him first as the drunkard. If his dissipation is explained later it is the cart before the horse. It might still be Self-explanatory, but not in the dramatic way. Sequence and Cause and Effect have to do with it. Wellborn might have knocked at the door, been turned away, and then in a monologue, have told the audience all about Tapwell, Old Sir John Wellborn, his own career as a spendthrift, etc., but the manner of it would have been so lamely Self-explanatory that we could not admit it as dramatic. As it is, the needed explanations are brought out in flash and fire in the controversy between them. It is not one man explaining things,

but the Action itself that explains; the Action itself explains itself. It is what happens before our eyes, the matter of the moment, that explains itself and incidentally conveys needed information not only for immediate use, but for future bearing. The Dialogue between Wellborn and Allworth does not explain anything for the benefit of the audience, but what they do and feel is explained by what they say. Their subjective Action is Self-explanatory, their motives made clear, and the impressions conveyed to us, the objective Action, affording us that clear intelligence which is needed for sympathy and interest. Why does not Wellborn accept aid and money from his young friend. It is answered in what he says to Allworth. His present plight was his own fault, he will redeem himself alone. Let us suppose that Wellborn and Allworth had come on together at the rise of the curtain, their identity and relations would not have been Self-explanatory. As it is we have only one thing presented at the time. Of course, if they had come on at the rise of the curtain, Allworth's first words might have explained at once that he was Wellborn's friend and that he wished to help him, but we would have known nothing of what is now conveyed in the first scene, and Wellborn's recital of his treatment would have been explanation and not Self-explanatory. Such a scene might be made Self-explanatory, but it would probably be so awkward, so lame, compared with Massinger's way of doing it that it would not be dramatic in the proper degree. What a confusion there would be in our minds if Wellborn, the tramp, came on in a great fury, followed by Allworth, declaiming against the ingratitude of Tapwell. Let him explain to Allworth; it would merely be Self-explanatory of his anger. We would not learn the things we wanted to know. Inexperienced writers fail to provide the Self-explanatory by reason of not writing objectively, by reason of withholding from the audience what the writer is familiar with and is necessary for an understanding, of the situation, but of which the audience is ignorant. To have had Wellborn in a rage at be-

ing refused drink would not have touched the point intended by Massinger. "Rogue, what am I?" The first sentence shows that he is angered because of the treatment of underlings, of people beneath him in his former state. It is seen at once. It is enough. Then we have a number of intervening points, including his history, and finally that it was Wellborn who supplied the ready gold for the purchase of the inn. If this point had not been kept to the last, all the account of Old Sir John would have been pure explanation for the audience. After the Action is once fairly started it becomes Self-explanatory by reason of the prearranged Plot. Could anything be more Self-Explanatory than Lady Allworth's counselling her step-son against associating with Wellborn? Her high character and what she says before she mentions the name of Wellborn, coupled with our knowledge of the facts, make it Self-explanatory. The necessary Facts have been predigested. When Wellborn arrives, we know exactly the state of affairs. If we did not know of, had not been absolutely persuaded of, her reverence for the memory of her husband, how lame would have been the scene in which Wellborn gains her sympathy by reason of it, and if she had to explain to the audience why she yielded. It is Preparation, then, that provides for the Self-explanatory. Omit the beatings of Marrall by Sir Giles, and have Marrall explain his final conduct by telling of them, and his conduct is or would certainly not be Self-explanatory; there would have been no Self-development, and the Action would not have been Self-progressive. You may say that no one would make omission of such obvious needs to the Action; but mistakes of an equivalent kind are constantly made by the unpracticed dramatist. It occurs in minor things, in the simplest dialogue. This very play could be so arranged that pretty much everything would be explanation, and it would yet preserve all the material and the present Plot. Omit Wellborn's advice to Allworth concerning Margaret and his description of the character and plans of Sir Giles and reserve the substance of it for expla-

nation on the part of Allworth to Lord Lovell in the first scene between them, we would not have room to make Self-explanatory that which the present scene between them, Allworth and Lord Lovell, requires. The scene would be too diffuse if Self-explanatory about too many things. It would become merely Self-explanatory and devoid of Action or would pulsate too weakly. It would be explanatory of the Story and not of the immediate Action. We already know the Facts and why he asks Lord Lovell to do this service for him. The immediate Action concerns the request. Sir Giles is duped first as to the marriage of Wellborn and the intentions of Lord Lovell, consequently, all that happens afterwards is Self-explanatory, Self-developing and Self-progressive. The forces within the play give the Action this quality of self.

CHAPTER XXV.

COMPULSION.

Compulsion is that force operating on the mind and determining the conduct of a character which compels him to act according to the circumstances that have arisen in the Action, and which, in the very nature of the drama, cannot constantly be controlled by him.

One characteristic of the drama which differentiates it more distinctly from the novel than perhaps any other is that the characters do not have their own way in anything like the same degree. Cause and Effect and other principles have already been explained, making it clear that a logical series of happenings, caused one by the other make a dramatic Action. There is an unexpectedness about these happenings, of a necessity. In "Ingomar" Parthenia is forced to make the journey and offer herself as hostage. This Compulsion exists in life and comes from the very nature and constitution of our social and personal relations; but absolutely does not exist at all times in life or Story; while in drama it is constantly existent until the matter at issue is solved. There must be something to overcome all the time. The Compulsion, of course, may come from within as well as without. Ingomar is forced by his love for a pure woman and the circumstances of that love to choose between his tribe and the woman he loves. He has to make a compromise with his savage followers in order to gain possession of Parthenia as his part of the booty. He is about to be forced to betray his countrymen, but is compelled by his own sense of honor and the circumstances of the case to even abandon Parthenia and return to his savage life, but circumstances change, and he remains with Parthenia and becomes a Timarch. It is an evolution of circumstances, a constant series of compromises and struggles with conflicting interests and selfishness. Nobody has his own

sweet will in a play. You have to add, subtract, multiply and perform all sorts of mathematical calculations before you get the final result. See in each of these plays which we are considering, how and why it is that such and such things happen, and WHY such and such people have to do such and such things.

In a manner, people are compelled to act according to their character and desire to do things; but a character that has everything his own way simply in accordance with his character and desire would not be a very useful dramatic figure. The definite application of the principle comes from the conditions and the Action which make what the character does the one thing to do in his judgment, in these conditions and circumstances. He is not deprived of volition and motive. His judgment may be wrong, and what he does may be agreeable or disagreeable to him, but he does it because of some circumstance which arises. Melnotte is impelled rather than compelled to send flowers and verse to Pauline, for it is volition and comes from within; but when his messenger is sent back to him, scorned and beaten, something has happened which compels him to resentment and further Action. Although the distinction between Impulsion and Compulsion is apparently fine sometimes, it is well to make the distinction. The play is full of Compulsion, absolute and marked. Melnotte is compelled, against his nature, to attempt the deception; and there is no doubt that he is compelled to carry on the deception and fulfill his contract by reason of the danger from the Directory. Otherwise, he would have been exposed and punished; besides, after having compromised Pauline, he saw that she loved him, and that if he abandoned her she would fall a prey to Beauseant. Hope urges and compels him to accompany Damas to the wars. It is the only way for him to redeem himself. His sense of infamy will not permit him to accept Pauline's sacrifice. Their lives would be ruined. Pauline is compelled to believe in Melnotte's sincerity of love by various circum-

stances. Melnotte, as well as Beauseant, is compelled to seek revenge. Pauline is compelled to sacrifice herself in order to save her father in his bankruptcy. Beauseant and Glavis are compelled to submit to Melnotte's disposal of their jewels, because they cannot interfere without seeing their plan fail. True, it is a form of Cause and Effect, but the Cause is from without. The fancy of Damas for Melnotte is caused rather than actually compelled by circumstances, but while the volition of Damas has much to do with it, it is what Melnotte does that compels his friendship. If Damas had taken a fancy to him from the beginning, it would be much weaker; we would have had no duel. It is by means of this Compulsion that we have scenes and Action.

In one form or another Compulsion exists in every play, but is more evident in plays of Plot than in plays of emotion and character. Compulsion is found in Cause and Effect, but that which we distinctly call Compulsion is what is done by reason of a happening beyond the control of the Character influenced compelling him to act as he does and as it is necessary that the particular character should act for the purpose of your play. It is from without rather than from within that this compelling force comes,—and more from judgment and necessity than from motive. It is something apart from free will, the opposite of design, and produced by the clash of opposing wills or the combination of circumstances. The most striking bit of Compulsion in "Camille" is the self-sacrifice of Camille by reason of the representations of Duval. Purely as a matter of emotion Camille would not have yielded; she stands her ground valiantly until facts compel her judgment. Duval says: "I have a daughter young, beautiful and pure as an angel. She loves as you do. That love has been the dream of her life. But the family of the man about to marry her has learned the relation between you and Armand and declared the withdrawal of their consent unless he gives you up. You see, then, how much de-

pend on you. Let me entreat you in the name of your love for her brother, to save my daughter's peace." That determines Camille. "I understand you and you are right," she replies. It usually takes a fact or some happening to amount to Compulsion. Duval is compelled to respect her gradually, by her bearing and utterance. True; but by what conclusive fact is his full respect accomplished? Camille shows him a list of all she possesses on earth. She is compelled to show him this list in self defence. He sees that, she was about to abandon all for her love for Armand. Nothing that she could have said in mere words could have had the same effect. In each case there were Unexpected facts operating against the will. This Compulsion may be noted not alone in the Plot, but in the minute movements of the Action which may be called mechanical, but which are wholly natural. Nichette, it is true, has a motive for making her exit in the second scene, but it depends upon something apart from her mere will; Gustave is waiting for her. That comes within our definition of Compulsion. The Dialogue which follows between Varville and Nanine is compelled by what has happened, and is not mere curiosity, neither is it a mere convenience of the author. Camille has been compelled to give up her effort to enter society. This Compulsion, then, is a distinct motive power in the Action apart from individual motive. It makes the wheels, large and small, go round. Varville is compelled to leave because of his treatment, because he is not invited to remain to supper, and because he sees that his "star is not propitious." It is not Camille's initiative that brings Armand to her.

The tendency of the drama is strongly against having things happen according to individual volition. Camille is compelled, in a manner, to like Armand, from something that is said in a conversation in which she takes no part. She is also interested in the story of his devotion, which she now hears for the first time, although she has known of attentions by an unknown caller

during an illness. She is compelled to believe his sincerity by the evidences of it. She is compelled to discourage his attentions by reason of her mode of life and her regard for his social position and this new form of devotion. Of course, the Compulsion of emotion largely prevails, but the Compulsion of Fact is strong and decisive. Armand's jealousy and his note compel her to hesitate in receiving his further attentions, although there is a marked conflict between her love and her judgment. In order to see Armand she is compelled to send Varville off, and Varville is compelled to go. A note is received from Varville, and when Armand makes it "the touchstone of her worth" she is compelled to make her choice of Action. Do you not see the difference between Compulsion and mere volition when you assume that this very same result could have been reached at the end of the interview between the lovers without the intervention of this note? Of course, drama does not exclude volition, but the whole tendency is toward outside Compulsion of some sort, direct or incidental. Camille's first impulse is to retire and not to talk with Duval, but an outside matter, a fact, the letter which Duval produces compels her to remain and stand her ground. These two people are arguing for their lives, so to speak. If you were under a charge affecting your honor and safety would you speak merely because you wanted to or because of the Compulsion? Everything that happens in the fourth act down to its conclusion is against the will. Camille is compelled to remain at the ball once she is there. She did not expect Armand to be there. She is compelled to keep her secret of self-sacrifice, but is also compelled to talk with Armand in order to prevent, if possible, the duel. Armand is compelled to seek the duel in a roundabout way, for he has no real rights in the matter and would make himself ridiculous otherwise. Varville is compelled to fight. It might be said that Armand's act in showering Camille with the money in contempt is pure volition. No, the circumstances are back of it. It is not caprice, vacillation or volition merely that

causes Duval to write to Camille and to reveal her sacrifice to Armand. He is compelled to do so by the circumstances. And so, to the end of the play, volition goes hand in hand with circumstances. The mere will does not govern circumstances.

Compulsion in "Still Waters Run Deep" is very marked. Characters act according to circumstances, according to happenings either not of their direct causing or beyond their immediate control. We feel in the very beginning of the Action that Mildmay has a reason for his patient conduct. The principal and controlling reason does not appear in the first scene, but we soon realize, in analysis, what we know from the Proposition of the play, that he can not regain his influence in his household and master the three people in it until he has thwarted Hawksley at every point. That he has to thwart him first is nominated in the bond, stated in the Proposition; if this plan were not carried out it would be some other play, not the play that has held the boards so long and afforded such opportunities to so many good actors. It would be an easy matter to have a wrong Sequence, to drop a stitch somewhere in the construction, and put Mildmay in a position where he would be compelled to act otherwise than he does. If he, instead of Mrs. Sternhold, had overheard the conversation between Emily and Hawksley the compulsion for him to emerge and settle matters then and there would have been stronger than the very Proposition and premises of the play. But the dramatist does not put him in that position. Hawksley is forced to give up his plan with Emily for the night by his scene with Mrs. Sternhold, for he knows that she is on the watch. Emily could have no better duenna now than her aunt. At all events, it is all up with Hawksley, for the night. There is a slight distinction between an act that is Caused and one that is Compelled. Mrs. Sternhold's hiding behind the screen of plants is caused by what has been told her by Potter. Of course, she is compelled by a sense of duty as well as by the spirit of jealousy. It is true that she does some-

thing not of her own initiative and that is dramatic Compulsion, but it is not as distinctly Compulsion as Mildmay's apparent inaction or silence, or as Mrs. Sternhold's necessity to keep silence after she is threatened with the making public of her thirteen letters to Hawksley. She is in a tight fix, is the dame with the rouge pot and a temper. She has lost faith in the shares as well as in the adorable Hawksley as a gentleman. Dare say, she would use her claws on the adventurer if it came to the worst, but in the meanwhile she is compelled to stand by and see matters take their course. Hawksley played it low down on her. He plays a gambit opening on her and checkmates her in about three moves. Is there anything to test one's temper more than that? She is humiliated, bound and gagged, and can't move a foot. If you have not been able to see Dramatic Compulsion before this time, behold it now. No doubt Emily would have told her husband about Hawksley's conduct, in the last scene, if she had not felt compelled to remain silent because Mildmay is about to survey the premises with the shot gun. She was compelled to remain silent or expose herself at a moment when she might have involved herself in a tragedy. The amiable suggestion may also be made that Emily was compelled to do a little lying when her husband asks her how the garden door came to be open. Fortunately, neither the natural nor the dramatic necessity required her to do any elaborate and detailed lying. Mrs. Sternhold sends Potter to get Mildmay to come to her so that she may have a talk with him and lay her cause before him. She has a definite purpose, but she is compelled to forego it when she sees that Mildmay has no sympathy with her and when he reminds her of what she has said about him that morning. The mild Mildmay takes occasion to lay down the law to her, and she does what she has not intended to do, keeps silent about Hawksley and the letters, Compulsion. There could be no better example of Compulsion than the manner and means taken by Mildmay to compel Hawksley to give up the letters and return the money for the shares and take

back the shares. Is there any absolute Compulsion that forces Mildmay to listen to Hawksley's algebraic demonstration of his scheme? Yes, in order to make Hawksley feel that the mild Mildmay sees through his chicanery and pretensions. That effect is conveyed perfectly. Hawksley feels that the ground is giving away from under him with every cool and penetrating remark made by his antagonist. It comes within the definition of Compulsion whenever characters shape their conduct according to circumstances. We cannot insist that it must be the only possible thing they could do, but it is what a person of a certain character would do under given circumstances or what he does if it is not inconsistent with the character. It may not be what you would do in the same circumstances if you knew what you do know as a spectator. [Hawksley is in desperate straits for money; we have seen that from his talk with Dunbilk. He is not going to lose his chances. He does not purpose to permit himself to be ruined by Mildmay's talk. He has what he supposes is the only evidence of his criminality. He does not expect, perhaps, to get Potter to invest or to regain his influence over Mrs. Sternhold or to succeed with Mrs. Mildmay, but he must humiliate Mildmay and shut his mouth. If practical motives did not compel him to put in an appearance at the dinner at Mildmay's and to horsewhip him, his conduct would be preposterous and merely for the purposes of the play. Probably such an audacious character existed in London at the period of this play, but he would not have taken his course merely out of bravado. He does take it and falls into the trap prepared by Mildmay. Some of the incidents in the last act are overdrawn, and Compulsion, mainly implied in this case, is the only thing that makes it possible.

“A New Way to Pay Old Debts” is substantial, so rooted in character, that every movement in it is motivated. The discrimination, however, which you will have to make between Motive and Compulsion, or that which gives occasion to conduct, will be helpful in enabling you to see the

principal function of Compulsion in playwriting. Character is educed by circumstances. The play opens with Compulsion. Here is a spendthrift turned out of a taproom by former tenants of his to whom he had given the sum necessary to buy the inn. He had reached the lowest step of degradation. There is no reason to believe that Wellborn had formed the design which he puts into execution later on, before he was refused even "the dropping of the tap for his morning's draught." He had exhausted his last resource. He could go no further in the downward path. He was compelled to pull himself together and mount again. What else was there for him to do? True, his design was voluntary, but it was compelled by the circumstances. His plan of procedure compelled him to refuse Allworth's tender of money and help. Compulsion is more plainly visible in Plot than elsewhere, but it can exist in the minor passages of a play. It exists there in the reasonableness of things. One of Wellborn's reasons for refusing aid from Allworth is that he is a boy and lives at the devotion of a stepmother and the uncertain favor of a lord; but he is compelled to refuse the offer more by reason of circumstances that force him to follow a certain plan. Tom Allworth, the boy, is compelled to obey his stepmother's injunction to give up the company of Wellborn. It was no voluntary act of his own. It is true that Lady Allworth's point of view as to Wellborn, who had lost himself in vicious courses, was taken from her elevation of character; but even here, the initiative of her thoughts is to be referred back to the degradation of Wellborn. Circumstances compelled her. In like manner, she was compelled to grant the request for her apparent favor made by Wellborn. Her point of view is changed entirely by the pious remembrance of her husband, which had been stirred by him who is a suitor for her kindness. It cannot be said that Justice Greedy is compelled to be as vicious as he is, but it is apparent that he is in the power of Sir Giles, and practically compelled to carry out his purposes. Marrall is in much the same position. We have said that the play

opens with Compulsion, but we did not and could not begin by calling attention to a bit of Compulsion which is revealed for the first time in the talk between Sir Giles and Marrall. We were satisfied with the knowledge of the sordid and heartless nature of Tapwell and Froth; but it now appears that they were compelled to turn Wellborn out, because Marrall expressly says that "last night he caused his host, the tapster, to turn him out of doors." Here again, we have a minute added ray of light on the state of affairs which was apparent with sufficient force for technical purposes at the moment, namely, that Wellborn had lost his last footing through the machinations of Sir Giles. Marrall's motive in accompanying Wellborn to dine with Lady Allworth is curiosity. The circumstances compel him to accompany Wellborn. The servants were compelled by their mistress to receive Wellborn with every observance of courtesy. No doubt, Wellborn was better clad when he presented himself with Marrall at Lady Allworth's house than when we first saw him. Necessarily, Marrall was compelled to believe his own eyes when he saw the favor in which Wellborn seemed to stand. At all events, Marrall is completely cozened. Sir Giles is certainly warranted by all the circumstances in believing that Marrall is mad to tell him such fantastic stories of Wellborn's favor with Lady Allworth and of having been taken by him to dine with her. The change which is going to compel Marrall to become Sir Giles's enemy is surely caused largely by the Compulsion of Sir Giles's stick. He is compelled by a sense of injustice and by the smarting of the blows. It matters not how much his emotions are involved, the initiative influence is from outside. He is drawn to Wellborn by his apparent rise and prospects in the world.

Sometimes we get to a point where the distinction between Motive and Compulsion is very fine, but whenever the influence from without is directly at work, Compulsion has its share in what is done. The result may come from Motive superinduced by outside circumstances. Margaret is a dutiful child, and perhaps would not have deceived her father

in the most critical circumstances of a woman's life and of a father's love and ambition for her, if Sir Giles had not revealed to her his own baseness in instructing her as to her conduct in the coming interview with Lord Lovell. The drama does not prevent characters from being free agents except when fate and circumstances control. It provides for the Action and reaction of volition and circumstance. A certain Compulsion is always present. Sir Giles is forced to deceive himself by reason of the deception practiced on him by his daughter and Lord Lovell. The motive power of the Action of the Plot proceeds from this deception. The Compulsion which orders the giving of the ring to Allworth to carry him to the presence of his daughter and also to obtain a license for her marriage at Nottingham, is not the less Compulsion because Sir Giles is not conscious of it. Lady Allworth and Lord Lovell are brought together by reason of circumstances; they were both, on different lines, aiding and abetting in the conspiring against the brutal old miser, and each had to do with the love affair of Tom Allworth, the beloved stepson of one, and the equally beloved follower of the other. Love was in the air. Except for these compelling circumstances, Lady Allworth would have listened to no suitor. Certainly the Compulsion that unconsciously hastens Overreach's footsteps to his own ruin, an unrelenting and fierce Compulsion, is a different degree from the gentle Compulsion which brings together in life two people beyond the ardors of the passion of youth. Just as we have said that drama is not determined by its intensity (else we could have only melodrama) so Compulsion has its different degrees. The Compulsion in the case of the razed deed is absolute and decisive. Sir Giles is powerless. He has been compelled to believe by circumstances that Wellborn is married to Lady Allworth. True, he might be able to proceed against his nephew for moneys recently loaned, but events are hurrying him on to his own ruin, and his madness compels him to forego his immediate scheme of revenge for his latest defeats. His madness even is com-

pelled first by his helplessness in the matter of retaining the land out of which he has defrauded his nephew, and then by the positive and unexpected refusal of Marrall to bear witness as to the former drawing and delivering of the deed. Circumstances compel his madness. Sir Giles is compelled to accept the facts at which his reason totters; Margaret is married to the lover of her choice, and the workings of his signet ring cannot be undone. Marrall is defeated in his own treachery, for he has been associated in the ruining of Wellborn, and can gain no foothold of favor with him. Wellborn is doubly bound by the happy turn of affairs to redeem himself in some noble way. Until then he is "but half made up." Belief in his sincerity compels the other characters to give him their admiration and friendship; and finally comes the most needful of all Compulsion, "a fair favor due to the poet's labors."

CHAPTER XXVI.

FACTS.

Dramatic Fact is that which is accepted by the audience for the purposes of the Action and made actual by the process of Dramatic law.

There should be no such thing as "probability" in a play. A thing must be one way or the other. It matters not how "improbable" the general theme of the play may be, we accept as Facts the wildest extravagances, in plays expressly improbable. In plays dealing with ordinary life the Facts must be real Facts and not merely Facts on sufferance. Here, again, we see how one principle in the drama is linked with another, for if we have a Cause that we accept or an Effect that we accept there is going to be no improbability. One might say that it was very "improbable" for Parthenia to risk herself among the barbarians. But why so? She does it, and there was every justification for her doing it. But we must prove our Facts as in a Court at law. All the Facts necessary to prove the reasonableness of Parthenia's expedition are clearly set forth. We have seen them; we have experienced them in our sympathetic attention; we have lived them in surrendering ourselves to the illusion of the Action of the play. Ingo-mar is not only possible and "probable," he is actual in the play. He possibly never existed, but he has been made to exist, and several generations of actors and managers concerned in the production of the play have lived and passed away since he and Parthenia began to live on the stage. Facts, Facts, Facts, make a play. It is in the Constructive work that you will meet your difficulties in securing Facts and proving everything. Because of missing or unproved Facts many plays fail. The tendency in good writing is to make secure your Facts. Objectivity has a

good deal to do with this, but all the principles contribute.

“The Lady of Lyons” is so romantic that it might easily have fallen into a mass of improbabilities if everything had not been referred to dramatic Fact. A Fact from real life would not serve in the drama if it could not be accepted by the audience or if it were too improbable. Melnotte lived several leagues from Lyons, as may be seen where Beauseant stops at the inn and hears him acclaimed “Prince.” (If Melnotte had lived in the immediate neighborhood of Pauline, the story would have been absurd.) She would have known of the title which Melnotte bore by courtesy. He assumes an Italian title when he is presented to the Deschappelles. Many things are made Facts by means of Objectivity. Such Facts are proved. Thus, Melnotte’s love is made a Fact by the scene with his mother; and so on throughout the play. It requires the rejection of Beauseant to make a Fact of the charge made by Damas that they would be wanting a Prince next. It is important to establish the Fact, in the last act, that Melnotte thinks Pauline is faithless, that she is really making a sacrifice of herself; that Melnotte has made a fortune in the wars; that he has not been known to Pauline and others under the name of Col. Morier; otherwise we would not understand how it was possible that Pauline had heard nothing of him in the meantime. Not only is Melnotte bronzed and changed in appearance, in name and in dress, but he is muffled up and partly conceals his face. Moreover, improbable things happened in these romantic times. The mother and the daughter were blinded by their folly, to begin with. The father was absorbed in business and had nothing to say in the social aspirations and aims of his family, a common case. Damas was an active character, consequently, Dumas made a fact of his suspicions, of his bluntness and democracy and final friendship with Melnotte. Some of these Facts had to be proved Objectively, others were acceptable from the statement at once or were proved later. Again, a Fact from

real life or in the Material must be treated in the dramatic way in order to serve. If Melnotte's mother had not conveyed to us before the arrival of her son with Pauline that she thought her son had told Pauline the truth about his identity, there would have been an undramatic use of the Facts.

You have certain Facts in your Conditions Precedent. They are Facts. But it remains to convert them into dramatic Fact and introduce them into your play so as to make them count for the most. Do it in the wrong way, and they are half Fact or no Fact at all. All that Material has to be translated into the dramatic, otherwise it may not be even intelligible. That Camille has worked as an embroideress in the same establishment with Nichette is a Fact hardly of any importance in itself, but when we see that Camille is not forgetful of her old companions, it predisposes us toward her at the outset. Nichette loves her. It becomes perfectly clear why Camille takes such an interest in the pure girl and her happiness in marriage. It makes the subsequent Episodes possible and natural. Observe that it is used almost entirely for Episode. If any part of the Plot Action had turned on it, more would have been made of it. We might have had to prove it additionally. The Plot Action does turn on the existence of Armand's sister. But there is no reason to doubt either Armand or his father as to her. She does not figure except through others, consequently, she is sufficiently a Fact. After the Action is started the characters and their emotions become visible Facts. Prudence is a gormand; we see it at the supper. She is improvident and always in need of money; scenes are provided to show it. Without them the scene in the last act would count for nothing. Everything that happens offstage and between the Acts is so logical that we accept it instantly. The causes have to be shown. We know that Duval has learned to respect and sympathize with the true love of Camille from his interview with her, and that he knows that her death is, in some degree, the result of her sacrifice

which she has so sufficiently maintained. Then we have the letter shown to us Objectively. If Duval had parted from Camille in anger, and without sympathy, his letter might still be Fact, but it would be in the nature of "Story" Fact. The verity and reasonableness of everything is proved logically or circumstantially; or even the obvious sincerity of the speaker. The history of Camille's relations with the Duc de Meuriac is essential to the Action and requires no further proof, although we have incidents that make us sure of his individuality. They are also introduced in such a way as not to disturb the Action. Such Facts are so subordinate that we are much more interested in some dominating and more important Fact in the same connection. The Fact that Camille has friends in her illness who have not forgotten her entirely is more important than the gifts themselves. The fact that Gustave lost his first case at law is of far less importance than the merriment that it causes. Does it pay for itself in the spirit of the talk between Camille and Nichette? It would have been the same if the Plot had been that Gustave won the case if we had got the humor of it. We might have imagined the Fourth Act omitted entirely, but it would make a great difference in the value of the Facts. The duel could still have been fought, but Armand would not have been in the same state of emotion and appreciation of the sufferings of Camille when he arrived lovingly to forgive her and ask forgiveness. The play is built solidly of Facts, and it is difficult to contrive examples of how these Facts could have been destroyed utterly. The very reason of the long vogue of this play is bound up in the impression of actuality that it gives in performance. The vicissitudes of emotion that are actually lived by Armand and Camille are not of a kind that could be simulated. Omit the great scene between Duval and Camille and you subtract from the consequent Facts. That Camille is suffering from consumption is purely incidental. Dumas could not unite her with Armand except by her death at the end of the play. It is thus an important Fact, but the Action does not turn on it. It

excites the apprehension of Armand and is technically used to give them an opportunity for their first talk. The Fact that Camille is a consumptive is usually too much emphasized in the acting.

“Still Waters Run Deep” being largely a play of Character the Facts of Character are well taken care of. There is a certain weakness in the demonstration of the Facts regarding the forged notes, but the truth of this part of the Action in detail was not absolutely needed. Hawksley is such an infamous scoundrel, so typical of a class, that we cannot doubt anything against him. Hawksley’s conduct and his own tacit admission as to the forged bills is sufficient in the scene in the second act. The case did not turn upon any further proof than is given whether Hawksley had forged the bills or not, but in Mildmay’s possession of them we know now what it was that Mildmay had in hand with Gimlet. There are many minor Facts in this play which it is convenient for the author to make visible proof of. When Hawksley says that he will not need to climb the garden wall, but will use the door, and Emily asks who would open it, Hawksley produces a key. That a savage mastiff has been presented to Emily by Hawksley and that he would not bite his former master is not of enough importance to require further proof than the statement. One would be Fact-mad to provide a glimpse of the dog or to have him assert his existence by a bark or to have him seen responding to the call and touch of his former master. That the bolt has been removed from the glass door of the conservatory is proved objectively. It was so convenient to prove the Fact that to have omitted the proof would have impaired the Fact. The Fact that Hawksley was a coward because he wished to fight Mildmay with pistols when he knew that Mildmay was not expert in their use is perhaps unduly insisted on. However, the real Fact of importance was to prove to those present in the room that Hawksley had reason to wish to kill him without taking chances. There is something very artificial in the scene, at best, a

scoundrel offering to kill a man in his own house by means of an unequal duel. But the play is about at an end at this point, and the mechanism may be tolerated.

"A New Way to Pay Old Debts" is no more remarkable in any other respect than in the impression it gives that everything in it is Fact. And yet it is full of Conditions Precedent and what might easily have fallen into the form of Story. It exemplifies in a remarkable degree what and how much we will believe and accept as Fact when it is conveyed under emotion, when no circumstance points to incredibility, and when dramatic requirements have been followed. Look at the detail of Facts in the first scene. If Tapwell had made an issue of Wellborn's statement that he had lent him the money with which to buy the inn, and if proof were material, we would not accept the Facts as they now are. They are brought out in such a way, however, that they are proved incidentally by more than mere statement. We see that Tapwell is exactly the kind of person to be so ungrateful. After we once hear Wellborn speak and see that he has been a gentleman we accept his present condition as proof of what Tapwell describes as his career. He has spent his patrimony in dissipation and but a moment ago he was asking for drink. We have no reason to doubt the Facts set forth in the talk between Wellborn and Allworth. We do accept them provisionally and without reserve, but many of these Facts are yet to be proved. They are too important not to be shown visually, and it is a part of the Action that they should be so shown. We expect them to be shown, and that is one reason that we accept them. Other Facts we see as the Action is developed. It is a Fact that Wellborn determines to redeem himself because he has suffered such humiliation at the hands of the ungrateful former servant. He has reached the lowest step in his downward career, and realizes that he is friendless. We would have believed him if we had seen him turning from the door of the inn and heard him tell of the refusal of drink, but the fact would not have served so well as it does now.

It would have been only a part of the Fact. Other Facts had to be brought out in connection with that Fact. If we had not seen the Facts of Wellborn's desperate condition the result of his reckless expenditures, the Facts of the scene with the creditors later on would have lost much of its force. We would perhaps have accepted the Facts, but they would have been less vivid. This play is full to overflowing with Facts, and in innumerable instances the proof of them is wholly circumstantial. They require no other proof. That Sir Giles practiced fraud in obtaining the deed is not demonstrated in detail, and, indeed, if absolute demonstration were needed in the play, the Action would have to be made equivalent to the proceedings in a court of law. Property, at that time, was held by the possession of deeds, but no doubt then, as now, Wellborn might have recovered his property in a suit in equity; but the play was not about that; the essential thing in the Action is that Sir Giles overreaches himself and dies in an access of madness. We may assume that the property reverts to Wellborn. It really does not matter whether it does or not. The whole business of the razed deed is in the nature of a *coup de theatre*. It is proved by the objective exhibition of the parchment that the deed has been erased. The circumstances make us believe that Marrall has executed his revenge on Sir Giles in this way. Marrall, in fact, explains his own motives in asking for a reward. Marrall was Sir Giles's confidential man. Massinger arrayed Fact after Fact and fortified them all with circumstances and motive, Cause and Effect.



CHAPTER XXVII.

THE NECESSARY AND THE UNNECESSARY.

What is Necessary and what is Unnecessary applies to every part and particle of a play. Your whole play may be Unnecessary, for that matter. [Even after you have the structure of your play, (which depends on working out your problem after the manner already pointed out), in which you encountered occasion for your judgment as to what is essential or immaterial, until your very last line is written you will not be free from the need of being always on the enquiry as to whether this or that detail is Necessary or Unnecessary, or as to whether you have all the essential things and do not have to introduce something that has been omitted. Playwriting is a process of thought. Bear that in mind always. In certain Scenes and Dialogue, it is always well to have the enquiry at hand:—"What of it?"—This applies to Words, sentences, ideas, Facts, happenings, everything. "What difference does it make?"—for everything in a play must have a significance and bear some relation to matters in hand. This includes the superfluous. Suppose a ship is referred to in the course of the Action of a play, the ship being very important to the Action; would you stop to describe its spars and furnish all the Details about it? It might be Necessary to speak of its speed if that has a bearing on the Action, but not otherwise. You would not bring in Unnecessary and detailed description. Of course not; but in amateur plays the Unnecessary and superfluous characterize them. In the present analytic part of our work it is enough, and essential and Necessary for you, to observe the Necessary things in the plays in hand, why they are used, for what purpose, and how.] In the constructive part of your work you will have to take up arms against a sea of unnecessary things that will surge in on you.] The structural parts of a play must be consist-

ent, logical and dramatic, and soon become fixed. When we get to the Action of the moment the manner of doing things becomes less absolute, for the fixed thing may often be accomplished in more ways than one. To express Myron's servitude it was not absolutely necessary to represent him with a fagot of wood in his arms; but to show his servitude in some manner was Necessary.

Everything in "The Lady of Lyons" was necessary from the point of view of the author. In this respect there is great liberality. With this liberty the individuality of the dramatist is safeguarded. In those things that are technically Necessary he has no choice except as to means; but he is not hampered in making use of this principle or Method of the Necessary and the Unnecessary, for it is an implement of the craftsman. To provide all that is Necessary and to guard against all that is Unnecessary reaches to every part of the play. The play could be done, and often is done, in omitting the first set scene entirely and beginning with the meeting and wish for a plan to humble Pauline between Beauseant and Glavis, but it can only proceed from the sordid purpose of the manager to save scenery or expense. Of course there are many things that are Necessary to the Action, but not to the Plot proper. It is not Necessary to the Plot that Glavis should look at the bill of fare at the Inn, but it is Necessary to his Character and, technically, to the gradation of the scene. There are differences between the fixed essence of a play and the accidental and incidental. But everything must be essential, in its way, and Necessary, absolutely or incidentally. Some of the lines are not absolutely Necessary. It was Necessary, at the very outset, to make Melnotte a peasant in order to humiliate the pride of Pauline, and it was Necessary NOT to make her an aristocrat, for, otherwise, it would have been a play involving something wholly different in treatment and purpose. It was not Necessary that the widow should appear in the last act. It was not Necessary to go into the Details of the bankruptcy of Deschappelles. No doubt it was Macready

who made the amount of the debt of Deschappelles definite, in a way; Damas shows the paper: "This is the schedule—this the total—", while Melnotte "gives pocket-book" and outbids "yon sordid huckster for the precious jewel." "There is the sum twice told." It is theatric, and the fat wallet is almost worn out for dramatic use, but it illustrates soundness of theory, and practice Objectivity and Fact. As a business proposition the Notary would not have accepted Morier's note of hand; besides, the Action would have fallen into Story.

Of course, we begin to determine the essential things the very moment we attempt the structure of a play, beginning with the Proposition. The Plot, in particular, has its necessity and its absolute requirements. It is not to such obvious things that we are to give our attention in making this analysis. It would be profitable to study the Necessities of Plot and the like also, but we wish to confine the present study of "Camille" to specific Necessities of a smaller kind which are often overlooked. The first striking example of a Necessity is the technical Necessity of introducing Nichette at the opening of the play. It would have been very awkward to place her anywhere else. Apparently there is no room for her on and after the arrival of the guests for the supper. To have got her in after the first act would have interrupted the progress of the Action; consequently, she is got in and disposed of, having served also the purpose of the author in bringing about the conversation between Nanine and Varville that sets forth the Conditions Precedent. Except for the contrast in the Epistles, and the Necessity of making Nichette a former friend of Camille it would not have been Necessary to bring out the fact that she has also been an embroideress. No precise details are given of Camille's family. It was Necessary for Camille to make the sacrifice, for it was required by the Proposition itself. It had to be made visible and a fact, an Objective Fact. A great deal depends upon the author's point of view as to what he considers necessary. Thus, from the French point

of view, the love and veneration of a son for a mother is a point that is exceedingly touching. That Armand should dispose of property coming as an inheritance from his mother in order to live with Camille is a strong case against him. The father urges it in his talk with Camille. In discussing Episode we show that it was Necessary to have the apparently aimless talk from Camille's companions at the Supper. In that way, the yellow cab was Necessary, not in itself, but something of the kind was, in order to show the frivolity of these people.

The most striking point is "Still Waters Run Deep" in the matter of what was considered Unnecessary by Taylor is that he did not at once reveal in precise terms Mildmay's means of defeating Hawksley with the forged notes. We know that it is **something**, but do not learn until the principal scene, in the second act, exactly what it is. Taylor considered it entirely Unnecessary to impart the information that Mildmay had been in the counting house when the bills were presented. Other things were more important to the development of the particular Action than to give us details of that transaction. It would have involved too much complication. The chase would have led too far afield. The play would have been about *it* and not about Mildmay's loss of authority in his household. He did not think it Necessary to bring out Gimlet's personality in the first act. He sought to confine the play within certain limits. He found it Necessary to have a second bill in order to have the third act. You will observe that Potter is kept in ignorance of exactly what has been done by Mildmay. It is not Necessary, for that matter, to restore Mildmay's influence over Potter, for he was wholly under the influence of his sister. We may well imagine that the Facts will reach him eventually, and it is a fine stroke to leave it as it is, Potter remaining at the very close a doddering, pliant, old easygoing, retired man of business. "John Mildmay," says Potter, "I ask your pardon—Jane and Emily say I ought; though what I've done, or what there is to ask pardon for—". Mildmay's reply is

“perhaps you will learn in time.” In the exercise on Character in the play we call attention to some of the Necessities of the case there. The Necessities of the Plot belong to a distinct part of our investigation. We show in the exercise on Dialogue how many Unnecessary things were avoided. The mathematical computations of Hawksley in the second act were thought Necessary from Taylor’s point of view. Absolutely Necessary they were not.

The question as to the Necessary or the Unnecessary applies to every part of a play, is applicable to every principle, and is, consequently, in its exercise, more of a method than a distinct principle. We shall call attention only to a few striking examples of the operation of Massinger’s mind in this particular. Undoubtedly questions as to the use, how and where, of certain things arose and he had to decide them. It was not an accident that gave us the first knowledge, in the second act, that it was Sir Giles, through Mar-
rall, that caused Tapwell to refuse further credit to Well-born. It was not Necessary for the audience to know it at the time. In the same scene it was not Necessary for the audience to know that Tapwell was a receiver of stolen goods. In both cases the knowledge would have been harmful. In the matter of the Necessary, the Proposition and the Plot are the most exacting, perhaps. There must be Cause and Effect and Sequence. There must be Action. The Necessary things, those that are absolutely Necessary, the trained mind easily determines. The untrained mind is constantly doing the Unnecessary things; whereas the fineness of the art is best proved by the rejection of Unnecessary things. The drama is the most economical of arts. The completion of a play rests with the words; after everything else is done they must be supplied. This is a play in which the medium of words is relied upon to a considerable extent, as is the case with all dramas in verse, and yet its compactness is nowhere more evident than in its words. Every one counts. There is an excess of words now and then in the

original play, but the stage version is remarkably free from redundancy. In the actual writing of a play the question of what is Necessary comes up with constant frequency with reference to Preparation. "I must go back and do so and so," the dramatist finds himself saying to himself. "This scene is too long. That one is too short." It was not Necessary to develop Margaret more than she is developed. A good deal depends upon the point of view of the author as to what is Necessary. The episode of paying off the creditors by Wellborn is not absolutely necessary to the Plot, but there is a great latitude permissible to the author in the Action. The Episode is certainly not Unnecessary, either absolutely or relatively. It proves the fact that Sir Giles has supplied him with money. This connects it very closely with the main Action. The Vintner and the other creditors are not Necessary to the Plot, but they are surely not Unnecessary to the Episode. Creditors of some description, other than Tapwell and Froth, were absolutely Necessary, for an Episode devoted solely to paying off Tapwell and Froth in their own coin would have been absurd. Inasmuch as they get nothing, not a penny of the money supplied by Sir Giles, the Vintner and others were absolutely Necessary. Lady Downfallen and the Maids were Necessary to the purposes of Massinger. The Necessity of making Greedy a comedy character arose from the nature of the case and not from any demand of the Plot proper. The modern manager insists upon comedy at all hazards. It is a very reasonable demand from a business point of view. In this case the comic relief was Necessary. To have had both Marrall and Greedy sombre instruments of a cruel old cormorant would have made the play unnecessarily disagreeable. But comedy which seems necessary from a business point of view must be made Necessary from a technical point of view. Greedy pays his way all the time, never disturbs the Action of the Plot, and aids the Action of the scenes. The tumult raised by the attempt to

eject Wellborn was Necessary to bring on Lady Allworth. If we go to all such little Causes and Effects we see the necessities of the Technique. Certainly she could have entered without having heard the noise of the quarrel. Thus throughout a play we **must** do things in a certain way, for technical reasons which are not inconsistent with nature.

CHAPTER XXVIII.

CHARACTER.

✓ You will observe that the only warrant for the existence of any character in a play is his employment in the Action with reference to what is desired to be accomplished. He does not exist in real life; consequently, his opinions on any subject not essential to the Action have no value. He is employed for certain functions, just as you employ servants in a household. ✓ Characters in a play can only exist with reference to the Action, and Character can be brought out in no other way than by throwing people into given relations. Mere Character is nothing, pile it on as you may! ✓ A Character is subject to all the principles. Two characters should not be employed for what one can do, for that would be a form of Disunity and opposed to the natural economy of the art. Unity has also to be observed in the conduct of the character itself. The larger details of character are arrived at in the Plot, other details come with the part borne in the scene, and innumerable details are effected incidentally, and brought out still further by the actor. Mere Character, then, is nothing. Real Character, of course, comes from your full knowledge of the Character you wish to portray; Technique will tell you only how to manage it. The Plot grows out of Character, but the Plot must be fixed before any use can be made of Character. This may sound paradoxical, and will be understood when you reach Constructive work, where you will also see how an author may often find it necessary to create a new character, after he has made some progress in the construction of his play, in order to overcome some technical difficulty. "How am I to show that Parthenia is absolutely heart whole and fancy free?" must have asked himself the author of "Ingomar." "She must have a suitor, a person so repugnant as to leave no doubt in the matter, an

old man, a miser, the character to be developed according to the opportunities of the play." The author did not conceive Polydor independent of the Action before he began the process of thinking out the play and its Action. ✓ You will see, then, that all Characters have their uses. Look into the play and see if you can find a useless Character. Perhaps you may, or one seemingly so. Ask him searchingly what he is doing there, and he will respond clearly. It is all right to have incidental Characters which belong rather to a scene or to some other Character. In the older days nearly every character had something to do with the Plot,—to too great a degree,—but the practice was sound enough for that kind of play. But he must have something to do with the Action, and so, Directly or Indirectly, belong to the Plot. The only time a character can do exactly as he pleases is during the period in which you are ruminating on your material, before you have fixed Plot and Scenes. When you get him to the scene he must confine himself to business, and he must talk and feel to the purpose on the lines already prescribed by the mechanism. And he will have plenty of freedom, and will do and say all that he wants to. He can do and say exactly as he pleases because the author has so arranged it. The conventional writer will select his characters according to "heavy," "low comedy," &c. It is best to get them from your Material first; ✓ see if they exist in life first. ✓ Your material and purpose determine everything; such as the number required, although the changing demands of the hour may ask you to do things not absolutely required by the Material and real Plot, as, for instance, where formerly, many of our best plays had not more than two female characters, the managers now demand femininity in abundance. For the present, confine the exercise to finding out the functions of each character in the play, why introduced, &c. Remember that the author, in each case, must have rejected dozens of characters, possible characters, in the same environment. Why did he select these and not others?

The characters of a play as in "The Lady of Lyons" belong either to the main Plot or are incidental to scenes that belong to the Plot or to the Action. The main characters are in mind all the time, whether present or absent. The servants at the inn belong only to the inn scenes, Gaspar only to one scene. The officers in the last act are there merely for the purposes of a scene or so. We expect nothing more from them. They have exercised their functions. They belong to the Action, not exactly to the Plot. And even the main characters of the Plot are not always plotting, but, in turn, may belong merely to the Action. This is the case in the jewel scene. Observe that the characters do not do as they please. They are governed by the conveniences of the play, but are always made to act consistently with their characters and the circumstances. They are subject to the laws of the drama just as much as they are to the laws of the land in real life. To note here the innumerable little expressions of character is not feasible, but it may be pointed out that the conditions of the Action and the scenes alone make the particular character possible, and that it is never mere character for itself; that is impossible.

For the present, we are studying Characters as they exist in the play and, as well as we may, the process by which they are created. We see that these Characters are needed and used for certain distinct purposes. The father of Pauline is required only for certain scenes, and is very subordinate, for only at the close of the play does anything connected with the Plot demand him. Finally, his bankruptcy affords a turn in the Action. Glavis is needed technically for scenes of Dialogue with Beauseant, the Landlord for a specific purpose, and so the officers in the last act. All the characters are necessary either for the Plot or the Action.

The process of the mind in providing the Characters of a play is not always the same, but it is very much as described here or in other chapters. A not uncommon way is to have the Characters first and provide a Plot for them. This is

invariably the method of the empirics and conventionalists. Every play is not written in the same way, because the state of the material is not always the same. Your Material may furnish you the Characters, in the main, ready made. In that case, it will be some other element of the play that will require your invention. Whatever the methods, the result is always governed by Technique. It comes to the same thing. When the need of a particular Character will present itself to you depends upon circumstances. We must understand playwriting to determine. Thus, *Nichette* and *Gustave* probably came to *Dumas* after he had gone some distance in the collecting and the imagining of the Material for his play. They may have had their birth from various sources. We see the uses made of them, and analysis could undoubtedly trace the operations of the mind of the dramatist. You would inevitably, in some of your conjectures, fix upon the point of their first conception. Perhaps it was the need of contrasting a happy marriage and undisturbed love with the hapless fate of *Camille*. The idea was general at first. No *Gustave*, no *Nichette*. *Dumas* could have had a happy marriage in her own particular set of careless roysters. But that would not do. The other woman must not participate in her life of pleasure. Make her a working girl. In what way shall they be brought together? Let *Camille* herself have been a working girl also. Perhaps the idea of having this a part of *Camille's* history had not occurred to *Dumas* before. Thus, in creating one Character another, even the principal one, has to be modified. It was not at once determined that the functions of these two new characters should be episodic only. That required reasoning and analysis. The frivolous ones of *Camille's* set came first from the general necessities, from the philosophy and reasoning of the case. *Camille* and *Armand* were at hand from the beginning. The germinal idea of the play, the Proposition, which in this case came at once, required a sacrifice on the part of *Camille*. How was it to be brought about? Some powerful force was needed. The idea of the

father had nothing to do with the contemplation of the theme at first. He was not necessary to the infatuation of Armand for Camille. What right had he to intrude on the author's mind before he was wanted? Prudence may have come from the technical necessity of having the stranger introduced and brought to her house. He was not of the set, not a reveller. After a character is obtained for one essential service, the author consults every other possible use to which he can put him. Prudence must not be a mere mechanical puppet. She must have some traits and characteristics which will give her individuality. The supper Episode may have been decided on. Where can Prudence be used incidentally? At the supper, of course. Her greed, for food put her in that scene, her greed for money put her in the last act. The last act required that Camille be not wholly abandoned by her former companions. Some one was needed to minister to her as she lay dying. Shall it be Gustave? No; to use him would disturb the unity of impression desired as to him and Nichette. He could have been used, certainly. But it was not a matter of chance and capricious "imagination" with Dumas. He exercised his reason. Gaston was light hearted and good of spirit, witness his song, his grotesque dancing, his caprisoning himself, in the original play, in a woman's bonnet. It is Gaston only that does this. Here we have contrast. It is delightful to find him so sympathetic and generous. He is also to lead a better life. Gustave was saved from the beginning. These Characters were not accidents, they served purposes of the Action. It was at Olimpe's that the scene of the fourth act was to be laid. There is use for them all. As said, Camille, Armand and Varville were the first born.

There are books written on the characters in Shakespere. Years are wasted in this way in the study of a few plays at the Universities. That kind of analysis is not to the purpose in the study of technical principles. At the same time, if we wanted to go over the same ground covered by Taylor, we would have to know these characters or make a

study of them from life. Know your Characters. Taylor got his from a novel by Bernard in French, but he adapted them to English realities. While it is distinctly a Character play, he evidently built it from the great scene in the second act. There was the strongest situation for bringing out the coolness, courage and sagacity of Mildmay. There was the climax of the proverb that "Still Waters Run Deep." For Taylor's purposes in the play the Characters had to have certain precise limitations. The slightest variation would have brought confusion into it. If Emily had been passionate and really in love with Hawksley, instead of being merely sentimental and silly, the Action would have taken a different turn entirely, and different things would have happened. We have already pointed out that Mrs. Sternhold had to be the aunt and not the mother-in-law. If Potter had been given more decision of character the present play would have been impossible. If Hawksley had not been such a consummate scoundrel in his attitude toward women in a moral sense the Action would have had to turn on the financial transactions exclusively, and it would have been difficult indeed to dislodge the attractive adventurer from the admiration and confidence of the women. It would have been another play entirely. Sometimes we have to get a Plot for the Characters, and, again, we often have to make the Characters conform to the Plot. This latter method was probably the case in the making of "Still Waters Run Deep." Corners had to be clipped off with the trowel to make the stones fit. Thus, while we should go to life for our Characters, mere life will no more serve in Character than it will in Action. Five principal characters are sufficient for the complications necessary to carry the play through three acts. It is so domestic and personal that although there is a dinner party in it it is not needed to give glimpses of "society." The introduction of other characters even incidentally would have impaired the simplicity and force of the play, but the author and manager of the present day would be inclined to have the stage filled with "guests"

in the last act. Stage management is so skillful nowadays that it could be done effectively too. It would not be better perhaps, but it would please some people.

Endless essays could be written on the character of the characters in a play, and a good deal of the study of Shakespere in the Universities is wasted in this way. Of course the dramatist must make a certain study of his characters, and he may begin with abstractions, but finally it is the practical use he can make of certain traits in the characters. Drama is the reduction of the philosophy of life into concrete dramatic form, but in analyzing a play we need not concern ourselves largely with anything but the technical side of the characters. How did Massinger create them? in what order? we can only conjecture, but there is little doubt that some of our footsteps will fall exactly in those of the author himself. Sir Giles was a living character known to Massinger. So was Justice Greedy. Indeed, all the characters are too natural to be mere products of the imagination. Sir Giles was to be the leading person in the play, a real play, not a mere play. To begin with, he was an unconscionable scoundrel, with two passions, money and the social advancement of himself and family through his daughter. Greedy being the living tool of the living man, the two prototypes were at hand, and Margaret followed. Whom shall he direct his cruel and fraudulent practices against? Some one close to him, his nephew. We have Wellborn. He must be easily defrauded, else the play will be about a money transaction, and that is not the purpose of the play at all. This relative and victim must be reduced to the most abject want. He shall be a spendthrift; he must finally redeem himself and regain the lands of which he has been deprived, but the open struggle must not be over that particular thing. Sir Giles must overreach himself, for it is the only way, without too much complication, to defeat him in a dramatic action of reasonable length and compactness. Wellborn cannot make a direct fight against this powerful

kinsman. Overreach must be duped; it can be done in no other way. We certainly cannot get him to restore the lands in any direct way; all we can hope for is to have him give him money enough to re-establish himself in the world. He will not do that except with a selfish motive. What can it be? Ah, he shall expect to rob somebody; then Wellborn will pretend to marry rich. This brings Lady Allworth out of the depths of Massinger's imagination. No thought so far of Lord Lovell, but when the attack is to be made on the side of the daughter, means must be found. A like deception must be practiced, for we cannot have dissimilar means used, or we will have difficulty in joining the Action. Lord Lovell being a necessity, the relations between him and Lady Allworth came about naturally. In this way, some of the characters were born with the Proposition, others with the Plot, and others with the Action. Tapwell and Froth were needed only to emphasize the lowest depth of Wellborn's fall and humiliation. Amble and Furnace, Order and Watchall come into existence as the Action progressed. Characters once created, the dramatist makes as much use of them as may be needed, and for many purposes. We see that Furnace "feeds" Greedy his lines, as the expression goes among actors. Massinger provides situations to draw out the characters. There is a good deal of description of Character, but everything is verified. Sir Giles is as distinct as a portrait by Rembrandt. He is in the Action or of it all the time.

CHAPTER XXIX.

DIALOGUE, MONOLOGUES AND ASIDES.

Dialogue, is commonly said to be the easiest part of a play to write, and the uninformed writer can and does write yards of it to no purpose.)But it is not Dialogue, it is conversation. !The true dramatist might, on occasion, spend ten times the time on one-tenth of the space that the amateur writer does and he might have equal facility in "writing" Dialogue or thrice the facility. ! The dramatist prepares Plot, Sequences, Scenes, Action, everything possible or practicable, before he thinks of writing Dialogue. Of course there is a certain freedom reserved in the matter of detail during the composition of it. It is made easy only by this means. But it is often difficult, as we shall see when we reach the actual doing of it. After a play is Divided into Acts and Scenes, it is the Dialogue that works out each scene. Thus, the Dialogue is confined to the business in hand. X The distinctive mark of real Dialogue is that it is and must be responsive. It is give and take. If you have a difficulty or misunderstanding with any one it is a series of thrusts and parries, is it not? People in the drama are never at one—there is always a disagreement or some obstacle which requires discussion. Something is always in solution. The emotions are alive. !The fact that a character might be talking with a deaf man does not disturb the principle, for the obstacle or misunderstanding would still exist. Never close a sentence so that the audience will not understand or surmise what its completion should be. Merely dividing Dialogue into short sentences does not necessarily make the Dialogue dramatic. It is true that a manager, in glancing at a manuscript and seeing that all the speeches are long, uniformly half a page or so, will at once know that the play lacks Action, is full of description and in every way undramatic. The old classic

French dramatist could indulge in declamation, but they were masters of their art and kept up their Action. In a modern prose play it would be impossible. If you do "not know what to have the characters say to each other" it is because you have not made out Plot and Scenes beforehand. The only difficulty that could arise with a true dramatist at this point would be as to how to make them say in the best way what is already prearranged. ' Dialogue depends upon the Action and the purpose of the scene; it does not stand alone. ' The characters cannot say what they want to—that is—it must be so arranged that they will want to say only certain things. If you get them into a position where they can say everything and anything, there comes your "easy-writing." There comes your "Oh! I have no difficulty in Dialogue!" See if you can find any Dialogue in the play which is not confined to the object of the scene.

The Monologue is antiquated and the tendency wrong; the best writers do not use it at all. It is artificial, but not altogether contrary to dramatic principle. That is to say, the Action can be carried forward by means of it, but we get closer to nature by avoiding it! It is a pitfall for the beginner, for it is an easy refuge, a clumsy method, and the artistic necessity for it must be strong for a capable playwright to use it. It is a short cut and should be shunned by the inexpert. The plays in this Course contain monologues, but we shall have some exercises to enable you to translate them into Dialogue and real Action. Many exercises on each of the Principles are deferred necessarily, for you are not and will not be prepared for them until you have gone through considerable analytical study, whereupon the constructive work will begin. In the poetic drama monologue is more permissible than in modern prose, but you will observe that the Monologue there is not for the relation of Story or for the mere information of the audience; the amateur uses it to tell Story. The Aside is yet used in rapid farce but even there it can be avoided if proper Pre-

paration has been made so that what is said and done is Self-explanatory, so that the Aside may usually be reduced to "Business." As, indeed, a wink to another, a glance, a significant movement unseen by the second character and the like, may be equivalent to an aside. To sum up the advice at this point, all monologues which merely tell Story, or asides for the same purpose, are to be avoided and are usually bad art. Read over the scenes then with reference solely to these points.

The Dialogue of a play, or, better said, of a scene, is governed by the object of the scene itself. You are not writing Plot when you are writing Dialogue. The scene stands between you and that. The scenes have their responsibility to the Plot, and the Dialogue is directly responsible to its scene. The Plot is subject directly to the Proposition: Nation, State, County, District, &c. The Dialogue accomplishes the purpose of the scene. It has many niceties and has large liberty in spite of the apparent narrow restriction. The Characters have their rights within these limits also, and there is plenty to look after in writing a scene. Refer to the Division into Scenes, and you will see that the main object of the first scene in "The Lady of Lyons" is to convey the Pride of Pauline, and under that we have a number of essential facts, the principal subordinate thing being that Pauline is destined by her mother to marry rank. A careful study of that chapter will make you realize the value and necessity of having distinct scenes. How could the scenes be distinct or carried out at all except by confining the Dialogue to the function of the scene? The progressive Action of the play puts the Characters in different relations with each other all the time, and that change of relation is going on and is affected all the time by the details of the Dialogue. Thus, the Dialogue is governed by the circumstances, by the relations of the Characters at the moment and the specific object of the scene. Thus, the first scene with Beauseant involves Plot Action in its main object. He is to be rejected, much to his

astonishment and indignation. The Dialogue is conducted with reference to this result, the state of mind of each Character being held in view and expressed. He is confident; he tells of his fortune, that he is noble except for the recent loss of his title. She declines. He thinks it incredible and suggests that he call on M. Deschappelles. Then the mother interferes with her state of mind. His rejection is made more humiliating by her pretensions. Many points are introduced, and his rejection and indignation constitute the substance of the scene.

The Dialogue of a scene is controlled by the object of that scene. Do you want a better example of that principle and method than the four speeches that compose the first scene in "Camille?" Varville is waiting for Camille who is out. That is all. Who Varville is; where Camille has gone; those and other details are not needed at this point and are not included in the object of the scene. A simple, single impression is produced. A child can understand it. Your amateur would "set them to talking," confident that they would write the play for him. What limits would you set to their talk if the scene had no definite object? Or would it be an object to have them tell everything. Would a hundred objects be the main object? Nichette appears. She is not writing the play; she has no idea that the play is in progress; **she** does not come in in order to give Nanine and Varville occasion to talk about her. Why could not Nichette tell about her former comradeship with Camille in the shop? Who could better describe the goodness of Camille? Why could she not give full expression to her admiration, love and sympathy for Camille? She is prevented from doing so by scores of things, by Sequence, by Preparation, by Indirection, by Objectivity, by economies of various kinds. She is the servant of the Scenario. She is absolutely free to say anything she chooses—within the limits of the objects of the scene. She is not deprived of a single right to free speech. She is not made a puppet by the law of the scenes. If she would and should have wished to say

more than she does there would be something wrong with the object of the scene. Nichette has five speeches. Just as a play is finally written from a Scenario we can imagine the following Scenario for this scene in a detailed Scenario including some of the notes which may have been prepared by Dumas: "Introduce Nichette: She must appear now in order to save explanation later on. The only immediate use that I can make of her in the Action is to have her appearance lead up to the third scene. Bring out the fact that she is a working girl, and that she is devoted to Camille. Have the occasion of her call insignificant to the extent of not having the audience expect any result from it. She will drop in as she was passing. I want to get her off as soon as the object of her scene is accomplished. For this purpose let Gustave be waiting for her. She is a working girl and comes for a bundle which Camille will have left for her, thus requiring the explanation. Give these Facts that proper Sequence and Dialogue it." Do you suppose that Dumas had the slightest inclination while framing the Dialogue to wander into talk outside of the limit? We have shown that Nichette did not. The management of the Dialogue illustrates dramatic method. Note how everything is evoked and is responsive. It has dramatic Indirection. Nichette thought Camille was in and apologizes. No, says Nanine, she is out. Do you wish to see her? She does not speak of the bundle right off, for that belongs to the later speech properly. Nichette's main idea was to see Camille as she was passing. Will you wait? No, Gustave is at the door. Cause and Effect right along. Did she leave the bundle? Yes. Going to carry it? Why not? it is not heavy. Again, logically and straight to the purpose of the scene as outlined. "Nothing is a trouble that I do for Camille." It might have been possible to give it a somewhat different Sequence, but it is often an infinitesimal sense of touch. Note how the minor Action is kept up. Indirectly we see that Nichette is a person well known to Nanine, for she recognizes her voice before she comes on. Does she tell

Varville who Nichette is? Varville does not know, for he asks after she has gone off. It might have been natural that he ask before she enters. True, but there was no time, and purposely so. The audience wonders who Nichette is. Indirectly we learn a good deal about her before Nanine tells us. Your amateur would have delayed Nichette's entrance in order to give Varville time to ask Nanine and have had her answer questions. The same facts would have been brought out but at the expense of the minor Action. Minor Action? Yes, constant vibration, things left in solution in a small way, things unanswered, for Nanine had to answer them for the audience as well as for Varville in the next scene. Who is Gustave? We wonder until Nanine tells us. You would have brought all that out in a second scene, eh? Why should it not have been brought out? Simply because it is not good playwriting. The scene needed these little touches of Minor Action for the introduction of Nichette at this point is largely technical, although perfectly natural, and care had to be taken to make it not only natural, but highly interesting. The mere presentation of Facts is very often Action, but there should be Minor Action along with it and animation. The third scene flows naturally from the talk about Nichette and leads up to the logical remark of Varville that "so thrives everybody's suit but mine." Everything serves its purpose; not a bit of the breeze is spilled from the sails. Camille comes on. We get new Facts. Why could not Varville have said in the first of the third scene that he had asked Camille a hundred times for her favor? The Scenario of the scene would have provided for the proof that Camille did not care for Varville, and incident to that would have been the details showing why she is annoyed. She never enters the house without finding him there. She would not have time to breakfast if she listened to such pleas from every man. Varville says she thought differently a year ago at Bagneres. Yes, but that was a year ago and Camille was sick and bored. Things have changed. This is Paris.

He angered her by referring to DeMeuricac. She wastes no Words. "You are a fool." Something new all the time, minor Action, vibration. We need not take up every scene in order to prove that the Dialogue is written in strict accordance with the Scenario previously determined, that the Dialogue is substantially provided for before a line of it is written. There are little details and turns which come to the writer, of course, as he writes. Naturally, the characters are free within the law. They will help you, but not if you merely "set them to talking." Even within the limitations they may get it right or they may not. You may have to revise what they say. Note in the scene where Camille and Armand are left alone the minor things in the way of Cause and Effect that make the Dialogue flow easily and give progress to the scene. Armand remains behind when the others go out because he is solicitous about her illness. The Dialogue begins with it. Because of her illness he wishes that he had the right to save her from herself. "It is too late." "Why, what's the matter with you?" "You make me ill." "Don't be foolish, pray go into the next room and enjoy yourself with the others. See, they don't mind me." This Dialogue is constantly evoked, always responsive, always proceeding by Cause and Effect, always with the main object of the scene in view. Armand has shown his love; now he expresses it passionately in words. "Are you serious?" "Very." "Trust me." "For how long?" "Forever." "How long has this lasted?" "For two years." "How came it that you never told me of this before?" Here we have Dialogue in which we use every principle of the drama. It is very dramatic in every syllable. It is in the briefest sentences because there is vibration in every utterance and moment of it. There is constant change. It is progressive. At the end of the scene Armand has convinced her of the sincerity of his love. She has doubted. She resists. She urges. The extent of the impression made on her is symbolized by the gift of the flowers. She holds out little promise and does not give her full consent to his love, "only remember me, now go." Note the Sequence. How

absurd it would have been if Armand had begun the interview by telling her that he has cherished for six months a little button which fell from her glove. The growth of the Action in this scene is admirable, the development of Camille's emotions perfect art and true nature. "Ah, still you laugh." "Speak Armand. I am not laughing now." "Will you be loved?" "For how long?" "For eternity!" "Alas! my life may yet be happy—it cannot be long—and short as it may be—it may outlive your promise!" "Now who is melancholy." Dumas may have written this scene at a sitting, but never without a Scenario. The probabilities are that, even with a Scenario, he did not Dialogue it at a sitting. The play is an excellent play for the study of Dialogue; but its strongest scenes are between two people in Dialogue. But it is not merely by means of Words that the strength of them was obtained. A substantial part is not alone in the structure of a scene but in the structure of the play itself. The reflex Action is strong. The compactness and the relations of the parts wonderful. If, for a moment, we now turn to what we may call Constructive Analysis, we will find at once that Dialogue cannot be treated independently of the scenes. In all these exercises we have tried to lead the application of the principles back to structure, to impress the fact that the process is from the general to the particular, that the regular order is a development from Proposition to Plot, followed by the Action which is regulated by the scenes. A play cannot be constructed by means of Dialogue; the Dialogue is simply the execution of the scenes. Constructively, then, we cannot consider it apart from the scenes. Again, if we turn to what we may call Destructive Analysis, we can only Destroy the value and purpose of the Dialogue with reference to the given scene. Wrong Sequence is the powerful destructive factor. That is to say, wrong Sequence in the order of the ideas in the scene itself. Of course, a wrong Sequence of the scenes with reference to the other scenes will destroy the value of the Dialogue, but the Sequence of the Scenes would have

been determined before any Dialogue is undertaken. It is when we get to the Dialogue that the niceties of the art challenge us. The scene between Duval and Camille required consummate art. All the Facts are familiar to us; we have seen everything in the Action as unfolded. There are new things, of course, such as the engagement of the daughter and the determination of the family of the man who is to marry her to break off the match if the relations between Camille and Armand continue. The scene is a terrible struggle. Full of emotion. Let us see some of the niceties. The moment that Duval introduces himself, to the consternation of Camille, we know what is coming in a general way. It is Self-Explanatory. First, the audience must be put at rest as to the possible appearance of Armand by way of interruption. We know that Armand is not there, that he has gone to Paris for the day, we are reminded of the fact at once to set us at ease. Camille does not wish to have any discussion with the father and she at once says that Armand is not there. Duval says he knows that. We immediately see, by Indirection, that his business is with her. By Indirection we see that the father understands the infatuation of his son and our interest is intense as to whether he can prevail over Camille. He begins with the reproach that she is ruining his son. Duval believes that his son is accepting maintenance from Camille. *We* know the circumstances. Camille resents his charge. The conversation seems to be at an end, for she will not listen. By degrees the asperity of the father softens, and always with Cause. She makes proof of the fact that she has sacrificed her property for the sake of love. Duval could have begun his plea with the representation of the facts as to Armand's sister, his daughter; but he brings this into play at the right moment. He could not have effectually used the argument before this point in the Dialogue. He ventures to do it only after he sees that she has a good heart, and is not a "dangerous woman." Dumas plays on all the emotions involved, bringing up new turns constantly. Camille con-

sents to make the sacrifice in her own way. She is yielding inch by inch. She suggests that Armand may write to her after the daughter's marriage. Duval: "Thanks, my child, but I fear that you do not wholly understand me. I would ask more." "What more could I do?" "A temporary absence would not suffice." "Ah, you would have me quit Armand forever?" "You must." "Never!" The conflict is renewed. She makes another appeal. She is sincere in saying that the shock would kill her. She begs. He represents to her the futility of her love. We know that she uses the very same arguments as to the stability of their happiness in trying to dissuade Armand in the earlier acts. We see the inevitable, as she does. She confesses that her punishment has come. Her dream is passed. Her resignation has begun in actuality. She has become a better woman from the moment and realizes that Armand's love was different from that which she had been used to. It is only at the last that she sees that it is for Armand's good that she must make the sacrifice. Then she suggests the difficulties in the way of accomplishing the sacrifice. This aspect is entirely new. It has come up by the general process of the struggle between them. It was no easy matter to Dialogue the scene, and it is not at all likely that it was done at one sitting.

In order to make our analysis, we must first know the nature and function of Dialogue. We have seen that the Plot is a development of the Proposition, and that the Division into Acts and Scenes is a development of the Plot. We have seen that the structure is established before there is any occasion for Dialogue. To attempt to write a play without this structure, and without recognizing that Dialogue is dependent upon this structure, and immediately subject to the object of the scene, would be folly. We have seen that the Dialogue in the opening scene of "Still Waters Run Deep," conforms to the principle and methods just indicated. The scene is introductory and hardly touches anywhere upon the Plot of the play.

The Dialogue is full of Action in showing discord in the house, but it is only when Mrs. Mildmay makes her reference to Hawksley that the Plot begins to stir. It is plain that the author is not concerning himself about Plot so far as the audience is concerned. He was writing the scene, and not attempting to write the play at the same time. He had freed his mind of the danger of trying to do this or of accidentally writing unnecessary Dialogue, by having already prepared the outline of his play. With the outlined Scenario, he might have elaborated it by making out a Scenario for each scene, Scenarios within a Scenario. The general notes which he had taken on his play now serve for use in the Scenario of the given scene. He knows what the Conditions Precedent are, and who the Characters are, what his play is to be about, and how everything is to be effected as to the general structure. The notes that might be provided for this first scene, or the material that may be held in mental solution, might be voluminous.

Many of those notes are general in their character, and not only available in one form or another for any particular part of a play, but, in the very nature of the case for all parts of a play. Of this kind are the notes on Character. Character and characteristics must be maintained throughout the play, and the relations of the people stable in some particulars, unstable in others, because of the progressive Action which is kept in mind all the while. In this very first scene we establish the relations of the people entirely, and incidentally under the object of the scene. Without a Scenario of the scene, or a preconceived idea of what we are going to accomplish in the scene by means of details of Action and Character, one would not know how to set about writing a scene. It does not convey everything to say that the Dialogue carries out the object of the scene. We must come back to the similarity or identity of procedure of construction in the other parts of the play. We must regard the scene as a little play in itself, with its divisions, and usually with its distinct Proposition, which necessitates a

Plot. Of course, not every scene is susceptible of being divided into minute parts corresponding to a play, but the similarity always exists. The Dialogue, then, is the development of the Action by means of, or the addition or expression of, words. It must be practically all there before the words are used.

We cannot make brick without its proper material, clay and straw, or whatever ingredients may be required. We do not begin a structure until all the materials are at hand. We do not stop work in order to send after materials which we suddenly find that we need, and then idly wait until the order is filled. In that case, one, in building a house, might have to wait for his structural iron for months. No, the material for this scene has already been gathered. In order to make these principles clear, we have had separate chapters on Material and Conditions Precedent. We now see how they came into practical use in "Still Waters Run Deep." By what means is the dissension in the family to be proved? How is Mrs. Sternhold to show her authority? In gathering his Material, and outlining his Plot, Taylor saw occasion for a dinner in the last act. This is Material which he could use for the purpose of showing Mrs. Sternhold's authority. A little incidental fact in his Material is that Mildmay and Emily have been married just one year. Mildmay would naturally want his wife to dine with him on the anniversary. This leads up to the assertion of Mrs. Sternhold's authority in announcing a dinner that she had already arranged without consulting Mildmay. Thus, the dinner is used in the first scene without the slightest apparent reference to the future Action of the play. The discussion and proof of Mrs. Sternhold's authority is made strictly with reference to this scene. Specific Material is used, reflex Action is provided for, and nothing is lost. Herein we see the economy of playwriting. In our preparatory notes in the way of gathering Material, we have found the causes for Emily's distaste for her husband. She is young and romantic, and under the authority of her

aunt. No better place to show it than in the first scene. We have the Material for it, and the scene is comparatively easy to write because of the existence of the Material. Many of the little points introduced into this first scene are purely incidental, and yet they have particular value because the author has purposely weighed every particle of the Material which he is going to use. It is not an aimless point that the two have been married but one year, for if they had been married a number of years, then the cause of Emily's dislike might well be satiety, and the misunderstanding as to the character of Mildmay would either be absolute, or his development into self-assertion would not be easily accepted. The actuality would be that Mildmay was hopelessly stupid and mild, and that his wife was hopelessly perverse and romantic; consequently, it is clear that the points which we have indicated are specific Material. Emily has a distaste for her husband because he is prosaic enough to busy himself with the garden. That is Material. He likes one kind of music, and she likes another. That is Material. It would have been well nigh impossible for the author to have invented all this Material while he was writing the Dialogue. He simply converted his Material into Dialogue. He had to give Sequence to the Action whereby he introduced the points which he had already selected for use in this Dialogue.

Our method in examining into and analyzing the Dialogue requires us to go back to work already performed in the construction of the play. The Scenario or arrangement into scenes has provided the structure. Up to this point there has been no need for words, except that the Scenario may have, on occasion, more or less complete parts of the Dialogue sketched or noted down. What is to be said is in a large measure predestined and foreordained. When we reach the Dialogue we are not writing Dialogue in order to construct the play, for that part of the work has been done. It is true that, inasmuch as the material remains plastic until the end, something may arise in the Dialogue or relations

between the people which may require a change in the structure, but that does not happen often enough to disturb us in carrying out the object of each scene as already determined on. Care is to be taken that we do not attempt to write Plot as Plot while we are writing Dialogue. We are simply dialoguing a scene. We are carrying out by means of words the object of that scene, as it affects and effects Plot, and writing specifically for the purpose of the moment. Of course, the Dialogue has its bearing on the past and on the future, but its specific quality concerns the present moment. We now see the value of the Scenario or Division into Scenes. The object of the first scene in "A New Way to Pay Old Debts" is to show that Wellborn is friendless, and an outcast; that is the most general idea. Everything that is said is subordinate to it. We demonstrated that every idea in the first scene of "The Lady of Lyons" was subordinated to the general idea of vanity. We see exactly the same technical condition in the first scene of this play. Wellborn is friendless, and we thereupon see why he is friendless, and the Dialogue which sets this forth furnishes facts upon which the Action is based. But with reference to the scene they are plainly subordinate. In both cases occasion has been given for setting forth the facts. If the mere setting forth of the facts had been the main object in either case, we would have had an undramatic method, but with the occasion provided the facts are properly presented. It will be observed that everything that is said concerns the present moment. We have Wellborn and Tapwell and Froth before us in certain relations, and what they say proceeds from that state of affairs and their state of mind. There is an immediate reason for them to say all that is said. The Dialogue is made up of the necessities of the situation. If this were not so, and if the author were presenting facts merely for his convenience and not from the necessities of the relations of these people, the sense of immediate Action would at once depart from the scene. The recalling of the past history of

the profligate is necessary not so much for our understanding of the Plot of the play as it is for the wrath of Wellborn after the impudent underling and former tenant had expressed his insults. We really care less for the fact than we do for the effect it is having upon Wellborn, with whom we entirely sympathize, and hope that he will administer just punishment to the thankless creature. It would be almost impossible for one to imagine the conversation taking a different turn; they are not discussing Sir Giles Overreach with reference to his character, for it will be observed that Wellborn pays no attention whatever to what is said about Sir Giles. That comes later. His feeling toward Sir Giles is expressed in the scene with Allworth. Here we have not a single expression from Wellborn as to his feeling toward his uncle. His sole resentment is against Tapwell, whom he has set up in business. Everything that he says in this Dialogue bears on Tapwell and increases our desire that the blows that we hope he will administer to him will not lack in force. Thus we see that the Dialogue of the first scene, while it conveys many facts that are absolutely essential to the foundation of the Action, bears upon the moment only. It matters not how important those facts may be, how significant the Dialogue may be about the subordinate things, it must concern the moment. The object of the scene is accomplished, Wellborn administers the blows to Tapwell. Of course they are important so far as results go toward rehabilitating him, and, in that way, finally demonstrate, at the very close of the scene, the object of the scene, which is to show that Wellborn is friendless. The object of the scene summed up everything that had to be written in it and which now appears in it. The second scene simply demonstrates that Wellborn has a friend. Of course, there are many ideas and many objects in a scene, but the well ordered mind always finds in it the dominating idea. For example, how futile it would be to assign as the object of this scene that Allworth saves Tapwell from further punishment. That is certainly the imme-

diate result of his appearance, but it has no significance as it relates to the Plot. Allworth tells Wellborn that they are not worth his anger. That is a fact, but it is purely subordinate. The main idea is that Wellborn, whom we have seen friendless has a friend. This friend is Allworth. We see it in his manner. We see the potentialities of such friendship in his dress. In fact, that he is Wellborn's friend—that Wellborn has a friend—is the most significant fact, and no more Dialogue is required than to set that forth. The details of that friendship require a separate scene. To complete the scene it is only required to get Tapwell and Froth off the stage. The object of the third scene is to show that Wellborn refuses aid from Allworth, and will retrieve his fortune in his own way. Obviously, this object has breadth and dimensions and requires considerable detail, and it is the business of the Dialogue to give it. It will be observed that everything that is talked about in this scene is subordinate to the purpose already indicated. He will not accept aid from Allworth because he lived at the devotion of a stepmother and the uncertain favor of a Lord. We learn who his stepmother is and that Allworth is in the army serving under a noble commander. These are the details necessary to the elucidation of the Proposition of our scene. It is true that Wellborn's counsel to Allworth in regard to his love for Sir Giles's daughter does not seem to have any bearing on the reason why he refuses aid from Allworth. But examine it closely and you will find that his state of feeling toward the father of the girl that Allworth loves explains the reason why he intends to retrieve his own fortunes in his own way. The fact that Sir Giles has ruined Allworth's father, too, who was Wellborn's friend is complementary to his own spirit of revenge and his resolve to redeem himself, which is prompted by the abject state of humiliation which he just experienced at the hands of an ungrateful old tenant, and which has been witnessed by Allworth and by us. It would seem that Wellborn's statement that Sir Giles would never consent to the marriage

between Margaret and Allworth is not to the purpose of the scene as given, but it is. He does not tell of Sir Giles's ambition for his daughter simply for the information of the audience, but by way of counsel to his friend. Then again, it leads back at the end of the scene to Allworth's renewed offer to help. It also establishes in our minds confidence in Wellborn's resolution, and gives us certain facts which lead us to hope for the success of his plan, which is purposely left indefinite as to detail, one which inspires us with hope from the very facts brought out in the Dialogue. The opening scene of the second set scene is to show the opulence of Lady Allworth and the character of the servants. The scene is purely introductory, so far as we can see it has no bearing on the plot. That is to say, we cannot see what can come from their overfed and pampered impudence, but it is introductory and preparatory and a part of the Action. It may be that there is some Action in the apprehension of the audience as to what will be the reception of Wellborn when he presents himself. But strictly speaking, this would be an afterthought for we have no direct information that Wellborn is to visit Lady Allworth at all. It is true that Tom Allworth has assured Wellborn that he would meet from her a liberal entertainment, but Wellborn has not given us any intimation of his plan, which as it turns out involves this very visit. These characters, whatever may be their personal designs and plans, are utterly unconscious of any Plot, as, indeed, no characters can by any possibility concern themselves in the technical Plot of a play. It is also always the case with preparatory and introductory scenes with apparently unimportant characters, that these characters and the scene itself are made conspicuously interesting. The important point here was to lay the foundation for future Action. The use of it all we see later on, and for the moment we are entertained by the servants, and are put in possession of certain fundamental facts. Occasion is provided for these facts, the immediate

object is not the facts, a mistake which can easily be made, but to enforce the general idea, the largest idea, which is the state in which Lady Allworth lives. Everything else is subordinate to that. We even get information about Justice Greedy in this little scene, but what significance does the reference to him have, except as it shows the discontent of the servants at the idleness under wages, while their mistress has retired from the world and no longer entertains? A great deal is brought out in this scene, but it is all subordinate to the object as given. The next scene is the cordial reception of young Allworth. It is short and all that is said is entirely natural, and merely by way of gradation. Order remarks he is his father's picture in little. Allworth thanks him. Scene third is simply a characteristic introductory scene of Lady Allworth and her maids. The fourth scene is one of some length and of serious purpose. It is concerned with the Plot. Up to this point we have had no reflex Action, but now that Lady Allworth warns her stepson against association with Wellborn, we immediately connect the Action with the fortunes of the outcast in whom we have begun to take an interest, and of whose resolution to redeem himself we have had a glimpse. We first saw him friendless, then saw him with a friend, and now we see him deprived of this friend. The Dialogue is of some length, but it strictly carries out the object of the scene. We get the reasons why she warns Allworth to beware of ill company. She admits that Wellborn had been a friend of her husband whose memory she reveres, that if he had lived to have known him as he is, he too would have cast him off "as you must do." It should be a part of our pleasure to realize that we are now dealing with the work of a master. Among the many objects of this scene, with its many minor objects we have Lady Allworth's reverence for the memory of her husband and her own nobility of character. But as strongly as they are presented, is it not plain to you that they are subordinate to the object of the scene, which is to

warn Allworth against association with Wellborn? The scene which introduces Sir Giles and Greedy is one of convenience only, and, as in the case of scenes already pointed out which have no apparent bearing on the Plot, it is made vastly entertaining. Now that the author has introduced Sir Giles, we see his technical purpose in having him meet Wellborn whom he spurns. By following out the division into scenes, which we have already prepared, we see that the Dialogue simply executes the object of each scene. The two most important scenes in the Act are those in which we are first prepared to expect that Lady Allworth would refuse assistance or countenance of any kind to Wellborn, when she warns Allworth against him, and a subsequent scene in which Wellborn prevails over her, and gains her confidence and promise of assistance. Surely in each of these important scenes there is ample opportunity for Dialogue which need not have been worked out in detail until the structure of the play has been completed. Surely, when we reach the eleventh scene, in which Wellborn prevails over Lady Allworth, there is enough to engage Dialogue. Surely Wellborn cannot prevail over her in a few words. Surely he will have to exercise diplomacy, surely he must urge facts and arguments of sufficient weight to move a woman of such force of character. To carry out the objects of such important scenes requires Detail and Dialogue. Surely the dramatist had enough to do to conduct his Dialogue without attempting to construct the play in all its parts at the same time. No, he is Dialoguing his Scenario. He is giving us the details of the pre-ordained scenes. Inasmuch as the scenes have determined, in a general way, what is to be said by the characters in the scenes, it would be wholly unprofitable to us to imagine what they should not say, except by way of exercise. If limitations had not been put to what they should say, we would have to struggle constantly against circumstances and ideas not already determined, but our particular care

with reference to Sequence now in writing the Dialogue is as to Sequence within the scene. We ask you to establish your understanding of the method of Dialoguing that which has already been predetermined; to have you accept as an absolute truth that the Dialogue must be confined to the object of the scene.

CHAPTER XXX.

ENTRANCES AND EXITS.

The beginner often says with naive confidence: "I can do everything else, but I do not know how to get the Characters on and off." If your Plot and Scenes are properly ordered, if you really have "done everything else," you will not be in such straits in the matter. Note the Entrances and Exits of the Characters in "Ingomar," particularly with reference to their technical management. See if you can observe any peculiarities about them; note the care the author takes to give the characters, in many cases, something pertinent to do. Do you not yourself, in leaving a room, feel a certain necessity of timing your last word of departure? See how the author provides for the matter in detail, generally making the Entrance or Exit characteristic, utilizing it for a point of some kind. Parthenia's Entrance after it is made known that Myron, her father, has been made captive, is provided for by the announcement first to the mother, who is carried into the house in a swoon. Does not Parthenia's rushing out, exclaiming, "Where is the man who brings this fearful news?" explain itself? Does not getting the mother off give Parthenia a particularly good Entrance? She bursts on in the highest state of emotion. Do you not see the technical reason for the management of this and other Entrances? Do you not suppose that it was all reasoned out by the author? Or did he put it all down as he first fancied it? Letting the people do as they please? You will observe that Polydor's house is opposite Myron's, affording easy occasion for some of the Entrances and Exits. If you understand the plastic nature of dramatic art, that is, changing and perfecting in order to meet points as they arise, you will have no great trouble about Entrances beyond what common sense, with the resources of your art, will meet if you have properly arranged the Plot and

the structure generally in the Action. In regard to the stage itself, with its stage directions of R.; L.; R. U. E.; D. F. (door in Flat); R. I. E.; &c.; &c.; &c.; it may be said that there is nothing more delusive to the beginner than the importance he attaches to such "knowledge." For the present, do not concern yourself about it particularly. Many acting editions of plays have Scene-Plots and Diagrams. You can get all the misleading and almost superfluous jargon from them. First get acquainted with the human, dramatic point of view; the other, the stage point of view, will come to you soon enough. Of course, you should know the terms and the limitations of the stage, but these particular details belong more properly to stage management than to authorship. It is enough that you make sure that what you have the characters do is possible for them to do on the stage. The stage is no longer bare and manipulated by means of obvious wings, borders, flies, drops, and shifted Scenes in numbered grooves a few feet apart according to the depth of the stage, with correspondingly numbered Entrances between. Of course, a point of Entrance may be indicated, but the stage manager, as is his right as a rule, will change it all as he sees fit. He may have an entirely different room in arrangement from yours. The Action of the play, what your people do and say after they get on the stage is what should concern you in the early stages of acquiring the art. Naturally, you must have a clear and consistent movement in your mind and positions for your people while writing the play, but let that take care of itself until you are unfortunately compelled by close association with the stage to know all about "raking pieces," "backing," "profile trees," (whereas your mind should scorn anything short of a real tree while writing), "boxed interiors," &c., &c. Describe your Scenery, if you choose, and the Entrances, R. and L., &c., up stage, down stage, &c., if you will, but do not try to deceive yourself or any one else by a display of stage knowledge, the pedantry of ignorance,

the real knowledge itself of the stage being a poor thing at best compared with playwriting itself.

The Entrances and Exits in "The Lady of Lyons" were provided or revised by Macready, one of the greatest stage-managers ever known, and are consequently worth close observation. Attention has already been called to the Entrance of Beauseant at the cottage and the various Entrances and Exits of the Widow, and the use made generally of the stairway. Observe that a few lines are usually given to one of the characters after the announcement of some one to enter and before that Entrance. Damas enters to his cousins without announcement. Beauseant makes his first Exit with, "Ladies, I have the honor of wishing you a very good morning." You may be sure that he was near the door, or possibly the actor may wish the business of uttering his aside, gradually nearing the door. Or he may wish to sail out from a distance; a woman likes that. Note Pauline's Exit after coming back for the flowers. Damas exits with an epigram. Beauseant enters the inn after we have heard him giving directions behind the scenes as to baiting the horses. The Landlord enters naturally from the Inn. Beauseant Exits with something definite, "You think only of the sport,—I of the revenge." Gaspar exits with a passionate expression relating to his experience. The epigrammatic for an Exit is very noticeable naturally in a work revised by a stagemanager. The Entrances and Exits are usually Self-explanatory, as when Damas enters with two swords. The Exits and "curtains" for the principals are forceful. Note the first Entrance of Melnotte. Pauline also is generally provided with a good Entrance. She is discovered in the last act, but the Business is good. In what scenes the Characters are to Exit and Enter is determined gradually as the structure of the play is framed. Finally, the Scenario makes all this definite. These characters do not come and go as they will, but as the structure and technique demand.

Before we begin "writing" a play we have determined

upon the Entrances and Exits, which depend upon the arrangement of the Scenes as shaped in the Scenario. Characters cannot come and go as they please or as often as they may choose. Their functions have been determined by and are controlled by the prearranged Plot, the order of the scenes and the object of the scenes. To have Varville discovered is not the only way in which he could have been introduced, but it was the best way. It was necessary to show first that Varville was a persistent suitor and that Camille did not care for him, and that her heart was free. It was necessary to introduce Nichette at this point in order to clear the ground and lay the foundation for a material part of the Action. It was proper to give her some Cause for coming, the little bundle, and a cause for her going, that Gustave was waiting for her. There is obviously no Plot in this so far as Nichette is concerned. Why she is introduced is more important than the manner of her Entrance and Exit, which could have been accomplished in other ways, but hardly in a better way. In the Dialogue shortly before Camille enters we learn that she is at the Opera, and she enters with her cloak, which she throws aside; she comes on hurriedly and orders supper, which takes Nanine off. She orders supper because she expects friends whom she has met. Nanine ushers in the expected Olimpe and Gaston. Armand and Prudence enter because called for, and admitted by Nanine. Varville's exit is effected capitally, for Camille does not invite him to remain. The guests are off and Camille is left alone with Armand because Camille asks to be left alone and Olimpe urges that she is better alone when she has these attacks. Now, all this did not happen by accident. Natural as it all is, it is art that makes it so. The scene between Camille and Armand was absolutely essential; it had to be, and Dumas contrived the way of getting the guests off by the use of means existent in the material and the circumstances. That Armand remained with her is Self-explanatory. It is not her trick to be alone with Armand, for she says, "Monsieur Duval, and you, Gas-

ton, step into the other room, and before you have your cigars lit I will be with you." Armand exits when the Dialogue has reached the point desired by the dramatist and when Camille gives him the flower and says, "now go." The re-entrance of the frivolous guests is accomplished by a dance. There is nothing tame in the resources of true art. In the second act Nanine and Prudence are discovered. Prudence, no doubt, with her bonnet on, at once indicating a visit of some sort; Camille enters, and we at once learn the nature of the business; Nanine goes off to answer the bell; Armand, whom we are half expecting at that moment, enters, and Prudence goes off, partly because she has her money and partly because she knows that she is in the way, her exit being accomplished by her speech, which is based partly on the fact that Armand did not notice her at first. The object of the Dialogue between Armand and Camille effected, Armand leaves, promising to breakfast with her. Camille's short monologue gives time for the entrance of Varville, in itself natural, and has a particular cause back of it in the note which Camille has received from him. Nanine's entrances and exits are matters of course. Camille goes with Varville for supper. Nanine's little monologue, as she reads Armand's note to Camille, is needed for time and for the entrance of Prudence. Her entrance is directly connected with the letter and Armand's presence at her house wishing to see Camille. Camille's re-entrance is provided for by the need of a heavier wrap, not to speak of the more significant agitation of her mind. Nanine is sent off to dismiss Varville. Prudence goes to summon Armand. Observe that what she says as she goes out is characteristic, and has reference to the matter in hand. Armand's entrance is expected and natural. At the beginning of the third act, Prudence enters, asking for Camille. Nanine exits after answering her questions, saying that Nichette and Gustave are in the garden and that Camille is with them. Camille enters, asks a question relative to the papers (for the sale of her articles). The information was a

material something for the advancement of the Action; and Prudence goes off with her characteristic appetite "to dinner, for I am dying of hunger." Any stage direction on the manner of her Exit is needless. Gustave and Nichette enter naturally; we have been told that they are spending the day with Camille. They are got off by the announcement of the man "in charge of the sale": "So walk in the garden, you and Gustave. He will soon be gone, and I will join you." Armand's father, Duval enters, to our surprise, but naturally. He prevails with her, and Exits with "Heaven bless you for the sacrifice." After she completes her letter for Armand he enters. We know from Nanine in the first scene that he has been in Paris, and we now know that he has just returned. The Dialogue concerns the letter which she does not let him see, and she departs bidding him her veiled farewell. She leaves him to wait until his father comes. Natural Entrances and Exits rapidly bring the act to a close. In the opening of the fourth act, after the dance, Armand enters. It is a neat touch that he was supposed to be at Tours, and consequently not expected, for, later on, his presence is a surprise to Camille. The fact that he is there unexpectedly leads to the Dialogue between him and Prudence. She tells him that Camille will be there, and we get at his state of mind. Gustave is present, and a scene follows between the two men. Camille and Varville enter just from the Opera. This confirms what Prudence has said as to her revelry at the expense of her health. In addition, she enters at the proper moment in the development of the Action. They all remain on the stage in a composite scene until Armand wins the game, when Camille is left with Varville. She gets him off with the plea that she would speak to Prudence. Prudence is sent off to bring Armand. Armand comes by reason of the message. When she confesses, in order to be true to her sacrifice, that she loves Varville, Armand throws open the supper-room door, and bids all enter, the succeeding Action ending with a tableau. The Entrances and Exits in the concluding act are

natural and simple, requiring no comment except as to the lines at Entrance and Exit. Nanine enters naturally as Camille's maid. Gaston goes out to get his coat which he has left in the entry, bidding Nanine to get Camille up. He returns with a cheering word, and finally, after his talk with Camille, who begs him to remember all that she has said, goes out with: "It shall lie upon my heart like a prayer." Nanine does not like to go out when Prudence enters, but does so at Camille's assurance. Prudence comes with the purpose of borrowing money and goes out when she gets it, gently bidden to go by Camille, and with the remark that she has some purchase to make, and that she is so sleepy that she can hardly keep her eyes open. Camille says to herself, "and that was one of my friends." Armand's entrance is remotely prepared for by the letter which Camille reads from his father, and directly prepared for by Nanine's breathless and half expressed announcement. Nichette, Gustave and Gaston enter naturally; and it is to be remembered that Nanine had carried a letter to Nichette to be given to Nichette after the ceremony of her marriage.

The tendency toward economy, which we found so marked as to Words, extends to all parts of the drama, and with particular force to Exits and Entrances. We have seen that an important Exit or Entrance usually begins or ends a scene. If we permitted Characters to come and go with too much frequency a point would be reached where the Action would become unintelligible. As an experienced dramatist, Taylor probably gave no consideration to any other opening to "Still Water Runs Deep" than the present first scene. In the first place, the play is a domestic one, and the first scene, having the four members of the family in the drawing room, afforded him the opportunity of characterizing them and their relations and setting forth the conditions from which the Action was to proceed. An inexperienced "dramatist" might have used a number of scenes with their Exits and Entrances for the same purpose. These Exits and Entrances are not left to chance. There is a process of rea-

soning about them as imperative as is the process of forming the Plot or attending to any part of the structure or any of the details of the play. I have called attention to the fact somewhere, that this first scene, ending with the Exit of Mildmay, has three incidents in it which might afford a division into three scenes. If, indeed, the purposes of the author had been different from what they are, it would be necessary to make three scenes of the first scene, although both Mildmay and Potter remain on the stage and do not Exit. Mildmay was made to simulate sleep by the author in order that he should overhear what Mrs. Sternhold says to Emily about him. Potter was kept on the stage, really dozing, in order to make the third scene, that between Mrs. Sternhold and Potter, more convenient. Thus Exits and Entrances are provided against. The inexperienced writer could not conceive of the annoyance and damage caused by the too frequent coming and going of Characters. Mildmay having been kept on the stage for a purpose must have an Exit provided for him. It would have been easy enough to have had Mildmay drowsily rub his eye and make his Exit with some remark. The tendency of the author who understands his business is to utilize every part of his Material. In this case he had Mildmay awakened by Emily in bringing down her knotted handkerchief on his face to drive away the wasp. This is purely Episodical, still, it keeps pace with the Action. It shows the impatience of the wife who has lost that reverent feeling that every wife should have for a true husband. But what is shown of her momentary disposition is purely incidental. The bit of Business was devised almost purely and simply in order to afford Mildmay his Exit. It works well, too, for it brings out the relations between the two, and it makes more natural his statement that he is going to Manchester that night. Observe how every word counts. Emily exclaims that he has never said a word about it until now; still keeping their relations in play. When Mildmay says that he will see her again before he starts, we have a prepa-

ration for his Entrance later on without explanation. You will note also that he goes into the conservatory. He is in no apparent haste for his journey. Some students, in analyzing this scene, imagine that they see the purpose for which he is going to Manchester. Not a bit of it. The only impression that an audience could have would be that he may have business of some indefinite kind at Manchester, and was glad to get away because of being bored at home. Something that drives many a man from home, the most natural thing in the world. If any great importance had been attached at this point to his going to Manchester, the incident would be out of proportion. You will observe that the author knew his business purposes better than the audience, or rather where the audience did not, for one of his purposes in sending Mildmay into the conservatory was to have him seen there by Emily "with his coat off, just like a common market gardener. Oh, what a contrast to Hawksley!" Potter having been retained on the scene, but taking no part in what happens and what practically constitutes other scenes, is awakened by his sister. An entrance is saved. The object of the scene being accomplished, Potter goes out with a characteristic remark showing how he bows to "such a superior woman." The first Entrance seen by the audience is that of Hawksley who follows Emily in. We have had some concealed Preparation for what we now see. The specific Preparation for Hawksley's conduct consists in Emily's sentimental comparison of Hawksley with her husband and what is talked about between Mrs. Sternhold and Potter. The very moment he enters we know who he is. Jessop's entering with the carpet bag does not make a new scene of it, for it is a part of this scene to have the audience know that Mildmay is in the garden, and, more than that, to bring the fact to Hawksley's attention that Mildmay is going away that night, which obviates the necessity of having Emily inform Hawksley of it in "Story" fashion. It also provides the Exit for Emily and Hawksley as may be seen in Hawksley's lines "at least let

us walk around by the garden, I wish to congratulate Mildmay on his celery—and then it is so much longer.” Now, it might seem to the writer who does not believe that play-writing is an art, that these Exits and this particular Exit came into the author’s mind as naturally as they read. On the contrary, although Taylor may have provided for this scene and its Sequence in his Scenario, he may not have determined upon the method of getting Emily and Hawksley off. He could have sent them off by some other door. It is easy enough merely to get characters off, but a mere Exit or a mere Entrance is nothing. If it is not done with art, the Entrances and Exits are simply a series of jolts. If he had sent them out by some other door the effect would not have been the same. The reappearance and Exit of Mrs. Sternhold is sufficiently clear. Mildmay’s Entrance, followed by Joseph with carpet bag, through center door of conservatory is natural. When it comes to weighing all the little equations of the play, one is inclined to think that there is more artifice than art in having Mildmay come in prepared for his journey and to decide, because he has half an hour to spare, that he will paint the trellis. He sends Jessop for the ladder and begins to paint. Of course, Taylor’s object was to have Mildmay overhear the conversation between Potter and Hawksley, and incidentally to prepare for the scene which follows when Mrs. Sternhold and Emily join them. While the artifice in having him paint the trellis seems a little crude, Taylor does make one very strong point in making it the occasion for Hawksley’s “playing postman.” The entrance of Mrs. Sternhold and Emily is natural, for they have the freedom of the house. Hawksley takes himself off in his affable way. We see through his politeness and know that he will return. Mrs. Sternhold is got off the stage because technical requirements demand her absence. We know that she will return to watch Hawksley. The frequency of the Entrances and Exits in this first act almost reaches a danger point; still, they are largely technical and unimportant except in that

way. It is necessary for Jessop to enter in order to announce that the cab is at the door, so that we can have a little scene between Mildmay and his wife, she showing her uneasiness at his departure. Potter has been kept on the stage and occupied sufficiently to have him ready for the scene with Mildmay in which Hawksley's shares are discussed. Potter goes out with a characteristic remark aside. Mildmay makes his Exit in order to see Gimlet, for he has read the letter delivered by Hawksley. In this case, he goes out with a purpose. It is not necessary to have Characters always go out with a purpose. Of course, there is a purpose somewhere always, but it is just as often the purpose of the author, that is to say, of Technique as it is of Character. The purpose of the author always exists. Emily's purpose in returning is to comfort Hawksley, and, in her feeble way, if he comes, to dissuade him from his pursuit. She is forced to leave by her Aunt, and then Mrs. Sternhold thinks she hears some one "stirring overhead," and Exits with "let me see if all is quiet up stairs—then for you." This is plainly artificial; perhaps the Exit might have had a better occasion, but it is sufficient now to call attention to the technical feature of its handling. There seems to be an unnecessary kind of Detail in the scene consisting of Mildmay's monologue when he re-enters, still, Taylor has purpose in every line. There are some points in the management of the Action here that belong to other parts of our study; we are now considering merely how and why the Entrances and Exits are provided. We have been thoroughly prepared for the scene between Mrs. Sternhold and Hawksley. Mrs. Sternhold's absence from the stage was necessary, for one thing, to have her assure us when she returned that "all is quiet, my brother and the servants asleep." The manner of Hawksley's Exit, with his usual composure and affability, need not have been planned in advance. It is entirely in character. An Exit is provided for Mrs. Sternhold in the next scene, and one for Emily in the following one. Mildmay has overheard the scene between

Hawksley and Mrs. Sternhold, his Entrance and remarks explaining themselves. Mrs. Mildmay is afforded a re-entrance, not from what has gone before and what would give her a purpose at once recognizable by the audience, but in the line which she speaks. She is going to her own room in order to get some ether to compose the agitated Mrs. Sternhold. The act closes according to the requirements of this scene, Mildmay going up stage and Emily sinking into a chair and clasping her hands. Mildmay is going off, and the curtain comes down on a tableau.

Just as we have seen that Dialogue is a matter of detail in execution, depending upon the object of the scene which has already been brought into Sequence, so you will find that an Exit or Entrance is also a detail of the scene and governed by its opportunities. The Exits and Entrances having been foreordained we have only to examine into the details of the Exits and Entrances in "A New Way to Pay Old Debts" in order to note the active use of Technique in them. To have a character discovered is practically the same thing as an entrance. Naturally, a character that is discovered is usually occupied with some business. We discover Wellborn with a large rough stick, in tattered apparel knocking at the alehouse door, Tapwell and Froth enter from the house. He asks them for liquor and is refused credit. Thereafter the scene is conducted according to the dialogue already described until Wellborn beats Tapwell and Allworth enters. The entrance of Allworth requires no explanation because it is a public place. Why he enters at this point has already been determined by the dramatist in his structure of the play. The occasion for the going off of Tapwell and Froth is natural, for their part in the scene is over. Wellborn and Allworth exeunt when the purpose of their scene has been accomplished, Allworth, L., Wellborn, R. There is no difficulty and no particular ingenuity required in getting people on and off so far. Allworth and Wellborn go off in different directions. In the second set scene, the servants are discovered in line across

the stage taking their orders from Order. The scene is broken up by the knocking at the door and the entrance of Allworth. Lady Allworth enters with her maids. The maids go out on her direction to them to sort the silks well. They have simply served the purpose of showing the ample service at her disposal. The other servants go out at Lady Allworth's command. Lady Allworth and her stepson go out naturally together, although the subject of their conversation has been practically brought to an end. The servants enter again with Sir Giles Overreach, Marrall and Greedy. Wellborn enters. His coming has been tacitly prepared for. It may be observed that the presence of the servants on the stage may explain why this tattered man has found unobstructed entrance, but, in any event, his coming requires no explanation and is perfectly natural. All the Exits and Entrances here are of a kind that explain themselves. Tom Allworth enters, having the freedom of the house, and his only salutation is to announce to his friend that they must be strangers, whereupon he goes out. We have another entrance, almost as brief, of Abigail and Tabitha to show the unpropitious circumstances and promise of his visit. An altercation between Wellborn and the servants, whereupon they all cry out for help, brings on Lady Allworth. Having given her consent to further Wellborn's plans, Lady Allworth goes out. The servants seeing the favor into which Wellborn is received, make their apologies and are forgiven. Wellborn makes his Exit at the close of the scene, with the declaration of his hope and belief that he has found a new way to pay old debts. No difficulty has been found so far in the management of the Exits and Entrances, for the structure provides for that. We have not encountered any details in which forced ingenuity had to be exercised in regard to the manner of Exits and Entrances, something that lies so close to the heart of the stagemanager. An open field or a public place is very often used for the management of Exits and Entrances, for no explanation of the presence of the people is required.

This is the case in the first scene of the second act where enter Marrall and Sir Giles. No Exit is required to this scene, because it is followed by the scene caused by the Entrance of Wellborn, whose coming also requires no explanation. It is a foreordained thing according to the construction of the play. We note, however, that a cause is given for the Exit of Sir Giles. We see from the text, from Sir Giles's aside to Marrall, that he wishes to leave Wellborn with him in order that Marrall can "work him." The bearing of this we know from the previous scene between Sir Giles and Marrall. The scene closes with Marrall and Wellborn going off together, Marrall believing that Wellborn's brain is cracked, from the story which Wellborn tells him of Lady Allworth's favor. Wellborn's Entrance with Marrall in the hall of Lady Allworth's house is self-explanatory. The servants disperse at the command of Order, when a knocking is heard. We learn that they know their cue, and Order and Amble remain in order to give Wellborn his courteous reception. Allworth who is on the stage at the opening of this new scene goes out, for he has made his apology to Wellborn. Nothing further is required of him, and the whole significance of his presence was satisfied with his apology. The Exits and Entrances proceed naturally, each scene accomplishing its object. Lady Allworth enters to carry out her deception and take Marrall with them to the dinner which is waiting. The servants discuss the strange turn of affairs, and Furnace goes out after Amble has reported to them the incidents of the dinner and that they have risen. They leave the stage free to Lady Allworth, Wellborn and Marrall. Wellborn and Marrall go out attended by Watchall, who evidently is to see them off with a show of service. Lady Allworth takes the servants off to give them further directions. In all these Exits and Entrances there is a naturalness and a reason. Massinger used many scenes in public places, the third set scene being in the open country. Wellborn and Marrall are returning from the dinner. The object of the scene is to impress on

Marrall Wellborn's prospects with Lady Allworth; and Wellborn exits with a veiled promise to favor a certain petition of Marrall's. When Marrall is left alone Sir Giles is heard without ordering some attendant to take his horse. This is the first time so far, except for the knocking at the door, that we have had any example of immediate technical preparation. Here we have the noise "heard without," giving specific directions, and the reason why he will walk: "to give me an appetite; 'tis but a mile; and exercise will keep me from being pury." It will be observed that in the other entrance of Sir Giles explanation was not necessary; here Massinger deemed it proper to account for his presence in "the open country." Observe that he did not appear at this moment purposely in order to discuss with Marrall what Marrall had been able to do in further humiliating and ruining Wellborn. The marvelous story that Marrall tells him is regarded by Sir Giles as the fiction of a lying or disordered brain, and he beats the servant, upon which they go out. With the first set scene of the third act we again have a scene in the open country, or, as it is described, the outskirts of Lady Allworth's Park. Here again there is some explanation needed as seemed meet to Massinger, for Lord Lovell has come from a distance; he is travelling. His presence would not be self-explanatory as in the other cases which we have seen. As he enters, Lord Lovell speaks off, "drive the coach around the hill, something in private I must impart to Allworth;" there we have at once the general object of the scene. We have the natural and the technical explanation of the Entrance. They go off naturally without the need of any device in the Dialogue, when the object of the scene is accomplished. The second set scene is in the hall of Sir Giles's house. We already know that Sir Giles's plan is to entertain Lord Lovell and secure him as a husband for his daughter. The purpose of the gathering in the hall is immediately seen, Sir Giles's first words indicate that a feast is preparing. Marrall's exit is caused by Sir Giles's order to him to call in his daughter. Greedy

is got off the stage by having the command of the kitchen bestowed on him. Margaret enters, brought in by Marrall and accompanied by two female attendants. The female attendants are sent out by Sir Giles because he wishes to speak with her alone. It will be seen that there is a cause for all these Exits and Entrances. There was a cause in the dramatist's mind for the two attendant women to appear for the single moment. It will be seen that one of Sir Giles's first enquiries to her is "How like you your new woman, Lady Downfallen?" We then have several immediate diversions by Greedy, his Exits and Entrances being provided for purely by the comic opportunities. Of course, the comedy furnished by Greedy has no direct bearing on the Plot, his coming and going is not advancing the main Action in the slightest way, and his relations with the very serious scenes between Sir Giles and Margaret are purely by way of diversion, and not by any influence on the Action itself. It is well to observe at once that Exits and Entrances are not necessarily made to concern the Plot. Characters necessarily are utterly unconscious of any Plot, certainly of the author's Plot. These Entrances and Exits of Greedy are incidents or comic scenes which are purely Episodic. It is not altogether the place to discuss the functions of Greedy in this play, but it is well to observe at this point that we are always conscious that this comedy glutton serves a purpose in the extortionate and heartless plans of Sir Giles in crushing his hapless victims. It may be observed of the Exits and Entrances of Greedy, that the scenes being purely comedy scenes, the Exits and Entrances are made on comedy lines. He always enters with a complaint, and goes out with some reflection bearing on what is uppermost in his mind at the time, namely, the dinner which is in his charge. Marrall enters hastily, to announce the arrival of Lord Lovell. Margaret goes out, being bid by her father to await his call. Marrall is sent out by Sir Giles to give a princely welcome to Lord Lovell. The Exits and Entrances led to thereafter are caused naturally;

Sir Giles bids Greedy, Marrall and Allworth leave the room so that he and Margaret may be alone with Lord Lovell. With a whispered word of caution to Margaret, Sir Giles leaves her with Lord Lovell. Sir Giles re-enters and from their whisperings imagines that she has carried out his instructions. Greedy enters at this moment in great excitement and is thrust off by Sir Giles. There are twenty-five or more Exits and Entrances in this second set scene. Except where the Action is very lively and the scenes are very distinct, and the current of the Action very strong, this number reaches a danger point. But, as we have seen, many of the Exits and Entrances constitute little Episodic scenes. This is the case with Greedy's numerous Exits and Entrances. It must be remembered that his little Episodes pay for themselves in the diversion that they afford, and that they are really about the same thing, his appetite, the development of his character. If these Exits and Entrances concerned the development of the Plot, there certainly would be too many in number. But the mind of the audience is not burdened by new complications, and, after all, the Plot of this second set scene is simple enough. We call attention to the unusual number of Exits and Entrances here because, in a general way, it is very important not to have too many of them, and we wish to explain why it is that Massinger, a master of his craft, has not erred or brought things into confusion by a multiplicity of Exits and Entrances. Exits and Entrances usually determine the boundaries of a scene, but here we have seen what may be termed separate scenes having no disturbing effect. The Entrance of Lady Allworth has some immediate Preparation in the announcement of her arrival and the commotion among the servants without. That she should come is perfectly natural and needs no explanation. It was necessary by way of Preparation to have the audience know that she was coming. Wellborn is now on his old footing with Sir Giles, and they go out to dinner. Greedy is astonished at Sir Giles's reception of Wellborn, remains behind a moment

to express his astonishment to himself, and then starts to go to his much anticipated dinner. Marrall re-enters to bear to him the message from Sir Giles that the table is full and he must wait. Marrall goes out after comforting him with the direction to proceed to the servants' hall, where he can have dumpling, woodcock and buttered toast with the maids. Greedy goes out in pursuit of dinner. Sir Giles re-enters, expressing himself as confident that his daughter has captured Lord Lovell. Marrall comes to seek him because the whole board is troubled at his rising and his absence, and goes out at his bidding to invite his nephew to speak with him in private. Everything is so natural so far, in that every Exit and Entrance has a cause or promises further developments, that no artifice is visible whatever, for everything belongs to the very nature of the happenings. Lady Allworth is heard speaking without as she returns. Marrall is sent out by Sir Giles. The act closes with Wellborn and Sir Giles going out in different directions, the final word being the apt conclusion of the object of the scene. It will be observed that as the act closes in these older plays, the characters are usually seen going off. While there is no reason in many of these cases why they should go off, there is not always a reason why it would be better that they remain; but it seems to be the custom among the older dramatists to so take them off at the end of an act, in all probability, because of the stage management in which drop curtains were not used. At any rate, the close of an act in those older plays seemed to be indicated by the stage being cleared in this way. With scene one of Act four, we have characters discovered, Business being employed to give immediate Action.

CHAPTER XXXI.

EPISODE.

In every play there is a great deal that is in the nature of Episode, Episodic; and there is a tendency in modern play-writing, particularly comedy, to introduce Episode. The scene in "The Lady of Lyons" in which Melnotte disposes of the ring and the snuffbox is distinct Episode. All Episode should, in some way, belong to the Action, and this Episode is plainly connected with the Plot. The whispering dismay of Beauseant and Glavis serves to arouse the suspicions of Damas. At first we do not see this object in the scene, but are exclusively interested in the humor of the incident. It is a relaxation of the tensity of the Action. For a moment, we are not conscious of a Plot at all. The little scene at the opening of the third act is episodic, but a necessary part of the Action by way of gradation. The act might have opened with Beauseant and Glavis. Their talk of Pauline being at that moment at the inn would have conveyed the Fact, but more is to be looked for in his mother, in which he describes his love for Pauline, is to complain presently of the rudeness of the servants, and the servants are to be seen peering over the landlord's shoulders and laughing. The first scene then is Preparation for what we are to see confirmed. Melnotte's talk with his mother in which he describes his love for Pauline is something in the nature of Episode. We know that he loves her, that he has sent her flowers, but there is something new in it, in that he has sent verses to Pauline and awaits her answer, believing that he will be answered as was the "poor Troubadour" by the Queen of Navarre. Consequently, there is Action here and not a mere state of mind. It is Episodic that Melnotte has won the prize. It is a rifle, and he did not miss one shot in the contest. Episodic as the rifle is, it is more to the purpose than if he had won a med-

al. Observe the magnetic tendency of Action in such details. After Gaspar enters we have a kind of radio-activity that removes the scene very far from Episode. True, Gaspar does not appear again, and this is the only time we do see him, and he may be called an Episodic character, but the scene is one of intense Action and closely connected with the Plot Action.

“Camille” affords a good study of the Episodic. More than four fifths of the last act is made up of Scenes which are Episode pure and simple. In a play in which the sentiment is so compact and so individually pertinent, there is no occasion for that trickery in this matter of Episode which is often used to fill out an insubstantial play. The Unity of sentiment is so persuasive that not a particle of matter is either lost or out of place. A true Episode does not destroy or impair the Unity of a play. The first scene which is distinctly an Episode is the supper scene. We have explained why it belongs to the Action, and it is to be noted that the scene in and for itself is diverting and stands out in its own right. When we come to the gambling scene in the fourth act, we find that the game between Armand and Varville is an absolutely interesting diversion. It had to be made an Episode, for its purpose was to furnish Armand with the money by which the close of the act was to be made Objective by means of his showering his gains upon Camille as an expression of his contempt for her sordidness. The Episode illustrates the nature of the Indirect. Armand, in his state of mind, might easily have gone directly to the purpose of his presence at the ball and brought to an issue his quarrel with Varville. That would have been a clumsy dramatic method for the author, for he had two objects in the act, namely, that Armand should humiliate Camille and that he should pick his quarrel with Varville. Just as soon as the Action gathered itself into the supreme moment in which this was accomplished, it ceased to be Episode. Episode, then, is a secondary thing by means

of which an object is entirely reached. It is often required to show a state of emotion out of which direct Action is to proceed. It is something that holds the note; by means of it we dwell upon sentiment and present conditions. It is something apart from the main Action, and it serves to bring out character and relations. It must contain Action in itself, and have some relation to the main Action, but it is so interesting in itself, that the main Action is held in abeyance. Thus, in the last act, we see Gaston elevated to a pathetic nobility of character, fitting him for companionship with Camille in her moments of refined distress which touch every heart. Certainly nothing could be more Episodic than Prudence's borrowing the money. The scene cannot possibly effect the destiny of the regenerated woman. No deflection is made in the course of events; but there is a touch of nature in it that is needed to bring out the conditions of the Plot at this point. If we measure the Action by the emotion, there is very strong Action in it, but it is all remote from Plot Action, although it is of a piece with the development and rounding off of the general Action.

We shall now call attention to the little details of Dialogue, and the relations of the characters which may be described as Episodic in nature. This aspect of the Episodic as we again see, is closely allied with the Indirect, and it is to be found constantly in the dialogue and can be handled best by the dramatist skilled in Technique. In this way, the second scene of the first act, in which Nichette is introduced, is Episodic. Nothing whatever comes of the immediate personal object of her visit. It is closely connected with and is a part of the condition of affairs, but it is not absolutely needed for the development of the immediate events of the play except by way of convenience. The idea of Episode involves the happenings during the progress of the Action only. If Armand had been killed in the duel the true Action of the play would have come to an end. The fourth act might have been added as an Episode;

but its interest could not have been sustained to the same extent. In the Episode of Prudence's borrowing the money, the Action is not yet over, and while we may be amused at the rapacity of this creature, we are saddened by the proof it gives of the hollowness of all the friendships enjoyed by Camille except the few that prove true at the close. Thus, the scene or the Episode has a real importance with reference to Camille. It belongs to the Action such as it is. It rounds off the history of Prudence and her relations with the Action. It is true that this Episode could be omitted without impairing in the slightest degree the Plot of the play, but drama, in its emancipated estate of the present day, indulges us graciously by not making such a deterrent rule as is sought to be imposed by some dramatic grammarians. It must necessarily be subordinate, for if out of proportion it would be a disturbing element.

Episode has always been in use, but it has grown in importance and application as the art has widened, and as it has thrown off the rigid limitations of what is specifically known as the classic drama. In plays of domestic life and of character, Episode necessarily plays a considerable part. "Still Waters Run Deep" is a play of domestic life and of Character, but it is not so marked by the use of Episode as it is of Detail. It should be borne in mind that different plays do not necessarily furnish the same amount of illustration of any given principle. The very first scene in this play is in the nature of the Episodic, for much of its Material, such as the use made of the music and the discussion about it, is confined to the scene and may be described as parenthetical. We will not now dwell upon what is "in the nature of the Episodic," but will point out the few instances of Episode in the play. The little scene between Mrs. Mildmay and Mrs. Sternhold in which the aunt describes the character and stupidity of Mildmay, is Episodic, because it is merely a parenthesis in the scene within which it is a scene. There is no immediate new development from it, and it comes into active use later on when Mildmay reminds Mrs.

Sternhold of her expression of opinion of him. Emily's knotting her handkerchief and bringing it down smartly on Mildmay's face is Episodic, for its use is not to advance the Action of the play, but to afford an exit. It is an Episodic incident when Mildmay is discovered on the ladder, with the result that there is an incidental conversation. The final scene in the act itself is something of an Episode. It brings the curtain down on a situation from which we expect no immediate collision between Mildmay and Hawksley, although the scene has an apparent bearing at times toward such an issue. In the second act, the scene between Dunbilk and Hawksley is Episodic, because it is mainly preparatory, and would not necessarily have to be enumerated in the Plot Action. Hawksley's demonstration, by means of algebra, of the scientific nature of his new motive principle is Episodic, because it goes beyond the actual requirements of the Plot Action and is meant for the purpose of impressing character. In the reading, the scene seems to impress many students as being too long, but it was written by an author who knew his business and the effects he wished to produce, and it is likely that in the acting there is not a word too much. The Action of the play is so compact that it does not afford us that study of Episode which can be more profitably pursued in certain other plays.

"A New Way To Pay Old Debts" is strong at all points, and in no particular does Massinger manifest his art more beautifully than his management of the Episodes. An Episode must necessarily be diverting, for it is usually a relaxation of the main Action, affording a period of rest or diversion. It gives variety, like the dactyl to the spondee in verse. When the Action is tense there is no time for it. It should be a part of the Action, but not necessarily of the Action of the Plot. Its immediate purpose may be for the development of character or by way of preparation or for bringing out elements which are required by and for the Action. It takes away strained attention to the mechanism of the play. By means of it there is an indirect progress. The

first scene in this play that is a distinct Episode is where, in the second set scene, the servants are discovered in the hall of Lady Allworth's house, drawn up in a line across the stage. So far as the Action of the play is concerned we see only a condition of affairs. We are interested, it is true, in the proof of the fact that Lady Allworth keeps herself in seclusion, that she lives in state, and that these are her servants, but apart from that we do not see and do not have to see the purpose of the author. We have not the slightest hint that these servants are to be used to bar the entrance of Wellborn. Massinger could easily have made it known to us that Wellborn was going to present himself, but, in that event, the Action of the scene would have been very much disturbed; instead of an Episode, it would have been a scene of the Action proper. It would have had a turn whereby the arrogance of the servants would have concerned Wellborn and our expectation would have been aroused as to the reception they would give him. On the contrary, the scene or Episode is about something entirely independent of Wellborn. These servants do not mention him; the audience hardly thinks of him. To have had it otherwise would have made the Action too rigid. Our attention would not be so completely absorbed by the drolleries of the servants. As it is, we get Furnace who is to serve as a foil to Greedy. We get an independent Action, something that keeps the scene moving with a story of its own. There is a quarrel between Furnace and Amble, with Order trying to compose it. There is nothing to cause us to expect anything that will bear on the Plot Action. Everything is settled within the scene. Conditions only are established. It is easy enough to see that it is an Episode, pure and simple. But we want to discover more than this by our analysis. Why did Massinger use the Episode? What was the operation of his mind? Where did he get it from? What is the necessity of it? It came from the Material. He wished to make use of it in some way. It was too good to throw away. He had to connect what they said and did with the

events and characters of the play. After the servants are introduced in this Episodic way they are active enough in succeeding scenes. It was the only place or the best place to make us acquainted with them. If they had been represented as throwing dice or devising means of cheating their mistress, it would have been a false Episode. It would have been foreign to the Action, whereas it is now a piece of it. It joins it later on serviceably. We are sufficiently interested already in Lady Allworth to be diverted by what the servants say and do in this scene. The scene between Tom Allworth and Lady Allworth is distinctly not an Episode, for we see a turn in the Action bearing on the Plot. She warns him against his friend whom he had offered to assist and whom he assured of a welcome at her hands. The movement of the play turns aside to Episode again when Greedy gets our attention when Sir Giles visits the house of Lady Allworth. There is a certain amount of Action in it, for we see the character of the man, already described as the tool of Sir Giles. We are amused at the Episode, but we do not forget the use to which Greedy is put. It is Episodic when Abigail and Tabitha express their repugnance to Wellborn, such a wretched object, that thing. It is something that adds to the impression. Leave it out, and the Plot Action would still be there. But do we not feel that they will report to their mistress? Are we not willing to see all the circumstances of the reception of Wellborn? Would not the Action be very bare if the servants at once proceeded to attempt to throw Wellborn out? The scene between Wellborn and Lady Allworth is distinctly not an Episode, nor was it an Episode when the struggle with the servants brought out their mistress. The Cause and the Effect made the cogs revolve. When the end of the scene between Wellborn and Lady Allworth is reached a most important step forward had been taken. The first part of the scene opening the second act is Episode, and has indirect Action, but the direct Action does not begin until Wellborn is referred to. This is our first absolute confirma-

tion of the merciless character of Sir Giles. We are glad to stop long enough to take a good look at him, his schemes interest us, for we know their indirect bearing on his nephew whom we have seen him spurn, and whom we know he has defrauded. We would take little interest in Master Frugal's history if we were not interested in the designs of the cruel extortioner against his nephew. Sir Giles would be a mere melodramatic villain if we did not have these sidelights. We get his character at first hand, and by means of the Episode. How else could these incidental facts have been introduced so conveniently and effectively? Transpose the first part of this scene to the last and the effectiveness of the Episodic part of it would be lost. Pity is excited for Frugal, whom we hear of, passingly, for the first time, but the chief interest is in the development of the cruel methods of Sir Giles and the use made of Greedy and of Marrall, all having a bearing on Wellborn. The first part of the scene, then, is Episodic, but it has a closer and more varied connection with the Action than the scene between the servants. The use of the servants now becomes less and less Episodic. Amble's description of the conduct of Marrall at the table is Episodic, but actively Episodic. It is such scenes that may well be described as adverbial or qualifying, that give breadth and life to the Action. From now on the Episodes and the Action proper never lose sight of Sir Giles and the principal characters. Even in such an Episode as that which opens the third act we are in the midst of the Action of the play. The banquet is preparing for the reception of Lord Lovell at Sir Giles's house. All that Greedy says and does in such a diverting way is Episode. You may ask of what use? See it acted and you will not question the skill and purpose of Massinger. Does he disturb the Action or progress of the play? Not at all. He exasperates Sir Giles, but we expect nothing from his mouthings about food. Besides, it is largely Preparation for that most delightful, pure Episode in which Marrall announces to Greedy that he must eat below with the maids.

Was it not worth while to have him interrupt such important scenes of the Action proper as he did in order to get Episode of the kind? Of course, there was no other purpose in Massinger's mind. Must you always be looking for Plot purpose in everything that is done and said? That tendency to the making of rigid Plots makes the plotty play—an abomination. Certainly there are some subjects that admit of less Episode than others. The more Plotty the less Episode, as a rule. There is no room for it, but here is a rather complicated Plot, with a great deal of Episode. It is here certainly a mark of mastery. The opportunity for Episode comes from the preponderance of character in the play. Massinger does not labor over the complications in forgetfulness of opportunities for diversion. In the Greedy Episodes we feel that the "thin gutted squire" is less the fool and cormorant than Sir Giles himself; besides, there should be some relief from the sombreness of the villainy of the master. Some students of this play do not seem to recognize the effectiveness and artistic value of the Greedy Episodes. Make a good study of it. Episode is getting to be of more and more value and use as our drama develops. It is almost pure Episode where Wellborn pays his creditors back, in one way or another. It does not advance the Action of the Plot with any quick movement. It does prove that Wellborn has been put on his feet again by his Uncle, who is moved to do so because he thinks Wellborn is about to marry Lady Allworth. It also strengthens Marrall's belief in the growing power of Wellborn, so that we are prepared for his confiding to Wellborn the "weighty secret" that Sir Giles is going to demand security from him, which is followed by the advice that Wellborn urge Sir Giles to produce the deed. The Episode leads up to Action, the kind that turns the wheels. Again observe how interesting in themselves are all the Episodes of this character. The fifth and last act is without distinct Episodes.

CHAPTER XXXII.

SCENERY.

The use of three Set Scenes in the first act of "The Lady of Lyons," two in the third and two in the fifth, might be called "old-fashioned," but any other arrangement might have hampered the treatment of this particular Material. No valid objection can be made to the Division. The Action requires the localities. Two scenes were inevitable, the interior of Pauline's home and that of Melnotte's. The exterior of the village inn was chosen rather than the interior. The exterior of the house of the Deschappelles gives variety, and the gardens are connected with the very idea of the origin of Melnotte. If there had been any hesitation between the interior or exterior, this would have decided the choice. A street in Lyons was required by way of convenience, a place for the casual meeting with the officers. Finally a room in the house of the Deschappelles. All these scenes of locality were properly arranged with reference to the entrances and exits. This is a part of the stage management that need not be considered very closely now. No mention is made of the lattice in the description or stage directions but the lattice window has a use when Beauseant makes his visit to the cottage to taunt Pauline and induce her to go with him. He is first seen at the lattice before he enters. The stage direction says, "A staircase to the right conducts to the upper story." It makes no material difference whether it be at the right or left; the stage manager of any production of the play might change it according to his convenience. He cannot, however, change the scenes of locality. Proper entrances and exits must be provided, of course, but the details of the scene itself belong rather to the stagemanager than to the playwright. At the same time, the dramatist's conception of the scene must be practicable and vivid enough to be secure in his own mind. Various

things, such as the easel and the portrait, are fixed by the dramatist himself; they are essential details. All the Scenery is in keeping and none is unnecessary, none for the mere sake of Scenery.

The selection of the scenes of locality in "Camille" probably gave Dumas little occasion for hesitation. The choice was obvious, and there was no problem to consider in order to fit the Action to them or them to the Action. There was no demand for exteriors, the play being almost entirely one of emotion within doors; the consequence is that the first two acts pass in the apartment of Camille, the third act in the country house, the fourth act in the house of Olimpe, and the fifth Act in Camille's poorly furnished rooms. It only remains to make these interiors appropriate in furnishing, and with doors to suit the required entrances and exits. The first scene requires a mirror, for Camille is to look in it and note her paleness. The folding doors, centre, lead to a room into which the revelers go, and from which at the end of the act they emerge in a fantastic dance. The fire place with its fire indicates, in a manner, the time of year, March, and adds to the appearance of comfort with which Camille surrounds herself. The piano is not a mere accessory of luxury; it is for use in several material incidents, as when Varville strums upon it and is asked by Camille to cease his noise, and is also used as an accompaniment to the singing and dancing and the revelry. The entrances are arranged so as to give variety and meet the exigencies of the going and coming. There is no need to call attention to the particular arrangement, for the entrances and exits are purely incidental to the Action and any stage manager could arrange the doors to suit himself with proper regard to the movements of the characters. It is not at all imperative that the set scene should be exactly as Dumas has arranged it, but, in any event, the properties used must remain the same. In point of fact, it may be noted that in the second act, Nanine's exit (L. 1 E.) to get the shawl for Camille is not down in the direction of the first act at all.

However, we do not call attention to that as a particular defect; but provision must be made in the set scene for distinguishing as to the doors of the main entrance and as to the doors that lead to the other special apartments. Those points are really matters of course. The dramatist edits his set scene according to the exigencies of the Action and the movement. Of course, it would be absurd to prepare a diagram of a scene and have it so fixed that the Action and the movement must conform to it. The room in the country house is provided with a large window reaching to the floor, so that Nanine is discovered walking in the garden. This is a natural device in order to give the scene the air of the country. Different exits and entrances are also provided so as to enable characters to come and go off without meeting each other. The arrangements in this play are not meaningless. The supper room door in the fourth act is so arranged that the entrance of the characters as they rush in after Armand violently dashes it open, may be effective. This matter of arrangement of the stage largely belongs to the stage manager. The dramatist has to see to it that his diagram of the scene does not bring conflict into the effective movements of the characters. To what extent he should go into the details of his set scene lies in his judgment as to essential things. The tendency is to make the Scenery helpful to the Action. A window for Camille to open and look out is provided in the last act: "Oh, how bright and beautiful everything appears." As important as this scenic arrangement is, the more important function of the dramatist is to provide the Action. The arrangements in "Camille" are so simple that a discussion of set scenes will be fore profitable in some play that is more complex in this particular.

"Still Waters Run Deep" is simple enough in Scenery and scenic arrangement. After the locality and character of the Scenery have been determined it becomes a fixed matter of detail to which the Action may conform. The real importance or difficulty is in securely selecting

what the Scenery is to be. Taylor did not select his Scenery first and then accommodate his play to it. In his notes of his play, or in his mental reservation, he placed the scene of the first act in the drawing room of Mildmay's villa. That villa had to be situated at a certain distance from Manchester. He placed it at Brompton. As the play developed in his mind, he saw that he needed a conservatory across the stage at back, communicating with the garden by folding glass doors. He had a use for everything. It is not likely that he built the house with wooden folding doors first and then tore it down again and put in glass doors, although it is not impossible, from the plastic nature of playwriting, that he may have done so. At any rate, he arranged the Scenery according to the demands as they came up. He had the French windows with curtains, opening to gardens, for certain exits and entrances. He needed those exits and entrances according to the development of the play in his Scenario. He did not particularly concern himself with L. 3 E. or R. 1 E., until he found occasion to make these exits and entrances distinct. The play could be done just as well with one arrangement of the scene Plot as another, just so the arrangement provided for the exigencies. There is a reason why for every stage direction as to this Scenery. The question of Scenery, as Scenery, for effect hardly enters into the scheme of the play. The stage management, however, is involved. There is no particular point in the process of thought at which locality and Scenery are fixed upon, but they naturally suggest themselves almost immediately. Could Taylor have hesitated between an exterior or an interior for his first scene, which is wholly and intimately domestic in its nature?

There is nothing in "A New Way To Pay Old Debts" for the mere sake of Scenery. In the first place, it was written before the days of elaboration in that particular. More was left to the imagination than would now be done, and, in consequence, the text often gained verbally. And yet with

the modern use of Scenery in this play not a line need be omitted. On "the skirts of Lady Allworth's Park," Lovell, speaking off as he enters, says, "Drive the coach around the hill: Something in private I must impart to Allworth." This is the first set scene in act third; we had seen it as the first set scene in act second. Indirectly from the text we know that the characters engaged in the dialogue are on their way to the house of Lady Allworth; in the second use of it, the way leads from Lady Allworth's to Sir Giles's. The third exterior, the third scene in act second, is, "The open country." It requires no definite locality, the Scenery having no bearing on the movements of the people. It is plain that Massinger wrote with the natural pictures in his mind. What a relief from those plays in which it is so obvious that the dramatist had the stage ONLY in his mind! Certainly he was always conscious of the limitations of the stage, and his vivid imagination furnished entrances and exits, right, left, etc., but the stage directions to be seen in the acting edition are, to a great extent, modern. The alehouse is also an exterior. Massinger may have first thought of an interior, but this is better. Attention is at once, when the curtain rises, centered on the wretched man, with a large rough stick, in tattered apparel, who knocks at the door. Besides, the talk between Wellborn and Allworth could be better held in the open. If all this had taken place within the house, the first incident would not have been so conclusively disposed of. There Wellborn is, at the end of the scene, homeless, no prospect of a renewal of the quarrel, spurned, resolved to leave his old haunts and seek to rehabilitate himself. Little things may determine the propriety. There was hardly any hesitation about determining upon an alehouse for the opening scene, but whether an exterior, may have given some thought. The Scenery, belonging as it does, to the external and accidental things of a play, is soon fixed upon. It is chosen for certain conveniences and proprieties and remains fixed, being then eliminated from the plastic necessities of the work. Something

may arise in the process of construction requiring a change, but usually the selection of the localities of the scenery is made without difficulty. A hall in Lady Allworth's house; a hall in Sir Giles's house; a room in Lady Allworth's, a room in Sir Giles's, are interiors. The directions are simple, such as, "Table and two chairs, Pens, Ink, Paper, Wax, and lighted Taper." We must include the decoration and properties in the Scenery. No one can read this play without feeling the substantial state in which Lady Allworth lives or the display of opulence of which Sir Giles is capable. A "table and two chairs" is enough for Massinger. It is plain why he selected the hall for the first scene in which Wellborn appears at the house. Lady Allworth receives no one, but her house is open to every one. She provides food for the needy, as ever, and her table is free to those who come. Sir Giles can reach the hall. It is there he meets Wellborn and reviles him. The interiors and feastings were incidentally necessary for Justice Greedy. The actual disposition of the rooms and doors belong to the surface of things and not to the substance. It may be that if Massinger had given elaborate descriptions of architecture and decoration and the internal arrangement of the rooms and the houses, he might have contributed something that historical records have omitted, but if he had relied too much upon the pictorial and the objective, his lines would not now be so rich and descriptive, in the proper sense. It is not by description alone that he produces scenic effects in our minds, but also by the vital necessity of everything that is said. Whatever is described in the Dialogue belongs to the Action.

CHAPTER XXXIII.

DETAIL ; CIRCUMSTANTIALITY.

The process of coming from the general to the particular must now be well established in the student's mind. He must understand the value, the inevitable necessity, of having an idea of ample magnitude to start with, that a play is constructed first, and that the greater part of the thinking precedes the execution; the writing of a play being the execution of it. When you begin to develop the idea from which you start, each succeeding step is a detail; at first large, then small. The successive steps in the Plot, for example, are the Details of that Plot. We may call them the larger Details of the play. You see a building at a distance, and as you approach it closer you perceive more and more of the Details. So it is with a play as you proceed in the work. Now, the amateur begins the writing or execution of a play by means of Details at once. It is really an almost impossible method. The large and small Details are jumbled together. In the absence of structure, the Details cannot be assigned to any proper divisions. Details used in this way would soon exhaust all sources of inspiration. The Details would become more lifeless and more useless the more of them you accumulated. It is only by pursuing the proper workmanlike method that true and abundant Detail can be procured. Your mind is constantly kept in a state of exhilaration by the new things that come to you with each step. Indeed this discovery of Detail as you need it is one of the compensations of the dramatist who works with a proper method. An appreciation of Detail is proof of interest in Life and of a knowledge of the subject you are handling. You will observe attention given to Detail in any good anecdote, particularly if one is relating a personal experience; and it is through the proper arrangement of this Detail that the

narrator keeps his hearers constantly interested. The sense of Detail is, moreover, a striking characteristic of the dramatic mind. The undramatic mind, or the merely philosophic mind, is content with the mere statement of the proposition, the philosophy of things. Such a mind is willing to admit without going back to the small actualities of Life, that love can subdue the heart of the barbarian; and it does not care to know the Details of how Parthenia managed it. It is when you get to the Scenes that you confront Detail. In the production and the acting, the stage manager and the actor add infinite Detail to what you have written, the inflection of the voice and every movement becoming important. But all that Detail can amount to nothing unless that Detail has been reached after the manner that we have indicated. Every Detail should count.

In this analytical part all that can be done is to have you note the Detail in the plays and the manner in which it has been introduced. In these plays you see how things are done **rightly**; it is only in bad plays or in your own work, as a beginner, that you can experience or see how Detail is wrongly practiced. Absolutely ruinous is all Detail that is mere "Story," off stage, which should be seen in order to be retained in the mind. But if you master the method of having all your Action take place on the stage you will never think of having Detail off-stage; you will not have too many words by way of Detail if you have made your Plot and mapped out the play so as to save words.

The smallest Detail may be of the utmost importance. Detail becomes important in its place. When the barbarians are throwing dice Novio stakes a black colt fleet as the winds, and Ambivar two fat rams. Do you not see that this is Detail in the right place? What use could you have for that Detail outside of this particular Scene? It need not have entered into your mind until you reached the execution of the Scene, but with the general necessities of the Scene predetermined you would resume your process of thought and the proper Detail would come to you as called for by the

Action. These Details were not required for the Plot. Note Details which belong only to the Scenes.

Detail comes from a perfect or sufficient knowledge, of the subject or material. It is of the utmost importance, then, in the creative part of the work, and must be had before there can be any use for the application of the Technique. To discover by means of analysis the Details in these plays is more to confirm the truth of this than anything else. In descending from the general to the particular, from the Proposition to the Plot, and further to the technical divisions, we get further and further into Detail until the full effect depends absolutely upon Detail. The Landlord gives some account of Melnotte, "a wonderful young man." Beauseant: "How wonderful? Are his cabages better than other people's?" Landlord: "Nay, he don't garden any more; his father left him well off. He's only a genus." Glavis—: "A what?" Landlord: "A genus; a man who can do anything in life except anything that's useful;—that's a genus." Bulwer may have had the expression of "genus" in his notes ready for this scene or it may have occurred to him in writing the scene, but it is a detail. It is a much smaller detail than these other Details which are, in a certain measure, essential to the Plot. Pauline's mother says: "Any girl, however inexperienced, knows how to accept an offer, but it requires a vast deal of address to refuse one with proper condescension and disdain. I used to practice it at school with the dancing-master." In the mechanism, the play could do without this detail although there was a technical occasion for the use of it. It was not merely to give Character. Time had to be given for the entrance of Damas after the exit of Beauseant. And yet how valuable this detail is! Whatever in a play secures a laugh is worth money. Nor is this a commercial way of looking at the matter. See also how useful Detail is in the monologue of Damas at the close of the first set scene. We know well what his opinion of women is, but here is new detail that serves technical purpose. If

you know your subject thoroughly, this Detail will come to you at command. You cannot rely upon its coming to you by accident.

A play like "Camille" that has had universal acceptance must have general ideas that are understood by all people, but it would not be a Parisian play if it were not for its Details. It is absolute proof of the soundness and necessity of knowing of what you write or informing yourself of your material in all its aspects and minute accidents. If Nichette is a grisette or a working girl, she must be seen with her cap and all the characteristics of her class. To have her dressed like a school girl and played like one is to destroy all proportions and truth. Life cannot be disentangled of Details. Some one rings the bell; Louis will attend the door; it is not Camille, she said she would return at half past ten, and it is not yet ten. Here we have a technical Detail for the purpose of permitting Nanine, in a later scene, to recount the history of Camille without having the attention of the audience distracted with the expectation of seeing Camille at any moment. The short exchange of talk with Nichette is all Detail. It could be nothing else, for there is not a particle of subjective purpose in its bearing on the Plot. The Details constitute the chief interest. The bundle does not make the slightest difference in the Plot Action of the play, but the incident of the call would have been too bare, too general without it. Besides, it gives a specific cause for the coming of Nichette. Again, it shows Objectively her relations with Camille. It occasions the remark that "nothing is a trouble that I do for Camille." She cannot remain. Why? Gustave is waiting. There is some new detail in every sentence, and these details are animate as well as inanimate. That Camille calls her Nichette, a pet name, that they worked together, with other details, are brought out. Varville says, "Oh, then he is Monsieur Nichette!" surely that is a detail of passing humor. If a character did not have liberty for such little trifles, the Action of the Dialogue would have the rigidity of cast iron. This is

an excellent example of Detail, trifling as it is. It is born of the spirit of the moment and of circumstances, the general outline of which has been provided in the Structure. The trifling Detail need not have been set down in the notes preparatory to the writing. The dramatist has as much as he can do to attend to the additional Details when he takes up the writing. This trifling Detail does not reappear. Nanine's reference to the camelias that Camille wears is a larger detail. Use is to be made of it later. The Details of Camille's history have to be got out of the way in the opening of the play. There are many little Details that can be summed up in a single scene; this is always the proper procedure. So cohesive and correlated are all these details in the recital by Nanine that they are remembered. They count at the moment. Business is all and always Detail, attention having been called to this in the discussion of that subject. Varville sits at the fire place; Camille gives herself something to do at the piano in order to express her indifference. Brightness in Dialogue, repartee, in particular, comes from the detail induced by the Action of the moment. "Mademoiselle Olimpe, you wicked woman," says Gaston. "No wonder, I keep bad company," is her reply. Indirectly and by detail alone is character conveyed for the most part. The strongest situation in the play, the scene between Camille and Duval, is made up of infinite Detail of sentiment and Facts. The structure has provided for the sum total of the scene. The product, in its crude state, is ready, the dramatist reduces it to its elements and Details. He goes from the general to the particular. The supper scene, apart from its purpose to show the beginning of the love of the two, could not exist without its Detail. Dumas had to show gayety and frivolity. The purposes of the scene settled, he could lay it aside and proceed with his construction of the play, and then return, when ready, to supply the details. Do you suppose Dumas at first was thinking of the yellow cab when his mind and heart were engaged in the problem of entangling two hearts and lives?

What has the yellow cab or Prudence's age or appetite to do with structure? And why should an author encumber his mind with such details when he is establishing the mechanism of the play?

In his Plot of "Still Waters Run Deep" Taylor has avoided the complications of Detail that would have resulted from the introduction of much that he leaves to Story and happenings "offstage." He goes the limit in this respect. Too much detail of Plot is to be avoided else you will be overwhelmed with Mere Plot. Too much Detail of Plot could easily have perverted this play into a melodrama. Taylor's object, on the contrary, was to depict Character. We had to give in Detail the characteristics of the two opposing men, Mildmay and Hawksley, consequently, we find the very minute mathematical calculations of Hawksley in the second act. The Details of Hawksley's argument or demonstrations were necessary, more to show the methods of the promoter and to explain his success with investors in a general way than for the immediate Plot necessities of the scene. Hawksley's demonstration, reduced by the common sense, Mildmay to an absurdity, was not required to convince Mildmay of the fraudulent nature of the scheme, or even to make the slightest impression on him in favor of Hawksley. It was not a Plot necessity, it was pure Detail for the purpose of Character. We have pointed out the uncommon amount of Business in the play, either implied or expressed. Business is almost always Detail and it is essential for Character and Action. The first scene abounds in Detail, and there is no unnecessary Detail in it or in any part of the play. Unnecessary Detail is as ruinous to the Action of the play as necessary Detail is helpful. The tendency of all perfect knowledge of one's material is toward Detail. If Mildmay had invited his wife to a tete-a-tete with him at some hotel or public house, name not given, the effect would not be the same as it is when he speaks of the Star and Garter. We can feel a local color here which stands out much more clearly with those who know defin-

itely the locality of the play. It would have been unnecessary Detail for him to have gone into the particulars about the Star and Garter. The absurdity of this unnecessary Detail we have shown in the examples of unnecessary Words in the exercise on that subject. To have Mildmay ask Emily to indulge him with "Auld Robin Gray" is surely more significant than if he merely requested some simple music. Observe also that these Details are not always mere Details, for, if you remember the song, the wife regrets her marriage. That both Potter and Mildmay go to sleep after dinner is a Detail, not necessarily for Character, although it fits into the scene perfectly, but in the case of Potter, in order to keep him on the stage and save an exit and re-entrance, and, in the case of Mildmay, to have him overhear Mrs. Sternhold's opinion of him. The wasp is a Detail used for a specific purpose. That Mildmay is going to Manchester that night by the mail train is, at this point, purely a Detail. The play abounds in little Details, to all of which you should give your attention. They are all little touches which give completeness to the conditions of the Action and the relations of the characters. It is not very important that the difference between the ages of Potter and Jane is eighteen years, but that difference does afford a great deal of character and makes much more definite the superiority of Jane over her complacent brother. It is an important detail that Emily is Potter's only child. Taylor might have left that fact unexpressed, but with an instinct and knowledge of a true author, he conveyed the point by expressing the Detail. The significance of a little fact of that kind is immensely helpful to a play in suggesting ideas to an audience and not expressing them. Surely the audience will find some explanation in the spoiled vanity and weakness of Emily in the fact that she is an only child. The Details of the Business in the play we have already touched upon. In point of fact, any amount of proper Detail may be and should be introduced into a play if it can be

shown incidentally and if it belongs to the actual facts. It requires skill to introduce these little things where they will not disturb, but where they will be helpful. Mrs. Mildmay and Mrs. Sternhold might have introduced the Detail in the very first scene that Mildmay was a north-country boy from Lancashire; but that Detail has its only significance when Dunbilk warns Hawksley to be cautious with Mildmay for "Thim North-counthry boys is as cute as Dublin car dhri-vers." For the present, let us content ourselves in this exercise with noting that the Detail comes from the perfect knowledge of one's Material, and that its use is governed by Indirection, Sequence, the Action and other elements in a play, and that Necessary detail is helpful and indispensable, while unnecessary Detail is harmful.

Taine somewhere says that when a tiger presented itself to Shakespeare's mind, he saw that tiger with all its marks and peculiarities, to the hair. We may attribute this to imagination; I prefer to call it knowledge. There have been painters celebrated for their landscapes, who, if they wished to introduce a figure of a man or animal had it done by a special artist. This was because they did not **know** animate nature as they did inanimate. They did not command the details. Our best profit in the examination of Massinger's play with reference to details is to become convinced that a previous study of one's subject, that upon which he writes, is essential to the dramatist. This play is incomparably richer in details than any we have so far examined. It will not be necessary to enumerate them all before we recognize this fact and wonder at the completeness of Massinger's vision. He not only gives all the details directly adhering to his personages, but illustrative sentences, with a wide sweep, give us pictures, far and near, of the period. Tapwell refuses Wellborn drink,

"Nor the remainder of a single can,
Left by a drunken porter,"

While Froth adds, "Not the dropping of the tap." Tapwell

does not find the claims on Wellborn for money given "in chalk." The precise sum of forty pounds fixes exactly the humble beginnings of Tapwell as a landlord, and Tapwell distinguishes between tavern and taphouse. If Tapwell had simply said that he would give him no drink because he had no money any longer, it would have lost the appearance of detail, whereas what he does say is rich in it:

"For, from the tavern to the taphouse, all
On forfeiture of their licenses, stand bound
Ne'er to remember who their best guests were,
If they grow poor, like you."

We need not dwell upon the details of Massinger's imagery, for imagery universally involves detail, and we are now considering the Details of the subject proper. The scene of the servants in Lady Allworth's hall gives us an actual scene from the life of three hundred years ago with such minuteness that its verity is manifest. The stage direction as to the furnishings is oddly meagre, "Table and four chairs." Not much Detail there. Stage management itself had not reached Detail. Order has his staff of office. His "chain and double ruffs" are symbols of power.

"Whoever misses in his function,
For one whole week makes forfeiture of his breakfast,
And privilege in the wine-cellar."

"Tis not twelve o'clock yet, nor dinner taken up." Furnace complains that when he cracks his brains to find out tempting sauces, "when I am three parts roasted, and the fourth part parboiled, to prepare her viands, she keeps her chamber, dines with a panada, or water-gruel." The charm of all this is its definiteness, its Detail. The general idea was all provided for in the Plot or Scenario. For that matter, that Lady Allworth refrained from her customary food is not exactly a part of the Plot, and if it is of minor importance, how are we to attach value to the Detail, for example, that she "dines with panada, or water-gruel?" For one thing, because the complaining of the cook is the one

really important thing in placing the character before us for the purpose of Episode. Much of this Detail existed in Massinger's notes, mental or written, before he found a place for it. He found his Episode first, and then used the Detail in this scene. "Sort those silks well. I'll take the air alone." Note the Detail of ideas in Lady Allworth's advice to her step-son. Order says,

"There came, not six days since, from Hull, a pipe
Of rich Canary," &c.

Greedy's remarks are full of Detail. Here we see one very valuable aspect of Detail. Without it, how could his humor be picked out. His minute descriptions of baked meats and pastries and cooked food show him to be an expert connoisseur. The stag must be baked in puff-paste. The stag came from the forest of Sherwood, and it is one of the fattest that Furnace has ever cooked. The chine of beef is "ponderous," which gives us a clue to the old expression that represents the table as "groaning" with its burden. The pheasant is larded. Greedy is bound to have, if nothing else, "but a corner of that immortal pastry." Wellborn is rudely received by the servants and reprimanded because he had not stayed "to be served, among your fellows, from the basket, but you must press into the hall." Is not that a little Detail of this Lady Bountiful's house? Wellborn describes the servants in a few words of choice Detail, "created only to make legs and cringe, to carry in a dish, and shift a trencher." The opening scene of the second act has much of its interest, a kind of Action in itself, from Detail. Sir Giles "will buy some cottage near his manor," Master Frugal's "which done, I'll make my men break ope his fences, ride o'er his standing corn, and in the night set fire to his barns, or break his cattle's legs; these trespasses draw on suits, and suits expenses," &c. Passage after passage, page after page, would have to be quoted in order to put down here what is plain to any one who will read the lines of the play. Does Marrall make his reflections on the sudden change in the fortunes of Wellborn in general

phrases? No, he reflects that but lately he was glad to get "but cheese parings and brown bread on Sundays!" Massinger thus reduces everything, the slightest, to the concrete; his illustrations are Details. Wellborn assures Marrall that they will not dine under a hedge. Marrall is astonished, for

"But yesterday, you thought

Yourself well in a barn, wrapped up in pease-straw."

Note Amble's description of Marrall's conduct at the table:

"As I live, he rises, and takes up a dish

In which there were some remnants of a boiled capon,
And pledged her in white broth!"

Sir Giles has his servant take his horse that he himself may walk "to get me an appetite; it is but a mile distant to the house:" exercise will keep him from getting puffy. Before this, Marrall, wishing to ingratiate himself with Wellborn, has offered him a horse, a horse, is that all? No, that is not enough for Massinger. Marrall's horse is a gelding. Marrall would like to have, as a favor from Wellborn, when the time comes, "the lease of glebe land, called Knave's Acre." As Lovell enters, he calls off that his coach should be driven "around the hill." It is half an hour's riding to the house of Sir Giles. Again we come to Greedy, and his sentences are compact with Detail. He would be impossible without it. Sir Giles has much Detail in his talk with Margaret. She is wearing orient pearls and a gown of quaint fashion. Sir Giles has taken up the serving gentlewoman "in an old tamin gown." Confound Greedy! here he is again with his Details. He can't make the cook cook the fawn whole with a Norfolk dumpling in its belly. Greedy has to sit with the maids below. Sir Giles speaks of the trunk of rich clothes, "not far hence, in pawn," belonging to Wellborn. He will redeem them. It is four miles distance between Sir Giles's manor house and Lady Allworth's. The scene of Episode in which Wellborn meets with and disposes of his creditors is particularly full of De-

tail. There is no need to reproduce it all. The Vintner reminds Wellborn of the "muscadine and eggs" he trusted him for, "five pound suppers, with your after-drinkings, when you lodged upon the bank-side." In the fifth act, note that Wellborn is dressed in "lavender robes." The land had been in Wellborn's name "twenty descents." "Village nurses revenge their wrongs with curses," but Sir Giles will "not waste a syllable," as he advances to kill Marrall. In his madness Sir Giles sees Furies "with steel whips." Detail is one of the charms of the play. The deed is "three years old."

CHAPTER XXXIV.

THE CONDESCENDING FALLACY THAT ONLY THE RUDIMENTS CAN BE TAUGHT.

The "born" playwright will graciously condescend to admit that some instruction in playwriting might be useful for beginners. He himself was never a "beginner." The idea implied in this is that some poor creature, in need of making a living, might possibly by a close study of his plays evolve some understanding of the elementary principles and impart them to people less fortunate than they and who need to have the faltering steps of their childhood supported and guided by some mechanical knave who has himself never got beyond the rudiments. It implies further that only the rudiments of the art can be taught; that when it gets beyond the rudiments only a superior mind working in its own inscrutable way applies principles and methods that cannot be reduced to terms. This assumption or theory has never been applied to any other art. It is certain that no one is satisfied with the "rudiments," either as a matter of teaching or learning, in any other School than the one which I have had the presumption to found. Something more than the a, b, c's are taught us when we get our first schooling.

Unquestionably, much more can be taught about mathematics than the elementary things of addition, subtraction, multiplication and division. The student is not left to his own resources to discover square root and the bi-nomial theorem. If the higher mathematics of playwriting cannot be taught, it can only be because there are no higher mathematics. If the art of playwriting consists only in a few rudiments, then it differs from any other art, and is a poor thing indeed. The great trouble, for the present, is to convince people that playwriting is really a complicated art, and that something more, much more, is to be known about

it than the a, b, c's of it. Of course, there may be kindergartens for any art, but instruction in it need not be confined to the rudiments, although it necessarily begins with the a, b, c's.

Every art should be taught in its completeness if it be an art and if the institution teaching it is worthy of existence. Art or Technique is simply the way of doing things, and this applies to a trade or craft or anything that is worth doing or which affords a livelihood or the accomplishment of aims that are in no wise sordid. It is a practical thing, and a practical thing will hear to no nonsense such as is uttered in regard to the "rudiments" of playwriting.

If one attempts a career of electrical engineering as an expert, will he be satisfied with some elementary information about the Leyden jar, conductors and non-conductors, the positive and negative pole and such elementary information as is possessed by any person of general education? If his aim is practical and he wishes to exercise an art he wants the whole thing if he can get it, and he can always get everything that is known of any art according to its state of advancement. Fifty years ago there was no career open to the electrical engineer, for the art had not advanced far enough to require the services of a practical expert. There is no such thing as an artist possessing secret laws of any art, which, moreover, he could not impart to any one else if he wanted to or tried to.

What stupidity, what futility, it would be if surveying were taught in the schools in such a way that one could not survey land and accomplish the practical requirements? The world would stand still if only the rudiments of any art could be taught.

If playwriting could be taught only as to its rudiments, then beyond that point every playwright has a complicated art of his own which cannot be reduced to terms and which, in the very nature of the case, must be different from the art of every other playwright that exists or ever has existed or ever will exist, for no two men are alike; but that is not true

as to art. Its principles are exactly the same, exercised by whom you will. A scene written by any dramatist, known or unknown, of repute or of no repute, if technically perfect and if it is all that the material and the conditions require is as good as if Shakspeare had written it. It is as much art, for there can be but one art applied to that particular purpose. The writer who does not understand these principles, it matters not what his genius may be, is not a dramatist. A play is good or bad, effective or ineffective, in proportion as it conforms to the one universal art.

It has been like preaching in the wilderness to overcome the soul destroying dictum of such dramatists as contend that playwriting cannot be taught and therefore is not an art. Many playwrights would like to have you believe that they did not have to learn the art. Ibsen learned his art. In principle it does not differ in the slightest degree from the universal art. His very freedom from conventionality shows that he is a master of the art, for if he had not been a master of it he would have been conventional. Shaw learned the art and rejected the conventionalities. Do you, for a moment, imagine that neither of these men read Aristotle or that they pursued no investigation of the art as an art? Has either of them ever pretended that he did not learn the art? Has either of them ever said that it was born in them and that they knew things in the art which could not be communicated to any one else? Does the individuality of Shaw as seen in his plays mean that his art is different in principle from that of Shakspeare or Sophocles or of any other thorough dramatist? The fact of individuality in these writers is simply proof that this universal art does not destroy individuality. Could they have written their plays with only an understanding of the rudiments?

There is no art in the world which cannot be taught to you in its fullness according to your capacity for receiving it. If you have that capacity for receiving what is taught to you and if you have a teacher who means to give you all that he knows, and if that teacher sees great qualities in you

and foresees your future, will he not gladly give to you without reserve? It is simply a question of whether you are worth the while. Some of the greatest painters and musicians and artists in the world have been teachers, but few have ever finally been unable to say to some pupil, with affection and admiration: "I can teach you no more. Farewell and God speed you." Would such teachers have condescended to teach only the rudiments?

CHAPTER XXXV.

SYSTEMATIC STUDY.

Time is an essential element in the learning of anything of magnitude, of detail, and of consequence. Expedition in the work is desirable in so far as it is consistent with thoroughness, and thoroughness requires that we Make Haste Slowly. The foundation should be solidly laid and be permitted to settle. There is always a method of instruction which finally proves to be indispensable and the best. It is easy enough to begin at the wrong end. Practical creative work should be reached as soon as possible, but it is a waste of time to attempt it before one has an understanding of the principles and their intercommunicability. I am often inclined to think there is something wrong with the moral character of one who will not take the trouble to make a systematic study of an art which he wishes to acquire and who, in his perversity, will submit to no guidance or restraint. It is important that the study be made as interesting as possible, beginning with the simple before reaching the complex. Interest in the work depends absolutely upon an understanding of the principles as they are encountered. One takes no interest in a game that he does not understand. This period of learning the nature of Principle is a necessary preparation for actual playwriting. The preliminary work required is in effect playwriting itself, for the same processes of thought are employed. During this period there should be no interruption in the study. One should let it take hold of him like a fever that runs its course. One should saturate himself with the intelligent analytical reading of plays. In every education a point is reached where one can abandon his research and can proceed with confidence in applying what he has mastered in theory. It would be a mistake, however, to believe that any form of this preliminary exercise work is mere theory. Playwriting

is practical or nothing. The student who simply reads through a chapter of a text book and tosses it aside with the idea and the remark that he thoroughly understands it does not impress me. He should be eager to demonstrate to himself that he understands it and the best way to do that is to do an amount of work corresponding to that in the text book and to submit it to the expert who has no deference to the individual except in so far as the student gains that deference by a complete submission to the art. Play-writing itself has its compensation for the labor bestowed on it only for those who understand the art. Nor is there any pleasure or compensation for the student who does not know every foot of the ground that he traverses. Otherwise the study is not exhilarating, but painful. The amount of one's work is in proportion to the interest he takes in it and the benefit to be derived is in proportion to the labor. If you take the trouble to understand as you proceed the work becomes fascinating. There is a very great difference in the feeling of knowing that you understand a thing and of believing you do, with or without misgivings. When you really understand a thing, you know you know it. It is the difference between the amateur and the skilled. Assuming that you think you know it, in a hasty, superficial and unjustified self-confidence, you may have a humiliating awakening later on to a realization of having spent an indefinite time in ignorance of what you might have learned without delay. By making sure that you understand, as you proceed, your work becomes easier and easier. A distinct advantage of exercise work also is that you can better your instruction by taking that initiative which is required in discovering these principles in plays that are not analyzed in the text. By finding an example or illustration of your own you possess yourself of the principle by your own labor and research. I can only give you the principle and explain it in its various aspects, but for me to attempt to exhaust illustration would be an impossible task. As much as I may do, there is infinitely more that is left for you to

do. If each principle had to be illustrated from every play that was ever written there would be no end to it. It is the principle we are after, and that is enough. When you are absolutely satisfied that you understand it, then sustained systematic work has reached its period. By continuing your study, of your own initiative, according to the system laid down, the very illustrations that you will find of yourself will be new, and this newness will help to sustain your interest. You may have the foolish idea that work of the kind is like "going to School," again. The people who do things in this world are never out of school. Do not become impatient at going over the same ground a number of times. To him who understands there is constant variety and newness of interest. The deeper you go the more interested you will become. The more facile and correct your work the greater the gratification to you. You will note your gradual acquirement of thinking in drama. A dramatic study requires that you become acquainted first with each principle singly and then in combination with other principles. When you have them firmly fixed in mind and come to apply them to original work you will not be disturbed as to uncertainty as to meaning and application. It is often difficult to make a completely satisfactory application of a given principle, it matters not how well you understand it. Until you do understand it you cannot use it as a tool, and you have no right to have the tool in your hand until you fully understand its use. This preliminary study wins half the battle. Why wait to have yourself committing in your own plays every mistake which you would have guarded against by following the systematic study? Playwriting requires the patient process of thought. This very work over the exercises will give you that patience of thought, and it will be fruitful if you have plowed deep and turned up the sub-soil. You want to get under the surface. It is not enough that you discover why and how the principles are rightly applied; you must discern how and why they might have been misapplied by the writ-

ers of the plays which you analyze. Even an inexperienced writer might have in his manuscript of a play many examples of a principle and yet be profoundly ignorant of the principle itself. If you know the Hows and Whys you are the superman. We are studying the plays written by dramatists who knew what they were doing. They had a reason for everything. They were exercising their art all the while. It matters not how easily and naturally they exercised it, they always did it with intelligence. Try to follow the processes of their minds and get at all their reasons, and imagine all their difficulties, for they had many difficulties. It is important for you to learn why it takes time to write a play.







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