



A Study of the Social Problems
in the Dramas of
Sir Arthur Wing Pinero.

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A thesis submitted to the Department of English
and the Faculty of the Graduate School in
partial fulfillment of the require-
ments for the Master's degree.

May 15th. 1916.

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PREFACE

The study or even the reading of modern drama is a comparatively new thought to me. My first real interest was aroused by a most interesting course given by Professor Croissant in the summer of 1913. From that time I have spent my spare moments in this form of reading and was highly delighted when Prof. S. L. Whitcomb suggested a study of the social material in the dramas of Sir Arthur Wing Pinero. To me, Pinero seems the most truly English playwright of today, and this study of the country of my ancestors and of a modern development of the art of playwriting make this work really enjoyable.

It has been my purpose in writing this thesis to present the characters as Pinero gives them each a part in the social scheme. His plays live, not because of plot and incident, but by the development of character, and I have endeavored to give the impression of present day English society which I gained from a study of these dramas.

Probably because Pinero's work is not over, there is no large sketch of his life or study of his works to be found. He is mentioned in connection with modern social themes by Mr. Chandler, by E. E. Hale, and by Brander Matthews. We learn from Who's Who that he was born in 1855, knighted in 1909, an actor from 1874 to 1881, and a playwright from 1877. His early plays "are harmless" and of no great importance, but from the appearance of The Profligate, 1889, his position as England's greatest social dramatist was assured.

Although I have enjoyed reading modern drama, this study has taught me to note the details of character presentation, so that I feel I can get more out of re-reading plays or in approaching new ones. For this extremely useful lesson I am indebted to Prof. S. L. Whitcomb, with whom I have had the majority of my graduate work.

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INTRODUCTION

"Pinero kept the theatres open." This tribute is deserved, for he, like Tom Wrench of Trelawny of "The Wells," had a struggle to maintain his idea that the theatre should present actual characters in real life.

This stress upon social conditions can be traced to a period when there was no chance for the nature dramatists, no protection by copyright laws. At this early date, about 1850, there came into England, a strong French influence, that of Scribe, Dumas, and Augier. To Scribe, the master of plot, we can say that Pinero owes very little, for he is strongly criticized for having sacrificed all sense of proportion to the exposition of character and social pictures. Fortunately he does not keep even with Dumas who set the ideals of immorality before the people in such a manner as to make the glamour attractive and thus the lesson of the situation was lost. However, Dumas is of great influence on our English social dramatist as is Augier, who introduced the social problem into the field of drama and presented current types of character in their social relations. To these French playwrights, then, Pinero through his fore-runner in the same field in England, Robertson, owes a great debt and in him we see to a larger extent, the perfection of their aim.

Pinero's plays are of two main types--court comedies, with a great deal of wit, fun, and artificial pathos, and those of a more philosophical treatment of social matters. In this latter class, the problem is usually one of sex relationship. The chief characters are nearly all women and, like, Dumas, he proves that the weaker sex is a victim of circumstance largely beyond her control. This double standard of morals is the basis for study which reaches its climax in The Second Mrs. Tanqueray. and Iris. In working out the details of this study, Pinero has dealt with characters in all walks of life from shop girls and flunkies to the Lords of Parliament. But the majority of his characters and the best of them belong to neither of these extremes--they are the business class of society, members of the House of Commons, the poor clergymen and their families. Pinero is living in an age of vim and vigor, of great improvements in methods of social intercourse. London is the world center in all relationships, social, commercial, and industrial, and the relations of men and women in the complexity of London society form the basis for the following chapters.

DOMESTIC RELATIONS

The ideal of modern drama is truth--man in action on the stage as he is off. The beauty of the drama unlike that of other forms of literature is in its treatment of the normal, the every-day domestic, business, political, and social activities of every-day people. In this chapter, I shall endeavor to show how Pinero lives up to this requirement in his presentation of contemporary English society in its domestic relations.

The stories of Pinero's plays live in the characters--we cannot separate the principle from the characters who present them, so by character development, are we made to feel that London society is made up of just such people in just such homes as he presents--that society is as varied as the people who compose it.

His court comedies are satires on the superficial life of supposed dignitaries and people of high social standing. The Rev. Jedd, in Dandy Dick is at heart a real sport, but because of his position, he becomes hardened to the pleasures of life and has strict orders for his daughters and servants to conform to. Consequently the girls resort to trickery in their dealings with their father--if he will not give them money for finery, they play the piano or in other ways disturb him while he is at work, which leads to his offering a bribe for peace and quiet. There is no harmony in this

household. Finally the great shock comes--the rector has no money, he is a poor man anxious to keep up the appearance of a contrary condition, wealth. In The Hobby Horse, Mr. and Mrs. Spencer Jermyn, because of lack of understanding, disagree over their hobbies, horses and philanthropy. Mary Narbury, when she quarreled with Lyster, married Lord Vivash in a fit of rage. The Weaker Sex proves to merit the name. In these comedies the difficulties are all solved by a comical process and the satire of the situation is lost in the happy solution.

But in other plays, family differences are not so well adjusted. The problem of the relation of husband and wife is the occasion for many of Pinero's best character sketches and the solution of these problems shows that he understands the working of human nature in the various characters perfectly. Marriage, treated as a legal process in another part of this social survey, is the beginning of trouble in many cases and the end of it in some. In His House In Order, we have the problem of the second marriage, which is made most unpleasant by the relatives of Filmer Jesson's first wife. Mrs. Nina, though not orderly has a great big forgiving heart and Filmer is made to realize her real value and sympathy is finally established between them--then his house is in order as it should be. Though far from

being a preacher, Pinero drives these moral truths home forcibly in several plays, especially The Second Mrs. Tanqueray, The Profligate, and Mid-Channel.

Paula Tanqueray, a notorious woman, weds a respectable man. Aubrey knows her history and longs to make her married life pleasant. But his daughter, Ellean, like her mother is cold and distant, and not half so innocent as Aubrey would have her. Paula cannot restrain a jealous feeling toward Ellean, whose attitude is the same as that of the world toward Paula, and this makes her life a dismal failure. We conclude that Aubrey's efforts were not rewarded because he had no justification in this second marriage with such a character. The same principle is applied to the opposite sex, though it is only recently that the idea is accepted that the profligate deserves his fate. Pinero's truth here is that a libertine cannot attain happiness in marriage but that because of his life, Dunstan Renshaw drags Leslie to despair and failure upon learning his story. I prefer tragedy at the end of this play, as Ibsen probably would have concluded it, and as Pinero first wrote it. Pinero felt no doubt that death was the only solution and the natural event at the point in the life story of a weak character. Leslie had been led blindly on to idealize her husband who was constantly fighting the ghost of the past, and for them to continue to live and

to live together would make that condition unbearable instead of a happy life of companionship. True, Leslie's forgiveness is natural but her kindness would only add to the horror of the situation, for already Dunstan had asserted, The companionship of this pure woman is a revelation of life to me, and he could no more escape from the past than could Paula Tanqueray. Mid-Channel suggests by its title the strong current of the stream which must be resisted or yielded to. Such is the instance when in middle age, Zoe and Theo Blundell fail in the struggle and their lives are wrecked in the restlessness of that short period before the calm of age. Tired of each other and fearful of old age, they lose sight of any possibilities for happiness and a tragedy is the solution. Zoe says their happiness had been blasted from their wedding day, when they turned every energy to worldly success and happiness and companionship gradually slipped away and was not a companion in the storm of Mid-Channel.

In contrast to this solution however, the author of The Princess and the Butterfly, shows a course which many accept as the only solution for the dreadful problem of past-middle-age, when beauty goes, wrinkles come, and one's only enjoyable diversion is eating. The Princess Pannonia had been married when very young to an old Prince -- a fine match, public opinion had said. After twenty solitary years, spent for the most

part in a remote castle in Hungary, she returned to England a widow, longing for the joys of company and entertainment. But alas! she had grown to middle-age. The Butterfly, too is despondent because he no longer enjoys the younger crowd at the club. But he and the Princess decide that two despondent ones cannot make a happy pair and Edw. Oriel and Fay Zulian offer themselves to bring youth and happiness into these lives. But will not the Princess' situation be repeated in their lives in a few years? In the same story, we see the foolishness of the St. Roches in their attempt to avoid the struggle of Mid-Channel by having a great deal of young company--any young woman is a welcome guest in their home, regardless of previous acquaintance or lack of it. This shows a change in the general social conditions within recent years--the lines of the social set are no longer so closely drawn, a condition which is supremely shocking to the social aristocrats, as the Gowers in Trelawny of "The Wells."

The relation of husband and wife in case of marriage with one of a different nationality also presents a problem, for in most cases there is a lack of mutual affection and sympathy which results in trouble. The most noted example in these plays is The Benefit of a Doubt. Fraser of Locheen loves the quiet Scotch country but Theo cares only for the London Season and because of her

fondness for constant pleasure, she is dragged into the divorce court. Though undoubtedly innocent she is released upon the sentence which names the book The benefit of a doubt, and Olive Allingham regrets having caused the scene, for, as she says, There can be no punishment for jealous women in another world. We are damned in this. Divorce is the motif of the play and the folly of the procedure is lightly treated. Another marriage with absolute lack of sympathy was that of Lieut. Thorndyke and Mathilde in Brussels. They had kept the marriage a secret and had drifted apart; for it had been merely the satisfying of a fancy of Mathilde's. Finally she comes to explain matters in their proper light before her death to the one whom Lieut. Thorndyke might really love--she was The Squire, Kate.

A comical situation is presented in The Times, which as the title suggests, gives a concise view of the times in London. Howard Bompas had married not only a foreigner, but a very low-class girl, exceeded in ignorance of books, society, and good manners only by her mother. Howard's family attempts to polish Honoria and her mother and pass them off to society as foreign dignitaries. This is very enjoyable to the Irish landlady but not an extremely companionable life for Howard and his bride. Although a later chapter deals with Pinero's treatment of the caste system, let us note a few instances where the barrier of class distinction causes heartaches in the

home. One of the most striking is the contrast between Mr. Wedderburn's and Clementine's solution of the problem of caste vs. love. Clement refuses to do what Wedderburn had done years before for common sense and marries Sweet Lavender, as Ruth Rolt's and Wedderburn's child was called. Then there is another story, so true to life, where money causes division. Upon learning of his dependence on Lady Bountiful, Dennis Heron goes to live with and work for Mr. Veale. Here he sees the contented life of service. Mrs. Veale offers her husband and marries their daughter, "Meg." Through loss of money and of the riding hall, he is a devoted husband and she a faithful companion--they accept fate bravely. But the second marriage of Dennis and Camille is the real goal of the story. He has proved himself not a dear vagabond but a noble man and this marriage is the end of discord and sadness. For the most part, the caste distinction is between the middle, moneyed class, and the lower servant class, but in the Schoolmistress, we have a real titled nobleman. Miss Dyatt is willing to pay for the honor of having the Hon. Vere Queckett lounging about her home to the extent of keeping a school to pay his bills. But Miss Dyott has authority and rules. She gives him an allowance and tends to the payment of bills, insurance, etc., herself. When Mr. Rankling meekly submits to the Colonel's demands, it is Miss Dyott who enlightens her that she is under no obligation to lose her own personality and to submit to her husband's tirades without a

chance to defend her ideas.

Marriage within the prescribed social limits is a success, from our English nobleman's view-point. Letty and Peory prosper in their photography business and their little suburban home life, after Letty's escape from Lord Neville. Neville had never thought seriously of his separation from his wife, but what a blow it was to him to discover that his younger sister, Florence, also had the Letchmere habit--the inherited trait of unfaithfulness to marriage vows. When called upon to re-unite Florence and Ivar Crosby after a continued struggle over Coppy Drake, he realizes the curse that is upon them and frees Letty. So he doesn't seem to be lacking in will power as does the innocent Mr. Panmure who strives to get someone else to take the blame for his thoughtless, foolish deed. His Kiss of Gratitude, after Joseph has assisted him in preparing his speech for family prayers causes a greater stir in his well-ordered household, with its family prayers and quiet routine, than does a divorce case to the Hon. Montague Trimble, whose brother paid the allowance the court ordered to be paid the Hon. Montague's wife. (The Times.)

The problem of age is a strong motif. It has been shown to cause strife in Mid-Channel and foolishness in The Princess and the Butterfly. So in The Magistrate, Agatha has many secrets from Mr. Posket chiefly because she appeared so young at the time of her second marriage that she gave her son's age five years less than it really

was. From the time of the home-coming of Cis and the appearance of his god-father, there is restraint, a hiding of feelings and actions, on the part of both Mr. and Mrs. Posket. Cis' own personality leads to his being accepted as a precocious boy of a doting mother and a jolly companion of the gov'nor. The Thunderbolt works an epoch in the history of modern drama for its great exposition of character. How can a reader but sympathize with the Thaddeus Mortimores. The struggling younger brother has married the devoted and congenial Phyllis who longs for power and influence like her sisters-in-law, and Thad is the strong manly one of the brothers who is willing to die for his wife's honor. Here we have absolute devotion, not of the sentimental type as in The Profligate and elsewhere, but of the sort that results in strong will power, constancy of purpose, and great moral courage. Here the problem is the relation of the family to money, the barrier to family unity, the source of mental anguish on the part of Phyllis and Thad, and the cause of extreme selfishness and pride on the part of Rose and the other relation. However, the most distinct example of the struggle with the problem of money, love, and marriage is Iris -- "poor, sordid Iris." who loses in the struggle of life because of her love of luxury. This weakness has been cultivated by the use of unlimited means, and when all are lost, what can she do but fall into Maldo's schemes. In the rush of events she accepts The Easiest Way, (an American play on same theme) and her

final verdict is, "It is too late. I'm down, beyond recovery. I've lost heart--I no longer care. It's all over with me--everything's over. Marriage! --a farce." In contrast to this weak creature is The Notorious Mrs. Ebbsmith who is wayward through unusual strength. She and Lucas Cleeve are "not among those who regard marriage as indispensable to union--we have done with it." But they are shown the folly of such a theory as their belief in free love.

Thus has the question of marriage and the relation of husband and wife been discussed for all classes in the various plays.

So also in this connection the relation of parents and children and the question of the illegitimate child offer themselves for consideration. Perhaps Agnes Ebbsmith had a very good reason for her belief in the free love theory when we understand her miserable home conditions. Although gentle to her, her father was extremely violent and her mother raged, sulked, and stormed continually, and her early marriage had proved unsuccessful--a fine environment for such a strong willed girl! Complications of family relationships frequently lead to changes in the order of households. Baron Croodle had ugly little gambling parties and thereby richly provided for his daughters, but Dorinda was to marry Lord Kennington, so the gambling house had to be given up. (Money Spinner) Dorinda inherited great ability for financial

success at cards and this training led her to attempt her tricks later, but how she hated the thoughts of the smoky gambling house and somehow she could not disassociate the memory of the place and her father's life there. She was ashamed of those surroundings as Irene Stonebay was of her mother's false modesty and grasping nature. (The Profligate) She was willing to sell her daughter for a titled nobleman, regardless of the character of the man. Irene's mental struggle between doing what she knew to be right and what her mother expected her to do, resulted in her proof that she was stronger minded and of a higher nature than her mother. Minnie Giefielian, (Sweet Lavender) is also independent of her mother who has planned a marriage for convenience for Minnie and Clement Hale. She asserts her independence by giving Clement his freedom and by falling in love with an American without a family coat-of-arms or a long history of blue-blooded ancestors. How different is Justina Emptage (Benefit of a Doubt) who mourns not because of her sister's disgrace in the Divorce Court, but because she will have few suitors for a time and shall be miserably unhappy on that account. No rank or title is too great for her and what has she to offer in return? Should any of these suitors note her mother's character, he would have a picture of the future Justina, for they are alike self-centered and boastful, and vie with each other in lamenting their personal woes. Lives are ultimately ruined by

such procedure and during the process, the characters are truly disagreeable companions. Even Claude is angry rather than sympathetic over Theo's trouble and the family unity is all disturbed. But the kind, loving aunt, the noted Bishop's wife, sees their bigotry and extends her sympathy to Theo in the form of a happy home with her. Another case of distrust is shown in the relation of Mrs. Thorndyke to her son. (The Squire) Using the authority which the law has placed in her hands as the sole possessor of the estate, she has placed her son on an allowance on condition that he does not marry. This has been done under the plea of devotion but it savors of selfishness to a casual reader; at least it causes the son to resort to trickery and deception. How many mothers lose sight of the fact that their fond kiddies some day grow to be men and women with big interest in the problems of life and the new environment in which they are placed. Mrs. Thorndyke evidently did not object to her son's occupying a man's position in the army, so why not give him freedom to face the problems he meets in such profession? In the same play we have the uncontrollable daughter of the hard-working Gunnion. Felicity is easily led into wrong by pleasing words and finery and fails to realize that her old daddy knows what is best for her. Finding pleading and admonition have no effect, he places her in Kate's keeping. Mrs. Marsh is not much more successful in her admonition

of Annis, (Princess and the Butterfly) yet because of her kindness, Annis is more thoughtful and careful of her companions. She is devoted to the Princess who is probably to blame for Annis' apparent independence while Mrs. Marsh is too meek and fearful that they will over-step the mark of dependents. Not love, but fear controls Patricia's submission to her father (In Chancery), in fact, he is feared by all.

Lily Upjohn, Mind-the-Paint-Girl, inherited her mother's kind-hearted devotion to friends. She is simple, as the English use the term, independent, and care-free. The two are extremely fond of each other and Mrs. Upjohn is so completely lost in the glamor of Lily's success that she finds it impossible to check any festivities in her honor however foolish or undignified they may be. A similar case is seen in The Magistrate It is the verdict of all interested characters that Cis Faringdon's mother is too fond of him. Of course, he is her only child--the child of her first husband whom she had married when only a girl. Then, too, she has told an untruth regarding his age, so has to treat him like a baby to maintain that. But Mr. Posket, the gov'nor, as Cis calls him, is very good natured and finds Cis a happy companion--until he leads him into difficulty in his own courtroom. Can the instincts of girlhood be entirely annulled? Lady Castlejordan proves the negative. (The Amazons) Her misfortune, from her view point, is to be the mother of three girls. She

wishes that they were sons to the extent that she tries to make men out of them. However, although they can ride, shoot, do all the stunts in the gymnasium, and wear boys' uniforms, there is one vulnerable point-- they fall in love.

The relation of brother and sister is presented for all classes of society and for all ages from youngsters to grey-haired men and women, and in all cases there is a sympathy and devotion on the part of one or both characters. In Leslie and Wilfred Brudenell there is absolute confidence and devotion, probably due to the dependence of each upon the other. ^{They are orphans and each undergoes a great sorrow, very reason of} The Profligates life. One's true friends are shown in time of sorrow and truly these young people were loyal to each other through great trials. Another brother and sister who understood each other completely are the Hon. Reginald Stulkeley and his sister. (Preserving Mr. Panmure.) They too are alone in a home, but it is a well-furnished and carefully kept home into which Josepha, a governess, is accepted as the lady of the house. Then we have the youngsters, Beatrix and Lucien Brent in The Princess and the Butterfly. Beatrix doesn't approve of her brother's lack of interest in her music and delicate tastes and asserts: "There should be no such relation as brother and sister. Families should be all girls or all boys." However Lucien is

interested in her and she is very proud of her big brother.

In dealing with foreigners there is another problem. Christina, a Gipsy maid to The Squire, will lie and steal for her worthless brother, Izod, give him a terrible haranguing one minute and money for liquor the next--Her unevenness of temper may be attributed to race characteristics, but Izod has developed a different one--He is always surly, lazy, and sneaking, constantly demanding more assistance from his sister. In other plays we see how brothers and sisters agree, as the Ridgeleys in His House in Order, or disagree, as the Emptages in The Benefit of a Doubt-- The constant calm or struggle of a household is portrayed in the harmony or lack of it in the younger generation from the home.

The motif of the lost child is used in but one play--The Rocket. John Marble is spending his time and much money in search for his daughter Florence, who is at the time traveling from one fashionable resort to another with her uncle. She believes that Chevalier Walkinshow as the uncle calls himself, is her father. He is looking for a rich husband for Florence, who will marry the family; as the common phrase puts it, and give him all the luxury he desires. This is a unique way of making money, of claiming the reward for

a stolen child, and seems to fit into the characterization of Walkinshaw as he is able to invent such wonderful stories of his military achievements without having had the nerve to face the cannon's mouth.

Pinero deals justly with the problem of the illegitimate child. The ones who cause such lives are condemned and a blot is placed upon society by such habits, yet no blame is placed on the child. True to statistics that the greater number of such children are girls, he presents three interesting girls in his examples, the reckless, care-free Fay Zuliani, the demure, confiding Sweet Lavender, and the intelligent, dignified Helen Thornhill.

The sympathy of the Princess is enlisted for Fay when The Butterfly tells her that Fay's father is one of her old suitors. But it is later learned that she is probably the child of an Italian music-man who had taken her to America and elsewhere on concert tours and who had frequently beaten her when in a fit of temper. Pinero presents her so vivacious and captivating that she is a jolly companion for the old Butterfly. A much more pathetic case is that of Sweet Lavender, whose mother loved her better than life itself and feared for the result of her love for Clement Hale. Lavender possesses the same sweet, forgiving, trusting and sympathetic nature which is shown in her mother's disposition and actions, and she is extremely

happy to learn that Clement is poor so she can help him. The Thunderbolt presents the legal consideration for these children-- Although nothing is told of her mother, Edward Mortimore has always provided liberally for Helen's education and pleasure, and leaves all his property to her in his will. She is treated unkindly by the money-loving, society aunts and uncles, but Pinero makes us feel contempt for them and sympathy for the kind-hearted Phyllis who is not so quick to condemn the child for her existence. These three girls have as interesting personalities, strong wills, and loving dispositions as any others of his characters. They are a part of the great social mass today; the law says they shall be provided for financially; are they to receive civil treatment at the hands of society?

The servant problem is a great one, a varied one. The every day routine of duties is executed by servants of as varied types and dispositions as their masters and mistresses. Some are faithful; as Mr. Posket's servants who rescued him from his difficulty after a night's celebration ^{wid} Cis; some are tricky, as Isidore, the French waiter at the Hotel des Princes, who explains the method of tipping, and thereby collects a coin; some are jealous, as Christina, who had to be all or not at all in the affections of squire Kate; some are companions as Mrs. Marsh to the Princess; some

grumble, as Mrs Panmure's men who are made conform to the rules of the house; some are easily worked, as Lena, whom Zoe Blundell presents with a ring or piece of finery frequently; some are quick-witted, as the waiter at the Lord Gordon in Dover; some lack tact, as Mrs. Ebbsmith's maid who informs her how to dress to be better looking--So they range from the very good to the most intolerable, with all intermediate grades, as do the servants in the homes of our friends whether or not good workers and faithful ones are hard to obtain is not told, but probably that phase of the problem is about the same in English society as in our own.

The scenes of domestic life are thus seen to be of various types and characters in all stations of life. We shall meet these same characters in the whirl of business, professional, and social life, but we shall find them true to the traits presented here--

Although outside appearances may be to the contrary, what a man is in the home, that is his character wherever he is found.

ECONOMIC LIFE AND LAW.

The English people are as a race, inheritors of Gladstone's fondness for law. Even in America, we find Englishmen in the majority among the ranks of successful lawyers; so Pinero presents several important characters who are engaged in that profession. True, there are M. D's, but they are laughed at almost as much as was the 'pothecary in Heywood's Four P's. Dr. Titus (In Chancery) is made most ridiculous by his explanation of his graft. The bullet which could not be located in the person of Mr. McCafferty made it necessary that that gentleman should have his every wish granted or his trouble would be of a serious nature--Dr. Titus had the bullet in his own pocket and thereby kept a constant patient. Dr. Gordon Jayne is a fashionable physician, also Dr. Delaney who advises against Lavender's continuation of study because of her growing affection for her tutor. But our successful M. D. is always glad of an opportunity to enter public life, as Dr. Dilnott of His House in Order. Although Dr. Dilnott is scoffed at for having no more tact and good manners than an ordinary chemist, he is delightfully happy in his new position as mayor, boasting of his achievements in getting gaudy decorations for show and lacking in the power to make a good speech when the occasion demands.

Many instances of progress in the business world are described and in all such cases a sort of money-caste system is shown. The one who succeeds enters the middle or moneyed business class and leaves his unsuccessful neighbor to battle for existence up north. In this great struggle, frequently love, happiness, and friendship are lost, and money, strife, and anxiety result. Such was the case with Theo Blundell and Zoe. (Mid-Channel) Though not a type character, as the knights, villains, and dudes of the medieval plays, is not Theo Blundell the embodiment of the characteristics we find in many successful business men? He has no time for social duties and even fails to realize that he has any such obligations; he says that lack of criticism of his wife's clothes is an indication that they are satisfactory, but never a word of praise does he express; he thinks that a second-rate hotel will suffice if he must take his wife for a fortnight's trip. He has but one interest in the world--business. True, he has been successful in it but he forgets the sacrifices made by Zoe up north and that he owes her a recompense of pleasure now. The pleasantest days were after all, up north. Another successful business man whose lack of education makes him absolutely unfit for his new social position is Mr. Bompas, a draper. He is now the proud owner of fourteen shops and a member of the House of Commons. By reason of success, he thinks he is

entitled to friendship with all the dignitaries who visit England and hires a social diplomat to make all possible social engagements ~~possible~~ for him and his family. No wonder their son Howard makes a fool of himself when he sees the superficiality of his own home. But the poor dependents who figure in such shops as these by which our prosperous business men are supported are such girls as Letty, Hilda, and Marion of the play, Letty. Hilda well expresses the joy of their existence by, "We should fall down and worship the picturesque mahogany counter behind which we pursue our useful and elevating toil!" The girls are so poorly paid that Letty after borrowing money, has to starve in order to dress well. Of course that sort of girl has a peculiar fancy for pretty clothes but Marion was not extravagant and even she had long hours for the bare necessities of life, dressing plainly, living in poorly kept, gloomy apartment, and having little pleasure in life. Then the disgusting Mandeville, manager of the shop, because of the superiority of his financial standing, condescends to invite Letty's friends to a single dinner party, the one swell time of their lives. And in how bad humor he is placed where the enthusiastic young business men, Perry, Neal, and Ordishask for his patronage in the line of photography and insurance. Contrasted with these energetic young business men who succeed in a moderate

way is Lawrence Trenwith (Iris), who ploughed for the army (was rejected upon examination), and found he had no taste for law since he had been reading for the bar; but had a wonderful ear for music and could draw cleverly with pastel. However he does finally make good on a ranch in ~~Car~~Canada while Iris loses in the struggle because of her lack of the knowledge of the value of money, for luxury is the salt of life to her, and she falls an easy prey to Frederick Maldonado, a financier. In Maldo we see not only a successful man in the world of money but a successful Jew in his perfected schemes. For centuries, the Jews were persecuted in England and they still have no social rank beyond that which their money gives them, for their ability has placed them in the moneyed commercial class. Someone has said that a successful financier is a pawnbroker with imagination-- at any rate Maldo belonged to one of the three groups of leading financiers in Europe and spent much of his time visiting his other business houses in Brussels and Paris.

But not all are successful, and Pinero paints fairly the other side of the scale -- Lily Upjohn tells Lord Farncombe of her early life over a little grocery shop in Kennington. For fourteen years he struggled there and finally smashed because the Stores cut out his little trade. Someone's big success had meant his failure, and the struggle of the little merchant against the corporation

could not result otherwise. When Dennis Heron learns of his dependence on Lady Bountiful he ceases to be a dear vagabond and becomes a riding master at Hyde Park Riding Academy. Though not a pleasant task, it was the one thing at which Dennis could make a success because of his previous enjoyment of the luxury of fine horses. Then follows the trouble in the bankruptcy court and the public sale of the property.

The retail business of the London merchants is very extensive and sub-divided. In Trelawny of "The Wells" we have Mr. Ablet, a green-grocer of Rosonian street, who leaves his shop to help Mrs. Massop prepare the farewell spread for Rose Trelawny -- He is a sort of caterer for such parties in the vicinity of his shop. Evidently grocers are considered not social leaders, but in the lowest esteem with the leaders, for on one occasion following a stump speech by a member of Parliament, a grocer asked an impudent question according to the dignitary's idea and he felt tempted to knock his common head off. Phyllis Mortimore was in disgrace with her wealthier brothers and sisters-in-law because she was a grocer's daughter, a common, over-educated petty tradesman's daughter, while the brother James had the honor of being a parish guardian and district councilman, Stephen was a printer and publisher, and the late Edward had been a brewer. He of all had been

the most successful financially and socially.

The picture of the women in business contrasts greatly with a similar study of conditions in our country. Pinero presents women governesses, music teachers, actresses, and one who ventures beyond this sphere into the business world of the shops as manager of a little newspaper. The Siren was a teacher of music and a wonderful concert singer at the time Lieut. Thorndyke met her on the continent; Beatie Tonilinson was a little music mistress at the age of sixteen who was trying to get Cis Faringdon to practice while Cis was busy falling in love with her. The difficulty of securing a talented governess is a problem which offers itself to the majority of parents and many of them are secured from the talented French artists in language, music, and dancing. Some of these are mere tutors, while others are dependable friends of the household in which they live; but in the most cases, their lives are hard and rather unsatisfactory from a business point of view. Mrs. Ebbsmith's father has been an unsuccessful school master of the old type. His hobby, the readjustment by force or the idea of the ultimate healthy healing following the surgery of war, had occupied more of his time and energy than had his school. Agnes Ebbsmith herself had lectured on this principle, but, finding it unprofitable, took up nursing.

Two of the scenes of The Gay Lord Inex take place in a manicure parlor in New Bond Street. Sophy and her assistants have a well-equipped shop with carefully kept materials and varied to suit the tastes of the patrons. Throughout the scenes, the attendants are kept busy by well-dressed ladies and vain young men, and the atmosphere is that of a flourishing establishment. In the same building are Valma, the Palmist and Mr. Salmon, a picture dealer. Then there are references to glove shops, as the one to which Josepha goes for Miss Stulkeley in Slaan street; and the dressmakers of society ladies as Madame Lisette who is patronized by Lady Vivash; and the costumer, Lewis Isaacs, on Bow Street. He charges the Jedd girls enormous prices for their fancy costumes for the masquerade ball, but they were equally as satisfactory being original, unique, and well-made.

The question of the renting of property is frequently mentioned and many details presented. The Thaddeus Mortimores sub-rented apartments in their home to help meet the demands of Mr. Denyer, a house agent. The custom of giving charge of the collection of rents to an agent is an old and universal one. Jerrold in Rent Day presents the scheming agent who provides for himself a large commission from his collections. Then Iris leased her house in London while she was abroad. The method of leases is profitable both to renter and

owner as it provides security against raise in rental prices or vacancy of property. Iris, Renshaw and others of our wealthy characters who travel a great deal, rent villas in Italy and France for a season--usually for only a few weeks in one place. This rental includes not only the furnished villa but the servants as well. The prices are high and the servants expect continual tips; the groups of foreigners who meet at these traveler's haunts provide them with luxury.

The banking business has many reverses, and it is in this connection that Pinero presents the failure of two concerns and the solution of the problems. The Wederburn, Green, Hoskett Co. was placed on its feet after a run on the bank, by Dick's generosity in acquitting it of the liability of the amount of his uncle's fortune. But not always is some generous patron willing to rise to the emergency, and Kane was caused to flee at the collapse of the Universal Finance Corporation. It was thought that he had speculated with some of the large deposits and lost. Iris and others were put on a very small allowance by the trust company--a percentage of the amount on hand. Soon Maldonado places an amount to her credit at one of his bankers and gives her a check book. The Money Spinner is full of such references. Harold is left in charge of the office of a large cotton firm while the chief members are in Marseilles superin-

tending the building of a new factory. He is living beyond his means, borrowing a little extra from the company under the watchful care of Jules Faubert, a detective; so it is no wonder that he becomes very much alarmed over a newspaper account of a trial for embezzlement in the Court of Assizes.

The police are quite necessary members of London society and we meet these executives of the law on several occasions. How like the headlines of our leading cities' journals on frequent Sunday mornings, is the story of the raid on the Hotel des Princes. Cis Faringdon had frequented that haunt and was greatly indebted to the manager. Finding the gov'nor a good sport, he takes him down one evening to get his account squared. But they stay beyond the regulation closing hour and have a very early morning excursion down dark alleys and secret ~~l~~aves to escape from the police. The magistrate's family are not so successful and have the misfortune of facing the sentence of seven days without option of fine for disturbing the peace in his court room the next morning. The Magistrate presides in his dilapidated dress suit, soiled linen, and bright-colored tie and renders the sentence without being conscious of what he has said; his family have spent the night in the lock-up by many protests and noise, quite unlike the usual acceptance of fate with which the prisoners sleep at the station. The Magistrate escaped but Dr. Jedd was

not so fortunate and was confined in the little village police station. Noah Topping, the sheriff in charge did not recognize his victim and starts with the strong interfeerer of the races to the Court at Durnstone. He lives in part of the station and his wife, an old servant of Dr. Jedd's, gives him something to eat and plans his escape on the trip. So we find that London, and its vicinity is not excepted in the list of cities needing an organized police department and having frequent evasions of its power.

These executives of the law seem rather less successful than the administrators of the law regarding property rights--the solicitors. They are employed by families of wealth to look after their business interests and to give legal advice whenever called upon to do so. The majority are faithful to the trust placed in them, partly by reason of honor, some because they are so well-paid, and others because they have a colleague. In the story of Iris, no one shared the management of her income with Kane for he was thought to be a hard working steady solicitor, and it was not hard for him to use her funds as he chose. The Mortimores are enraged because Mr. Crake, who had been the family solicitor for years, sent young Vallance to investigate the situation, at the death of Edward Mortimore, the wealthy bachelor brother. No will can be found, still everyone feels certain that he must have made one. Mr. Elkin

suggests sending a circular of inquiry to every solicitor in the law list for information as to whether they knew of the existence of his will. In case none had been made, the real estate of this bachelor would go to the heir-at-law, the eldest surviving brother, and the personal estate would be equally divided between the next of kin. The family agree to obtain letters of administration so that the division of the property can take place when his child, Helen Thornhill appears. The fact the Phyllis has committed the felony of destroying the will is brought to light, but it is agreed before the lawyer that the crime will not be punished; for, if it is, the whole estate would be taken from the grasping brothers. Thaddeus will not accept his share but it is given over to the trustees of a deed of settlement for the benefit of his children, whom Helen has come to love more dearly than the rest of the family. The condition placed upon Iris' income--that she may not re-marry--is the cause to a large extent for her careless life of pleasure and luxury. Although Mr. Bellamy provided in his will that she should not re-marry, what Croker Harrington says of himself readily applies to others: I wonder why the *Ireland* revenue people don't fine Iris for not taking out a dog license for me. The dog tax has proved to be a source of large income to many nations.

Marriage and divorce are treated as legal processes

by Pinero. Like frequent marriages by the Justice of the Peace in our country, Howard Bonipas and Honoria had been married at the Registry office out in the Province. Poor little Leslie's dream of a big church wedding was not fulfilled, but instead she was married at the Registry office in London with Lord Dangars for a witness. He had been a companion of Dunstan Renshaw's but they parted company after the ceremony for marriage to them was a tomb of the past. A marriage which is not carried out, is planned by the Princess and the Butterfly at the Consulate in Paris, a quiet way of getting through with it. The law required both parties to reside in the district three weeks preceding the wedding date, and in that time these people changed their minds.

The problem of divorce is treated lightly, as if it were an easy and not infrequent process. By agreement between parties, as that of Theo and Zoe Blundell, a case could be preferred and, no defense being made, the petition would be readily granted. The real story of a divorce case is developed in The Benefit of a Doubt. Shafto shows the prevalence of such cases by his boast that this was the seventh case in the court in nine years, to which weddings he had acted as best man. Of course, all the unpleasant items on both sides for years are dragged in as evidence, and then finally the judge decides that Theo's conduct has hardly been characteristic of a woman who is properly watchful of her own and her

husband's reputation and honor. This is not the decision Sir Fletcher Portwood anticipated when he "talked to several strangers of humble rank and suggested, by influence and bribe, that a few cheers would not be amiss at the giving of the decision." He expresses the folly, absurdity, and lack of feeling of the whole situation by several such speeches and Pinero intends the readers to see the lack of reason in the whole affair.

One more important legal relation is presented in the relation ~~of~~ Mr. Cheal, the guardian, to Leslie Brudenell. He is a busy lawyer and prides himself upon being a man of business; he has very carefully provided for Leslie's financial good by arranging a settlement of Dunstan's estate upon her, but farther than that, he is of no value to her. He doesn't attempt to be much wiser than the world and is anxious to have her well married in the sight of the world; he has no real fatherly interest in her, as many guardians do in their wards, but merely looks after her legal interests.

In all society there is the successful vs. the unsuccessful--Pinero has actually presented to us only the successful and given only slight references to failures. The methods used by these men which resulted in success vary greatly. Those who succeed by trials and suffering, deserve commendation providing they have not

like Theo. Blundell, lived up to the literal idea of business is business until they lose sight of their obligations to society. A society like that in which Pinero lives is full of progress and he recognizes the forces at work in this development.

PARLIAMENT AND THE NEWSPAPER.

Closely allied to the study of the law and the men who administer it, is the study of the habits of life and of the political principles of the men who compose the great law-making assembly, the Parliament. Although some of these men have great difficulty in living up to the standard of dignity imposed upon them by their position, on the whole, they form a diplomatic and even tempered group.

There are two plays which expressly take place during parliamentary recess--His House in Order during the Easter recess and Preserving Mr. Panmure during the longer vacation which is spent by many members in making stump speeches. The Hon. Reginald Stulkeley is a kind, diplomatic man. He and his private secretary are the guests of Mr. Panmure while on a tour lecturing on tariff reform. Great enthusiasm is aroused in the locality over his arrival and his speech is reported to have been a great success. His training has no doubt fitted him for extemporaneous speaking for he probably rarely had better success in preparing a speech than he did at Mr. Panmure's when he was so long and frequently interrupted in the preparation of his discourse on the taxes on Cocoa. Contrasted in his ability in the line of speech making, courtesy, and will power to Stuekeley is Mr. Bompas, who is a Conservative member of the lower House because that

offers a device to rub shoulders with superior people. He has no principles of his own and no desire but to climb in the social life, yet he lacks the poise and dignity becoming to his present position. He has great difficulty in preparing a speech and then, such a one as it is! No wonder he is the object of much sarcasm in the members' lobby, especially from the Irish members whom he has attacked unmercifully. Then he reports himself as having made a great speech and won much favor with his superiors! However we realize that he is not as popular as he likes to believe he is for Lady Ripstow is a frequent guest in their home but her husband has never consented even to call with her. If all of the members were like him and Sir Fletcher Portwood we would need to conclude that they were the worthless, bigoted members of society, for Sir Fletcher bravely asserts: When I have spoken in the House, no strong minded public man ever looks at the papers. Even the Cabinet Minister, the Right Hon, Sir Julian Twombly, is not a strong-minded man. Though not gloating over his superior position he takes very little interest in anything, merely seconding his wife's plans and lacking in power and courage to be master of his own home.

Then there is the hot-headed little Irish member, with his ready lingo regarding the Parliamentary Fund-- But he is not a successful politician and his measures

will probably never succeed because the English members refuse the Provinces much power in the House and because he personally makes enemies on account of his lack of consideration for anyone's else principles. And it is necessary to form agreements and make compromises to get any measures passed, for, as Bargus noted on his first entrance into the House, each member had a banner and a Motto, all different.

The cause of woman suffrage has had a hard struggle in England. Once in a while the women succeed in getting the support of a member in the House, but he, like the Irish representatives, is almost alone in his plea and his efforts are vain. The women themselves are busy constantly with committee meetings, rallies, and mass meetings, as shown in The Weaker Sex. Their posters claim for them the right of women to share the privileges and penalties of the other sex in all spheres of life--
Rhoda criticizes the assembly as being composed of gentlemanly women, in their severely plain dress, and zoological-looking men. Rather hard on Bargus who at that time volunteered to take up their Cause in the House! Pinero does not present the bomb-throwing, window smashing brigade as lawless as they really were on certain events, but the normal enthusiastic group. Agnes Ebbsmith also was one who asserted her loyalty to the people--She sounds the keynote of the principle under which the English Parliament struggles without hope of readjustment. She says of

Cleeve's chance in a Parliamentary Career! Accident of birth sent you to the wrong side of the House and the influence of your family would have kept you there. A man's politics in England are those he inherited from his father and there is little chance in hope of changing the political ideals of an established family. How different is that condition from the one in the United States where a man can change his political views from one election to the next and yet have the support of the public!

Many young men serve a term of apprenticeship to a man in the diplomatic service, as Edward Oriel did with Lord Tentenure, the Secretary in Paris. At the end of a year he was to enter the House and it was his aunt's highest ambition that he may tickle the ribs of the gallery. Popularity is the end, not the means of bettering social conditions, in view in the Parliamentary Career.

A foreign diplomat, to be a success, must be shrewd student of Character, firm willed, and pleasant under all conditions. We may judge from Hilary Jesson's instant understanding of the situation and his command of it in his brother's house that he had these qualifications. Tolerant and kind to Nina, he won her favor; generous and forgiving, he let the Ridgeleys depart in peace; firm in his convictions, he asserted his will and succeeded in mastering his brother--he caused Filnieu Jesson's house to be in order. No doubt he was a successful minister to

the Republic of Santa Guarda.

The newspaper has come into particular prominence as a political organ within the last few years. Sir Fletcher Portwood is very anxious to know how the papers will quote his remarks at the trial and fears lest the unfriendly journal use his name--a member of the House-- as having a large ^{part} in the procedure. In fact, his regret is not that the trial is a disgraceful thing, but that his name will appear in print in connection with his niece's, and that the publication of the sentence will effect public opinion. But the great struggle between journalists is described in the editorial controversy between Stephen Mortimore, editor of the Singlehampton Times and Mirror and Hammond, editor of The Courier. Their antagonism has caused much ill feeling and Stephen is rejoiced to think he will inherit enough money from his brother's estate to put in new machinery and equipment and will be able to drive his competitor out.

The early development of the newspaper is shown in Kate Cazalet's struggle with her little news bulletin. She had written realistic novels, so the writing of stories and news was interesting to her; but news had to be collected, advertisements sought, and circulation guaranteed. These kept her more than busy, so that she could hardly enjoy returning to the shop to find that the

boy who did the work on the little hand press was no longer desirous of maintaining his responsible position. Such were some of the trials of the beginner in this great field. The sketch(The Times) shows the drudgery of the machine which within a few years meant so much to social progress and education. Soon afterwards Iris in her mountain villa on the continent reads that Maldonado is in Venice--the Society reporter's function had been found. A few days later she reads of Kane's departure and the failure of the Corporation. That the papers had wide circulation is proved by the fact that Dr. Jedd's offer in The Times, to give One Thousand Pounds to rebuild a spire on the Abbey if seven others would do the same, is accepted by generous or sacrificing readers. The papers also published stories, for Squire Kate urged Eric Thorndyke to write some stories of his expeditions for the newspapers and magazines to obtain a little extra money. At her Harvest Festival is a very shabby person in black with a red face--he is the reporting man for The Mercury who loses himself so completely in the festivities that we wonder how accurate his account of the occasion will be. Forshaw, the reporter of a London paper in His House in Order is a neat, well dressed young man, with a pleasant way of asking questions which cannot be avoided--the type of a successful news gatherer.

Besides news, there must be a comic section and a

sporting page. Leadhale tells how Punch and the other comic papers have made sport of fellows of his type, the Jonnies; Lieut. Thorndyke gets much pleasure from the Sporting Times. There are papers of all grades and all grades of society read some of them. Miss Huddle remarks when Hilda is late returning to her Manicure shop that she hopes she has not been run over or murdered by tramps, for one does read such things in the ha! penny papers, the papers which print with glowing headlines events of this nature and are cried on the street corners as Roper imitates the vender as he drolls! Speshul edishun, Cricket, pyper.

To the newspaper is due the extension of world wide knowledge, it makes the globe smaller by bringing news of foreign countries to the nations, and it circulates social and political ideals. Thus it is one of the great factors in social progress.

CHURCH AND RELIGION.

Is the strictness of the rules of the Church of England responsible for the absolute lack of regard for religion by so many people? That Pinero felt a need in society for a deep, wholesome regard for religion is very apparent in his discussions, yet the satire of existing conditions, of the over-pious and of the ungodly mingling in society, is prominent in these plays.

Mrs. Panmure is perhaps the best example of the devout type. She has secured a very artistic little badge; the design of which is a pair of white wings on a heart, because she is considered good enough to belong to Pruyn's Pure People, the guild of Fine Souls-- She is criticised by others for neglecting her household duties and, figuratively speaking, being too completely at the feet of the new rector of Palehampton. The most prominent rule of the house is that every member, guest, and servant of the house shall attend the family prayers--Like most things that people are made to do, this duty became odious to some, but although the servants grumble and think of a thousand things that needed to be done at that particular moment, no excuses seem plausible and Mrs. Panmure tries to reason with them and show them their duty in such matters. Mrs. Panmure preaches a sort of sermon at these prayers twice a week, and because of lack of sympathy in his

effort, he finds it an extremely hard task.

In The Benefit of a Doubt we have presented a great church dignitary who is also mentioned in The Gay Lord Inex as the writer of great sermons. The Bishop of St. Olpherts is a wealthy, influential clergyman, who is a social as well as a spiritual leader. Association with him and entertainment in his mansion insures a deep regard from social leaders and he and his wife are generous enough to offer Theo a happy home with them after the trial. As overseer of this great religious center, he is necessarily an intellectual man, and his sermons are masterpieces of Composition and spiritual advice. Lawrence Trenwith's uncle had also been a clergyman of high position, an archdeacon, but like the proverbial minister's son, Lawrence could not live up to requirements placed upon him for his friends considered religion "one of the things the feminine sex broods over like the discovery of grey hairs!" Like Jocasta of Oedipus Tyrannus who disregarded the oracle, these people turned from religion as an unnecessary and undesirable part of life.

A rule which shows to some extent the strickness of the rules of the church is found in a letter recieved by Dr. Jedd regarding the races that were soon to be held in his district--no church member or person connected with a church member was to be allowed to go, so

the dean tries to forbid his servants of that long-hoped-for pleasure--But in his household there is a strong revolt against the provision of the Sport and Relaxation Repression guilds demands, and he himself narrowly escapes serious trouble as a result. The theory of repentance is treated lightly in this play--Sheba declines to have any pangs of conscience or feeling of repentance for sneaking out to the masque ball or in doing anything which opposes her father's ideals until they have been done--No thought of disrespect to his profession enters her mind as she and Salonie make large bills and plan such excursions.

Contrasted with these worldly, successful clergymen are a few good characters. Mr. Brice (Hobby Horse) is a curate of the poorest parish in London--His weekly duties are two sermons, an article for The Seraphim, a mother's tea and perhaps a marriage of a dock-yard carpenter and a maid. The ladies' aid society keeps constant watch over him and Mr. Porcher declares that he will never be able to quite satisfy the ladies of the parish who are so concerned about the event of his not taking a vacation he had asked for, because a helper had come into his parish. He is unable to make ends meet financially and is about to lose courage when he reads Mr. Jermyn's advertisement for a clergyman who is sympathetic with jockeys--for Mrs. Jermyn has insisted that a clergyman is necessary to provide against evils

arising in the proposed home for Broken jockeys. He accepts this task. The Rev. Amos Winterfield is the one real, live, sympathetic clergyman. Although only a rector of a small dark hole in the north of England he is a student of human character and desires to help those whom he sees need assistance. To Agnes Ebbsmith he expresses his theory of life: you foolish people do not know that Hell and Heaven are in the breast and brain; he believes in living according to a theory that will be of practical benefit to the individual every day. The Rev. Roger Minchin is a country parson of the old school, hearty and jovial in manner, making long visits at the wealthy homes in his parish and offering friendly advice and assistance on any and all matters that arise. He tries to show Lady Castlejordan the folly of her attempt to confine her daughters to the pleasures and instincts of boys and encourages the girls to be natural.

The Bishops have much authority placed in their hands and continually add something to the rules for the clergy's obeisance--Like those in Bjoenson's Beyond Human Power who assert that "a miracle which is not sanctioned by the priests and which is not appointed by the supreme Ecclesiastical council is like a vagabond, a burglar", so the higher English clergy make their laws. *Mr. Trust*, a poor parish church rector, is

anxious to get into a suburb where he may rent the parsonage during the summer and thus make a little more money for his support; but this was against the Bishop's regulations and he must invent some other excuse or scheme if it is accomplished. These instances show how poorly the ordinary parish clergyman is paid and yet there is another more striking example found in The Squire. Squire Kate performs the little domestic service of mending parson Dormer's coat--and a very old and dilapidated coat it is. But it was a revelation to Eric Thorndyke who had never attended services except at the fashionable church of his mother's preference and had never seen a parson on any occasion with his coat off. He now realized they were not mere stiff creatures in long black coats, but that some at least were actual human beings. Some of these have a real missionary spirit regarding conditions at home, but are there no real missionaries? There is indication that the supposed husband of Mrs. Ware was a missionary to Japan, but we have to doubt the sincerity of this report when we learn that Mrs. Ware's former acquaintances were those who frequented the fashionable inns and social gatherings. Then the sarcasm in the newspaper report that Howard Bompas' mother-in-law, the ignorant, foolish, scheming Irish landlady, had been a missionary among the Indians in the Dakotas for years! But society

longed for something new and a missionary from Dakota was a unique person, so the idea was conceived as a great benefit to the Bompas' social status.

There are two notes on Catholicism in the plays. Fay Zuliani brings with her the true southern ideals of that faith. Never fearing that sufficient prayer will get her out of scrapes, she recklessly plans many wild ventures and even frightens Annis into keeping her by saying that she will not pray for her if she does not. Fay succeeds either by prayer or luck in having a very jolly time. The Catholic determination to raise up a child in the way he should go is shown by the action of the first Mrs. Tanqueray. Frightened by Aubrey's lack of sympathetic religious belief, she took stringent measures for Ellean's education in the faith and sent her to a convent when only a couple of years old. Here she had been educated until the time of the play of The Second Mrs. Tanqueray when she returned to Aubrey's home a cold, unfriendly creature.

Thus we see that religion means much in the lives of some, little in others, and is completely lacking in many. The mockery of religious pretence is decried in these social satires and the religious fanatics are exposed for public consideration. The person who has a religion which is so specialized that it is good for that person alone and does not add to the increase in

the good of society, is as lacking in proper adjustment and development as the man who lives for business alone. Religion is necessary in a society which is advancing in spiritual, mental, and physical channels and which desires to be mutually helpful one to the other in social progress.

CASTE AND SCHOOL.

A medieval tradition which still haunts English society is the caste system. Although not governed by such strict rules, the breaking of which means legal ostracism, as we find in some of the Oriental nations, the lines are pretty clearly defined. Pinero presents no royal characters in these plays, but highest in this list of characters are the so-called titled nobility. These people are more nearly type characters than those of lesser rank for we have only a general impression as to their character. They are with one exception--Vera Queckett--rich, and careless in their use of riches. Lord Dangars and Lord Kengussie are excellent examples of this type of gentleman, whose company everyone, including the aspiring mothers of charming daughters, courts. The Hon. Vere Queckett had the misfortune to be the younger son of the household, and was poor. We are familiar with this type of aristocracy in America for the rich American girls frequently sacrifice their home associations for just such characters. It is the privilege of this class to be idle, in fact, any form of labor is degrading, so there is absolute lack of sympathy between the Hon. Vere and the school-mistress who supports him. Even in the family, there is a distinction made between the elder brother, probably a member of Parliament, and the younger ones, as the Mortimores who laugh at the idea of Thaddeus and his wife sharing

equally with them. Sir Richard Phillister is an excellent example of the country gentleman--the landowner with all the luxury and conveniences of city and country combined. Living on a beautiful suburban estate, he spends much time in London during the Season.

The whole problem of Sweet Lavender is one of caste. Because of Wedderburn's strict conscience as to the Good sense of marriage with Ruth, their child is brought up with a poor education by a hard-working mother. But Clem, his ward, is willing to break the barriers of caste distinction and become poor if need be to be loyal to Lavender. Mrs. Giefillian takes it upon herself to telegraph Wedderburn regarding Clem's conduct and when he arrives, matters are settled satisfactorily to all, but there is no thought of caste. The three important classes are represented in Letty. Lord Letchmer gives a party for Letty and her friends--shop clerks at Dugdalls'. Marion reveals the fact that they are not treated as fully intelligent persons but as unintelligent children, for they are given picture papers with which to amuse themselves till Letchmere is at leisure. But even such treatment is more human than that accorded them by Mandeville who adds spice to his dinner party by telling them how finely he is treating them. His tone and manner is most insulting to all.

Soon after Dennis Heron's taking up his abode with the Veales, Margaret feels that she is not and can never be his equal; she believes that no amount of education and polish will make a lady out of a low-born girl, that ladies are born, not made; she goes so far as to say: It is better to be born a cripple than to be born common-- the common, as it means the ordinary, mediocre people, on a level with the rest of the masses, is a hard level to arise from and Margaret portrays the effort of many to do so. An impostor, one of these common people who passes as a noted military character, is Joshua Marble. He schemes to win ease and luxury which he sees the guests enjoying at the fashionable resorts to which he goes, and expects Florence to marry money so that they may share the treats with some young nobleman. The relation of the nobility to the actresses is an interesting bit of the display in the breaking of caste distinction--yet there is a breaking of them only by the ceremony of marriage and not in spirit. Roper describes the Pandora girls as Keen-witted, full of the joy of life, with strong frames, beautiful hair, fine eyes--in fact, he is of the opinion that these girls will be the salvation of the aristocracy in the long run. But Lily, Mind the-Paint-Girl, realized that they were considered a menace to society by the majority of Lord Farncombe's and Capt. Jeyes' class. To outward appearances

the marriage of these girls with the nobility had been successful, but the testimony of those who have tried it is to the contrary--it was an experiment which could never succeed as long as social barriers placed conventional rules for our Lords to obey and the call of the stage constantly tempted our successful actress to return to that life. Rose Trelawny had a most terrible existence while on probation in the Gower home; not realizing what would and would not seem in place, she constantly attempted the latter. She realized how impossible it was for her animated life to fit into this well-ordered household and returned to her gipseycountry. But here she was no longer a success--the lady-like habits she had learned, at the Gowers and the serious attitude with which she faced the duties made her lack that careless, boistrous method used in that profession. Then Arthur too, becomes a gipsey and they are allowed to be united in a play of realistic scenes and actions of ordinary, every-day characters, written especially for them. Brabner, not wishing to attend some of Mrs. Panmures religious festivities, speaks of these demycratic days when all have equal freedom, but Mrs. Panmure assures him that the only true equality is when we are on our knees. As our characters do not indulge in that attitude to any large extent, there is truly little equality among them.

In taking up the study of school conditions as presented in these plays, we observe that it is somewhat allied with the class distinctions previously noted. The public schools were not quite fine enough for the children of our fashionable homes, although a more thorough education was gained there than under the guidance of a tutor or in a majority of the private schools. The Maldonado boys had been educated in the London public schools, and the Thaddeus Mortimores plan to send Cyril to public school and to save money to send him to Rugby afterward. But the majority of homes had a governess who instructed the children in language and music. Mrs. Panmure had selected one of her Quarendon schoolmates as a governess for Myrtle but this previous acquaintance worked a hardship on Josepha as she could not force the unruly Myrtle to obey. Mlle. Thonie is the most prominent example of the foreign tutors. She schemed for Derek Jesson's pleasure and allows him to disregard Nina entirely. Mlle. Thonie is an excellent musician and becomes very indignant when the Ridgeleys do not appreciate Chopin. Miss Moxom is one of the governing type-- She is not pleased by the hardships of the life and the disregard with which these who have to earn their own living, are treated. Contrasted with Mlle. Thonie and her gay clothes are the severely plain ones of Miss Moxom. The French governess of Mrs. Bonipas became unruly and she packed her off and obtained Madame Cormanti, an Italian

singing and dancing mistress. This sort of education is all that is considered necessary in the society in which the Bonipases try to place Honoria, so her schooling is not a trying or lengthy operation.

The private school, however, is the most commonly spoken of for the education of girls. Iris and Fanny Sylvain had been schoolmates and their lasting friendship started when, as Fanny put it, Iris cast a spell over us-- There was a girl who wouldn't have sold her little white soul for a caress from her--and the spell never weakens. It was to much the same sort of school that is described in The Profligate that these girls had gone in all probability. Irene and Leslie had been chums at school where Mr. Cheal had sent Leslie for a number of years--This was in a rural district--a very secluded, quiet spot on a beautiful river, where the girls might have the company of Nature, but few humans. The grounds and building were surrounded by a high wall within which the matron allowed no man. The school must have been a rather large one, for Irene speaks of the Faculty's having fairly well succeeded in stamping out the malady of suffering from over-kindness-- evidently several persons had helped in the process. Were all the pranks left to the boys to be played? It seems so, for these girls tell nothing of having helped in any, but seem always to have conformed to the conventions of good etiquette. Fay Zulian had been at Miss Gordon's, a fashionable finishing school, where she had learned foreign

language, music and dancing, and here, too, she probably had some practice in just such escapes as she made to the masque ball. Probably the expenses at these schools were somewhat greater than that to which Margaret Veale had been sent, although it was one of ~~the~~ more fashionable sort, at an expense of one-hundred twenty pounds annually. The condition presented in The Schoolmistress is that of a school for correction in a way--at least Miss Dyott was given absolute control of the girls and was expected to control when the parents could not. But she lacked authority that she was reputed to have and the girls were successful in their pranks. Dinah Raukling had even been married to Regie Paulover, unknown to Miss Dyott or her parents, with the other girls' assistance. During the vacation when the majority of the girls were gone, we have an instance of the tricks worked out by the remaining five wide-awake ones. Miss Dyott's position as chaperon for such a group is not enviable in any sense. Lavender was sent for a time to such a boarding school but escaped without much difficulty when she learned that Clem was poor like herself.

Our college men ^{are} wide-awake and business-like. They appear to have learned as much of the worldly life while at College or perhaps more than our American students are accredited with learning while at school. The one who is doing real serious reading and enjoying very little outside pleasure is Lucien Brent who is a student at Cambridge.

Perhaps the standard of the school had something to do with his serious attitude but probably more was due to his home training. An Oxford student is Howard Bonipas. He and a group of young law students had gone up into Wales to read and study in preparation for exams, but Howard found the landlady's daughter more attractive than a degree. No wonder Dr. Jedd got into trouble over the races in his parish, for it was his habit while at Oxford to lose heavily on such events. Leadhall, the Johnny had been an Eaton college man-- Lord Litterly, Lady Castle-jordan's nephew, had excelled in athletics at Oxford. His aunt says: He took everything but his degree--track, cricket, Rugby foot ball. Oxford still clings to her love of athletic glory and we are much interested in this popular hero. But over-emphasis on athletics often leads to failure of attainment of a degree; usually those who have the time and money prefer the glory of athletics.

Like his great fore-runner in the picturing of school life, Robertson, Pinero here has shown the conditions. We wish he might have told us something more of the educational development, but he has shown that education is not merely for making of money but for professional knowledge and general culture. To know how to act politely and talk intelligently on various subjects is the end of education--culture for culture's sake.

Foreign Life.

For many reasons Pinero may be considered the leading dramatist of England today. Not the least of the reasons for this fact is his international breadth of view. Shakespeare was and is popular because of his introduction of foreign characters and scenes and, like him, Pinero has made these a vital element in his study; not a play is presented without some reference to the continent or America.

France, of course, is the most frequently mentioned; that is, the Englishman in France. He goes there for more pleasure and greater freedom in social life than is possible for him to enjoy in England. The Princess and Sir. George Lanorant plan to go to Paris where a middle-aged couple may re-enter the social whirl - a thing which they could not have done in London without a sense of being out of place. London is full of tombstones to Sir George, as Picadelly, Pall Mall, and Bond street, but in Paris a good time still is in store for him. So at the Princess' house in Avenue des Champ - Elysees a gay reception is held, with Kara Pasha, a portly Turk of the Ottonan Army, Count Reviczky, a

Hungarian diplomat, General Yanakoff and wife of the Russian military service, as the notable guests. Then again we have an expression of conditions in London and Paris compared by Maldonado and Iris. Maldo describes England as "a paradise only for the Puritan and the hypocrite; the land of lean women and smug men, of the drooping eyelid and sanctimonious drawl! Land of money-worship, of cant and pharisaism, of false sentiment and manley - pamby ideals - in every department of life, the suburb of the universe." But Iris fears Paris because "the women there are so terrible - the women who would claim equality with me". Paris also has an attraction on special occasions for many Englishmen, for example Spencer Jenmyrn, whose hobby is horses, goes to Paris for the Sheepchase and Grand Prix. The best of everything belongs to Paris, so she things. Helen Thornhill who was studying art there, had an American girl for room-mate who intended to paint in England because her work was not good enough for France. The use of the French language is not infrequent. In The Rocket it is especially prominent and here the French waiter talks glibly about the places of interest to the traveler, as the Citadelle where some 800 steps must be mounted by the curious

foreigners. Harold Boycott's lodgings Money Spinner are done in bright, gaudy colors and lively music is heard throughout this scene. Nothing is too bright or too lively for the pleasure of the French people.

Those who form a part of the society of England are pictured as lords, governesses, and waiters in hotels. Maxime Demoilly (Princess and Butterfly) and Andre de Grival (The Amazons) are important noblemen in these plays - Demailly speaks English much more fluently than does de Grival, who tries so hard to make an impression that he is an Englishman - But his whole manner is thoroughly French. Tomasin describes him as, "the usual thing - plenty of moustache and vivacity." De Grival seems to have nothing in particular to do, but Demailly is secretary to the French Embassy in London and for that reason is a social favorite. His criticism of the English acting is very severe, and no one in the company at the Princess' reception opposes his superior judgment. Several French governesses are mentioned, but the only one we become acquainted with is Mlle. Thome in His House in Order. She is a witty, bright little woman who loves finery and gay clothes, music and dancing. Her indignation at a criticism of Chopin causes her to assert herself above her right, but she speaks what she thinks unreservedly.

The mention of Italy is found in only two plays - the most notable scene given is in Dunstan Renshom's Florentine Villa. This villa is mentioned in Baedeker for a picture by Michael Angelo, so a host of curious travelers frequent the place. That the Italians love music above all else is an undisputed saying so Leslie gladly accepts old Petro's serenade every day as his most pleasant duty although his music is not pleasing to Mrs. Stonehay and other guests. Because of the poor hotel accommodations and the difficulty of travel in this country, Dunstan goes to Rome on business without Leslie. The Venetian servants of Mrs. Eblesmith are very impertinent, curious, and tricky. Antonio and Nella open her packages and appropriate her things to their own use, and suggest boldly methods for her to improve in appearance - of course, that would include beautiful clothes and finery.

Germany is represented by a notable gentleman, Baron Von Rettenmayer (^{mind} United the Paint Girl). He talks with such a decided accent that the Pandora girls cannot help imitating some of his curious remarks. He is "Easily worked" by the girls, especially by Euid who succeeds in getting his promise to keep herself and aunt at a hotel in Ostend, Belgium for a month's vacation at one hundred

and twenty five francs a day. The Princess Pomonnia had lived in Mornavitza, Hungary, in a castle far from any city. She had however frequently visited Vienna and Budapest, but these places lacked the life and charm of London and Paris.

Pinero's picture of the Scotch is as clearly drawn as is Sir Walter Scott's, but with a little less sympathy. The Season in London is the trial of a Scotchman's life. Even the girls, "The Amazons", prefer the free country life, the out-of-door existence to the festivities of London society. Frazer of Locheen loves the pipers and the Kilt greatly; his wife cannot stand the dullness of Locheen. Because of this diversity of opinion, they drift apart, she to society and he to his solitary haunts. But the best example is in Lady Macphail and Colin. Colin is a sturdy, handsome fellow who always wears the plaid highland costume; his confidence, though a grown man, is still like a child's confidence in his mother. How he dislikes the all night social events! Yet when in the mountains he arises early and goes out to watch the beautiful sunrise. His great pleasure socially is in the simple but vigorous Strathspey and other highland dances, done to the music of the bag-pipes. We cannot but admire Colin and yet his character is so

thoroughly Scotch, his likes and dislikes are so strong that we cannot but rejoice that he and "Georgie" separated before their case resulted like that of Frazer and Theo.

Our particular interest in this study is in Pinero's treatment of the American. He has a concise view of our society but presents an extreme example in Horace Beam, the one American whom he presents. Horace is a typical N.'Yorker and, perhaps true to American instincts, does a great deal of talking about "our side," "the sidewalk" (for pavement in England), and tells Dick and others how they "will just love N'York" and even goes so far as to say that the generous Dick is "worthy of our side." He is always in a hurry, at least he says a great deal about it, and rushes in and off the scene in that fashion. Yet he is a perfect leach. On one occasion the servant announced that Minnie Gilfillian was out, but what mattered that to this busy man, he would "just smoke a cigar with Dick till she returned." He had displayed unusual courage and daring by rescuing Minnie from under a tram-car in Paris, and because of that incident considered himself her rightful guardian and constant escort. He finally tells her the story of an Englishman

who bought a watch as illustrating his point that she should choose a husband after the fashion of his choice of watches, for "he finally got a cheap but reliable American one". Minnie voices the public sentiment regarding the American girls when she is discovered at Clem's lodging by saying, "I'll put a bold face on the matter - an American girl would be equal to twice this". Horace does accept the situation as not unusual and he becomes the accepted suitor.

But west of New York, America is a desolate wilderness and a place to make money - Lawrence Trenwith's uncle offers him a sum if he will go to British Columbia to manage a cattle ranch. This is considered "a dreadful place, a sort of genteel Siberia", but Trenwith is financially successful, as Maldonado's father had been in his tobacco plantation in Havana a short time before. - Nebraska is mentioned as the great cattle land of the United States and here Dennis Heron makes a fortune. He did not find it such a bad place to live as the newspaper report of Mrs. Mountrafford's labors would lead one to expect. She was a supposed martyr to the missionary cause "among the American aborigines" - the Dakota Indians. Indians and big game are the things for which America is noted in the ordinary society of London as presented in

The Times! New York was a place of adventure and excitement, where one could lose and make a fortune in a minute, as at Monte Carlo. Fay Zuliain had learned many tricks at the hotels in New York, as the steeplechase on the billiard table, the theory of dice and other things, quite "out of place" in English society. Archie Kane was known to have reached America, the haven for those who wish to escape the process of law at home. The cause of woman suffrage was quite extensive in America and one of the leading speakers at the mass meeting reported in The Weaker Sex is from Montreal. Her name was a drawing card, because everyone was anxious to see one from the province and to hear of the Progress of the suffrage cause in other parts of the world.

These primitive Americans however turned to poetry, and in this same play is Ira Lee, a poet from Vermont. He had banished himself "sent west in the Colorado mountains, leading a sort of camp life". His verses regarding the lives and haunts of the Indians had been published by some enterprising person in New York and now he was gaining fame and popularity.

The country of most prominence in English military affairs is India. If one were writing a study

of United States military affairs, it would not be complete without an account of the posts in Manila and the provinces of the Philippine Islands and in Panama, so here our military men are frequently just returned from a period of service in India or are under orders for that foreign post. Although the parson in The Squire recognizes no profession which creates idlers and therefore thinks very little of Eric Thorndyke, it is not altogether a life of ease and idleness. Constant mutinies arise among the natives and have to be suppressed by a small group of men as Hugh Ardale had done in an out-post in India; or perhaps one's health is impaired by the severe climate, as Colonel Lukyn's had been because of a sunstroke - at least the public made that the cause for his queer actions. Army contractors have the reputation of being successful moneymakers, but as someone had said, "They deserve the money", when their inconveniences are considered. Agatha Posket's first husband had been such an one and because of the extreme climatic conditions, had died there. Another remote point where military service is desired is in Hong Kong and Captain Bastling is, at the time of the story of Lord Inex, under orders for that part. The Duchess is the proud owner of a richly embroidered Mandarin's robe which one

of these military gentlemen has brought her.

There are no more remote places in which scenes are laid, but all of the plays contain frequent references to more remote places. Camille has a chatlet in Switzerland and Iris rents the Villa Prigo in the Swiss mountain country; Harold suggests that Millicent's father should go to Australia and make an honest living - the place mentioned in "The Deep Purple" and other modern plays as the new world of opportunities for the man who is "down and out" in his home business and social relations; Ord offers to send Sir George the newspapers because of the difficulty in getting it in Africa where he contemplated going; Mrs. Ware had been to St. Petersburg and Paula Tanqueray had enjoyed a yachting cruise in the Mediterranean; Harry Quex and the Duchess had been at Stockholm for a vacation; Algy Boycott felt that there was not safety in distance for his debtor was in Norway; in order to escape the shams of society life, Valentine White had been in military service in South Africa, a cattle herder in Mexico, an engineer in Bolivia, and, finding a sort of caste system prevailing in these remote districts, had determined to start at Egypt and make a world search for the natural life. No wonder he had left his Aunt's home though for the scene takes place in

her conservatory which is decorated extravagantly in the Moorish style - her latest fad and largest debt.

Thus we see that Pinero's world is the whole world. In presenting London society of today, he realizes that it is composed of all sorts of people in all degrees of civilization. He has been fair in his characterization of the foreigner, and would not the foreigner enjoy seeing himself presented on his home stage? In this, as much as in any phase of Pinero's social study, is he made popular and of importance in international dramatic study.

Current Customs.

This last chapter will perhaps contain a host of details, just the sort of little events which make up the parts of a very complex life as London society is. First I should like to present the daily routine of some well-known homes, the most strict rules being found in the old aristocratic society of the Gowers. Dinner is served in the evening and then all enjoy half an hour's quiet while Sir William takes his usual nap; then Sir William calls for the card table and a game of whist is enjoyed by all before they retire. Nothing should interrupt this scheme - even for Rose to sneeze is "terribly out of place", or for a troubadour to appear in Cavendish Square is shocking to our quiet company. Other rules of the house are that there shall be no music while the vice-chancellor is within doors, which is most of the time, that one must never answer back an elder, that Clara and her husband, although living at their own home must present themselves to the evening dinner and card game every day. Paula Tanqueray's life is made extremely dull because they do not have invitations sent in the evening, so she and Aubrey spend much time playing besique. Noeline Castlejor dau had no fancy for the way women see London, "shopping in the morning, the

park in the afternoon, and a cockney exhibition at night", but desired "to swagger along unnoticed, fling away a half-burnt cigarette to see it caught up by a ragged urchin, then throw a coin to the crossing-sweeper" as the young men see it. And her wish was granted, fate even produced opportunity for a street fight.

The Season in London is an occasion for great social pleasures. Everyone is "at home", giving theatre parties, or dances, and to Mrs. Bompas this is a great time of joy, but Beryl sees in it only sham, a desire of every one to "out do" the others socially. Mr. and Mrs. Bompas even have Morphett, a social agent, in their employ. He gets social engagements for them in other homes and invites such dignitaries to dinner or an evening at their home as he thinks will accept and who will be a social advantage to the Bompases. Mrs. Bompas, Mrs. Rose Mortiniore and others have afternoons at home, to which as Mrs. Rose says "everybody flocks". Invitation cards are sent out to friends of both sex and they present themselves for a cup of tea that afternoon each week whenever convenient. When visitors call on any occasion it is customary to serve a little lunch and we find our Lords enjoying a cup of tea and a little gossip as much as the ladies. In fact our English gentlemen are

as vain as the ladies, they must be aided by a valet to a larger extent than milady requires the service of a maid, they must always wear an orchid in the button hole, and an eye-glass in one eye, and a little scent is not out of place in their final preparation. The barber and hairdresser makes regular visits at our gentlemen's lodgings so that they may never appear except in the most perfect attire. His regular costume includes gloves for the occasion and our gay Lord - Iuex asks if it is possible to transfer ones self from the manicurists to the palmists, in the same building, without putting on gloves. Some of the older ladies carry largettes, as Mrs. Hebblethevaite, and find more joy in their use than in the tea party. Horace Beam, our American character, voices the general opinion that in English society "while there is tea there is hope".

London is in all plays presented as extremely large and made up of compact society. When Janet Preece comes to Murray to find a character, whose picture she has, he expresses a feeling that it would be impossible to find him in so large a city. Although the telephone afforded an easy and quick means of communication, it took a long time to go from one part of the city in cabs and hansomis - the usual method of conveyance. Deep

fogs frequently obscured the dim little street lights and the city was a dark dismal place out of doors. But indoors people found many methods of amusement. Billiards form the favorite form of entertainment in the homes. Even in Mrs. Panmure's house of religious training the billiard table has a respected place. But here, contrary to the custom of the St. Roche's and others, the card tables have been cleared out and card games are not allowed. Our fair ladies smoke with the gentlemen and Fay Zuliani excels all in her knowledge of the theory of pool and billiards. Some go to extremes in their search for pleasure, as Bartley Levan who takes his collection of toys with him to various social gatherings, and Adrian Myels who has the habit of dressing like Napoleon, the Prince Regent, or some other notable person and "posing" for the other members of his company.

The masquerade ball has a strong attraction for our young girls who are not old enough to be allowed the privilege of attending. Fay Zuliani's greatest delight is in "sneaking out" to such an event and the Jedd girls incur a large debt for costumes for a similiar occasion. Fay too had enjoyed the thrill of the skating rink and was exceptionally good at this practice.

Gambling is treated very lightly. Everyone engages in it more or less from college boys to old men and from kitchen maids to Ladies. Bland couldn't get Lily Upjohn a birthday present because he had lost heavily on horse races. The Rev. Jedd's household is in a tumult of excitement as to the outcome of the races. Cis and "the gov'nor" can find cause to gamble even over a chess game. And so all through the list, like Fitch's Her Own Way, the gamblers proceed in the patch they have picked out as the safe speculation and money-making investment. Pinero presents the fact of the gambling house as one of the existing evils of London Society. But no matter on what occasion, pleasant or not; Dr. Kerk, Sir Richard and hosts of our gentlemen, like old Ingot of David Garrick (by Robertson) constantly take snuff. The snuff box is a property necessary to the production of a truly English social drama. Mr. Bullamy, an associate of "The Magistrate, takes jujubés (the fruit from a tree, which grows in the Mediterranean region).

So whether it be riding, hunting, dancing, going to the theatre, or traveling abroad, our English gentlemen and ladies find some pleasure constantly. If one is melancholy, it is easy to be out of sorts with the world, but when a people hunts for amusement and entertainment as

these do, their lives will be active socially and there is no room for the entrance of a gloomy spirit.

Appendix.

The Art of Playwriting.

Pinero's criticism of his own art is one of the most interesting studies of those found in his plays. London is a theatre-loving populace and they are strict in their demands on the playwright; he must present subject matter and characters which they can understand; must keep the dialogue and action lively; must present unique scenes. Of Pinero it is said: "He kept the London theatres open." No higher tribute is necessary for a successful playwright, for that means a deep understanding of the characters he presents and of those to whom he presents his work for approval.

Two of the plays contain detailed studies of the art of playwriting. Trelawny of "The Wells" presents the struggle of the new play of real people and real scenes against the traditional pompous, elocutionary style which took place in England about the time of Pinero's birth. The Wells is probably one of the playhouses at such a resort as Sudler's Wells, and not so new or fashionable as the Royal Olympic in which Imogen Parrott had succeeded

in gaining a position. The play which they were rehearsing at the opening is one of Sheridan Knowle's in which the Telfers had plenty of opportunity for effect in long speeches. And poor Tom, general utility, had to appear in a grey felt hat with a very broad brim and imitation wool feathers, yellow boots and red worsted tights, and a wig with ringlets - all nearly ten years old, for Tom had been general utility for that length of time. The gallery boys laughed at him even in his serious parts but as he said: "Nobody can hurt my feelings! I have no feelings". Caypoys was a low comedian on and off the stage, everyone makes fun of him wherever he is. In all its chief characteristics however, the stage had got in a rut and the actors and machinery were deteriorating and no new playwrights seemed to be able to change this condition. Tom was busy all these ten years writing plays, fashioning his heroes out of actual, dull, every-day men and simple maidens, who spoke short and ordinary speeches of course he was criticised because there was no big opportunity for the lead.

Finally Tom gets the financial assistance of Sir William Gower, an old aristocrat who thought nothing good had been produced since Kean had appeared on the London stage. "Kean was a splendid gipsey", was his

comment on the fond remembrance of his younger days when he had watched Kean's performance with the utmost delight. The Parthenon is leased and cleaned up and Tom's Comedy of Life is to be produced. His anxiety over the continuance of Sir William's support expresses to a large degree the worry of a playwright before he has attained popularity and made a success of his efforts in dramatic production. For years Tom had labored and had written comedies, stories of society, yet now he felt that if Sir William withdrew his capital he could surely write a melodrama, for he could thoroughly understand the motives and springs of crime. So a dramatist puts much of his own feeling and sentiment into his work. But Sir William did not withdraw his support and Tom's play of real life was produced - an epoch-making event in the advance of realistic drama, dealing with real people, real problems, and acceptable to the populace. Rose Trelawny, who had become more of a lady and less of a professional actress because of her associations with the Gomers was given the leading part; Tilfer was given the part of the old, stagey, out of date actor; Mrs. Teefer had no part in the comedy of life, she was made the wardrobe mistress. Thus, by the change of the character of the play so must the actors and actress

fit into the scheme. O'Dwyer, the stage manager, wishes to run everything and even goes so far as to suggest many changes to the author who has some notion as to how it should be produced, because he himself had been an actor, as Pinero had also been before he began to write plays.

Mad the Paint Girl presents the life of a popular actress. The celebration of Lily Upjohn's birthday leads to climax in her life. Roper's wife is too busy with domestic duties to keep up on dramatic happenings but Roper is in constant attention, of the fatherly sort, upon Lily and persuades her and her mother that if she marries Lord Farncombe they will be doing the nobility a great service by giving it new and wholesome life. Colonel Stidulph however, tells another story. He had married one of the Pandora girls and there is absolute lack of sympathy between them, for she never ceases to wish she were back on the stage with hosts of admiring friends, and he says of himself: "I'm an old man - an old fool! but it is from fools that useful lessons are to be learned". As Heyes says: "most of the girls are mighty calculationg". Enid gets Von Rettenmayer's promise to pay her expenses while on a vacation at a resort and Gabrielle is not satisfied with

De Castro's car, she wants one all her own. So those who dance attendance on the fair Pandora girls pay dearly for it - but it is their wish. The manager is constantly inventing excuses to put these admirers off as they urge larger parts to be given their favorites. However he does the best he can by all, and finally sums up the acceptance of plays by: "There is no bad weather for a good play".

There is no bad weather for Pinero's masterpieces as he shows a marked development from one stage to the next in these landmarks in the history of modern drama:

The Profligate - the beginning of a new epoch.

The Second Mrs. Tanqueray - an intellectual advance.

The Notorious Mrs. Ebbsmith - artistic advance and
marked by sincerity.

The Benefit of a Doubt - deep character study.

Iris - his most ambitious drama.

Thunderbolt - great exposition of character.

Mild the Paint Girl - the culmination of a
great career.

List of dramas studied, with date
of production and chief social
Theme of each:-

Money Spinner-1880

Gambling and other "diversions" of society.

The Squire-1881

The country landowner and her dependents.

The Rocket-1883

Deception vs loyalty in society.

In Chancery-1884

Speculation in money and life happiness.

The Magistrate-1885

The inefficiency of many dignitaries.

Schoolmistress-1886

A picture of boarding school life.

Hobby Horse-1886

Satire on philanthropy.

Dandy Dick-1887

The pretense of the clergy.

Sweet Lavender-1888

The breaking down of caste lines by loss of fortune.

The Weaker Sex-1888

Woman suffrage at home and in the public eye.

The Profligate-1889

Marriage does not bring happiness to the libertine.

The Cabinet Minister-1890

Caste Created by social position.

Lady Bountiful-1891

Discord when caste lines are broken.

The Times-1891

The sham of existing social conditions.

The Amazons-1893

City vs Country pleasures.

The Second Mrs. Tanqueray-1893

There is no future for a woman with a past.

The Notorious Mrs. Ebbsmith-1895

The folly of the theory of free love.

The Benefit of a Doubt-1895

The folly of the divorce procedure.

The Princess and the Butterfly-1897

The life of pleasure and luxury.

Trelawny of The Wells-1898

The struggle of the drama of real people and scenes.

Gay Lord Quex-1899

The conventions of polite society.

Iris-1901

Exposition of waywardness through weakness,
love of luxury.

Letty-1903

A Study of the working class.

A wife without a Smile-1904

Discords in married life presented.

His House in Order-1906

Second marriage is the beginning of discord.

The Thunderbolt-1908

The family in relation to money.

Mid-Channel-1909

Lack of mutual affection leads to "ship-wreck"
in a life of middle-aged couple.

Preserving Mr. Panmure-1911

Sham of religious sentimentalism.

Maid the Paint Girl-1912

The private life of an actress - her relation
to the nobility.