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"Gozzi maintained that there can be but thirty-six tragic situations. Schiller took great pains to find more, but he was unable to find even so many as Gozzi." — Goethe.

The Thirty-Six Dramatic Situations

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THE THIRTY-SIX DRAMATIC SITUATIONS

INTRODUCTION

> "Gozzi maintained that there can be but thirty-six tragic situations. Schiller took great pains to find more, but he was unable to find even so many as Gozzi."

Thirty-six situations only! There is, to me, something tantalizing about the assertion, unaccompanied as it is by any explanation either from Gozzi, or from Goethe or Schiller, and presenting a problem which it does not solve. For I remembered that he who declared by this limited number so strongly synthetic a law, had himself the most fantastic of imaginations. He was the author, this Gozzi, of "Turandot," and of the "Roi Cerf," two works almost without analogue, the one upon the situation of the "Enigma," the other upon phases of metempsychosis; he was the creator of a dramatic system, and the Arabesque spirit, through him transfused, has given us the work of Hoffmann, Jean-Paul Richter and Poe.

The Venetian's exuberance would have made me doubtful of him, since, having once launched at us this number 36, he kept silence. But Schiller, rigid and ardent Kantian, prince of modern aestheticians, master of true historic drama, — had he not in turn, before accepting this rule, "taken great pains" to verify it (and the pains of a Schiller!) thereby giving it the additional authority of his powerful criticism and his rich memory? And Goethe, his opposite in all things save a strong taste for the abstract, — Goethe, who throughout his life seems to have considered the subject, adds his testimony years after the death of Schiller, years after their

fruitful conversations, at the very time when he was completing "Faust," that supreme combination of contrasting elements.

In France, Gérard de Nerval alone had grasped and presented briefly the ensemble of all dramatic production, in an article upon Soumet's "Jane Grey," in "L'Artiste," — written, unfortunately, with what dandyism of style! Having early desired to know the exact number of actions possible to the theater, he found, he tells us, twenty-four. His basis, however, is far from satisfactory. Falling back upon the outworn classification of the seven capital sins, he finds himself obliged at the outset to eliminate two of them, gluttony and sloth, and very nearly a third, lust (this would be Don Juan, perhaps). It is not apparent what manner of tragic energy has ever been furnished by avarice, and the divergence between pride (presumably the spirit of tyranny) and danger, does not promise well for the contexture of drama, the manifestations of the latter being too easily confounded with those of envy. Furthermore, murder or homicide, which he indicates as a factor for obtaining several new situations, by uniting it in turn with each of the others, cannot be accepted as such, since it is but an accident common to all of them, possible in all, and one most frequently produced by all. And finally, the sole title mentioned by Nerval, "Rivalry of Queen and Subject," corresponds, it will be observed, only to a sub-class of one, not of his twenty-four, but of Gozzi's Thirty-six Situations.

Since Nerval, no one has treated, in Gozzi's genuinely technical manner, of the secrets of invention, unless it be relevant to mention in this connection Sarcey's celebrated theory of the "scĕne-á-faire," a theory in general but ill comprehended by an age which dreads didacticism, — that is to say, dreads any serious reflection upon art; some intimate notes of Dumas *fils* which were published against his wishes, if my youthful memories are correct, in the "Temps" some years ago, and which set forth that double-plot of Corneille and Racine, a heroine disputed by two heroes, and a hero disputed by two

heroines; and, lastly, some works here and there by Valin, upon composition. And that is all, absolutely all.

Finally, in brief, I rediscovered the thirty-six situations, as Gozzi doubtless possessed them, and as the reader will find them in the following pages; for there were indeed, as he had indicated, thirty-six categories which I had to formulate in order to distribute fitly among them the innumerable dramas awaiting classification. There is, I hasten to say, nothing mystic or cabalistic about this particular number; it might perhaps be possible to choose one a trifle higher or lower, but this one I consider the most accurate.

Now, to this declared fact that there are no more than thirty-six dramatic* situations, is attached a singular corollary, the discovery that there are in life but thirty-six emotions. A maximum of thirty-six emotions, — and therein we have all the savor of existence; there we have the unceasing ebb and flow which fills human history like tides of the sea; which is, indeed, the very substance of history, since it is the substance of humanity itself, in the shades of African forests as Unter den Linden or beneath the electric lights of the Boulevards; as it was in the ages of man's hand-to-hand struggle with the wild beasts of wood and mountain, and as it will be, indubitably, in the most infinitely distant future, since it is with these thirty-six emotions — no more — that we color, nay, we comprehend, cosmic mechanism, and since it is from them that our theogonies and our metaphysics are, and ever will be, constructed; all our dear and fanciful "beyonds;" — thirty-six situations, thirty-six emotions, and no more.

It is, then, comprehensible that in viewing upon the stage the ceaseless mingling of these thirty-six emotions, a race or nation arrives at the beginning of its definite self-consciousness; the Greeks, indeed, began their towns by laying the foundations of a theater. It is equally natural that only the greatest and most com-

*I have replaced the word "tragic," used in the quotation, with "dramatic." Those familiar with Goethe know that for him — one of the "classic" Germans — the two terms were synonymous in this passage.

plete civilizations should have evolved their own particular conception of the drama, and that one of these new conceptions should be revealed by each new evolution of society, whence arises the dim but faithful expectation of our own age, waiting for the manifestation of its own dramatic ideals, before the cenotaphs of an art which has long been, apparently for commercial reasons, almost non-existent.

In fine, after having brought together all these dramatic "points of view," we shall see, as in a panorama, the great procession of our race, in characteristic motley costumes: — Hindu kings in their chariots, Chinese gallants playing their mandores, nude heroes of Hellas, legendary knights, adventurers of sword and cape, golden-tressed princesses, nymphs sparkling with gems, shy maids with drooping eyelashes, famed courtesans, chaste Athenian virgins, priestly confessors, chattering gossips, gurus expounding religious ideas, satyrs leaping upon goats' feet, ugly slaves, peris, horned devils in disguise, lisping Tartaglias, garrulous Graciosos, Shakespearean clowns, Hugoesque buffoons, magistrates, immobile Buddhist ascetics, white-robed sacrificers, martyrs with shining aureoles, too-crafty Ulysses, frightful Rakchasas, messengers dispersing calamitous tidings to the winds of heaven, pure-hearted youths, blood-stained madmen, — yes, here it assembles, our humanity, here it moves through its periods of greatest intensity — but presenting always one of the facets of the prism possessed by Gozzi.

These thirty-six facets, which I have undertaken to recover, should obviously be simple and clean, and of no far-fetched character; of this we shall be convinced after seeing them repeated, with unfailing distinctness, in all epochs and in all genres. The reader will find, in my brief exposition, but twelve hundred examples cited, of which about a thousand are taken from the stage; but in this number I have included works the most dissimilar and the most celebrated, nearly all others being but mosaics of these. There will here be found the principal dramas of China, of India, of Judea, and, needless to say, of the Greek theater. However, instead

of confining ourselves to the thirty-two classic tragedies we shall make use of those works of Hellenism which, unfortunately for the indolent public of today, still lie buried in Latin; works from whose great lines might be reconstructed hundreds of masterpieces, and all offering us, from the shades to which we have relegated them, the freshness of unfamiliar beauty. Leaving aside, for the present, any detailed consideration of the Persian and mediaeval Mysteries, which depend almost without exception upon two or three situations, and which await a special study, we shall glance over, — after the Jeux and Miracles of the thirteenth and fourteenth centuries, — the Spanish authors, the French classics, the Italians, the Germans of the Romantic revival, and our modern dramatic literature. And it seems to me we shall have finally proved this theory of the Thirty-six Situations, when we shall thus have brought it into contact with the dramatic production of the last thirty years.

Two hundred of the examples cited have been taken from other literary genres akin to the dramatic: romance, epic, history, — and from reality. For this investigation can and should be pursued in human nature, by which I mean in politics, in courts of justice, in daily life. Amid these explorations the present study will soon seem but an introduction to a marvelous, an inexhaustible stream, — the Stream of Existence, where meet momentarily, in their primordial unity, history, mystic poetry, moralist (and amoralist) writings, humor, psychology, law, epic, romance, fable, myth, proverb and prophecy.

It may here be allowable to ask, with our theory in mind, a number of questions which to us are of primary importance.

Which are the dramatic situations neglected by our own epoch, so faithful in repeating the few most familiar? Which, on the other hand, are most in use today? Which are the most neglected, and which the most used, in each epoch, genre, school, author? What are the reasons for these preferences? The same questions may be asked before the classes and sub-classes of the situations.

Such an examination, which requires only patience, will show first the list of combinations (situations and their classes and sub-classes) at present ignored, and which remain to be exploited in contemporaneous art, second, how these may be adapted. On the way it may chance that we shall discern, hidden within this or that one of our thirty-six categories, a unique case, — one without analogue among the other thirty-five, with no immediate relationship to any other, the product of a vigorous inspiration. But, in carefully determining the exact position of this case among the sub-classes of the situation to which it belongs, we shall be able to form, in each of the thirty-five others, a sub-class corresponding to it; thus will be created thirty-five absolutely new plots. These will give, when developed according to the taste of this or that school or period, a series of thirty-five "original imitations," thirty-five new scenarios, of a more unforeseen character, certainly, than the majority of our dramas, which, whether inspired by books or realities, when viewed in the clear light of the ancient writings revealed to us only their reflections, so long as we had not, for our guidance, the precious thread which vanished with Gozzi.

Since we now hold this thread, let us unwind it.

FIRST SITUATION

SUPPLICATION

(The dynamic elements technically necessary are: — a Persecutor, a Suppliant and a Power in authority, whose decision is doubtful.)

Among the examples here offered will be found those of three slightly differing classes. In the first, the power whose decision is awaited is a distinct personage, who is deliberating; shall he yield, from motives of prudence or from apprehension for those he loves, to the menaces of the persecutor, or rather, from generosity, to the appeal of the persecuted? In the second, by means of a contraction analogous to that which abbreviates a syllogism* to an enthymeme,* this undecided power is but an attribute of the persecutor himself, — a weapon suspended in his hand; shall anger or pity determine his course? In the third group, on the contrary, the suppliant element is divided between two persons, the Persecuted and the Intercessor, thus increasing the number of principal characters to four.

These three groups (A, B, C) may be subdivided as follows:

A (1) — **Fugitives Imploring the Powerful for Help Against Their Enemies.** — Complete examples: "The Suppliants" and "The Heraclidae" of Aeschylus; "The Heraclidae" of Euripides; the "Minos" of Sophocles. Cases in which the fugitives are guilty: the "Oïcles"

*Syllogism: A reckoning all together, a reasoning; to bring at once before the mind; to infer; conclude. As "Every virtue is laudable; kindness is a virtue; therefore kindness is laudable."

Enthymeme: An argument consisting of only two propositions; an antecedent and its consequent; a syllogism with one premise omitted; as "We are dependent, therefore we should be humble."

and "Chryses" of Sophocles; "The Eumenides" of Aeschylus. A partial example: Act II of Shakespeare's "King John." Familiar instances: scenes from colonial protectorates.

(2) — **Assistance Implored for the Performance of a Pious Duty Which Has Been Forbidden.** — Complete examples: "The Eleusinians" of Aeschylus and "The Suppliants" of Euripides. A historical example: the burial of Molière. A familiar instance: a family divided in its religious belief, wherein a child, in order to worship according to his conscience, appeals to the parent who is his co-religionist.

(3) — Appeals for a **Refuge in Which to Die.** — Complete example: "Œdipus at Colonus." Partial example: the death of Zineb, in Hugo's "Mangeront-ils?"

B (1) — Hospitality **Besought** by **the Shipwrecked.** — Complete example: "Nausicaa" and "The Pheacians" of Sophocles. Partial example: Act I of Berlioz' "Trojans."

(2) — **Charity Entreated by Those Cast off by Their Own People, Whom They Have Disgraced.** — Examples: the "Danae" of Aeschylus and the "Danae" of Euripides; the "Alope," "Auge" and "The Cretans" of Euripides. Familiar instances: a large part of the fifteen or twenty thousand adventures which, each year, come to an end in the Bureau des Enfants-Assistés. Special instance of a child received into a home: the beginning of "Le Réve," by Zola.

(3) — **Expiation: The Seeking of Pardon, Healing or Deliverance.** — Examples: Sophocles' "Philoctetes;" Aeschylus' "Mysians;" Euripides' "Telephus;" "Les Champairol" (Rraisse, 1884). Historical example: the penitence of Barbarossa. Familiar instances: petitions for pardon, confession of Catholics, etc.

(4) — **The Surrender of a Corpse, or of a Relic, Solicited:** — "The Phrygians" of Aeschylus. Historical examples: the Crusaders' embassies to the Moslems. Familiar instances: the reclaiming of the remains of a great man buried in a foreign land; of the body of an executed person, or of a relative dead in a hospital.

It should be noted that the "Phrygians," and the Twenty-fourth Book of the Iliad, which inspired the play, form a transition toward the Twelfth Situation (A Refusal Overcome).

C (1) — **Supplication of the Powerful for Those Dear to the Suppliant.** — Complete example: Esther. Partial example: Margaret in the denouement of "Faust." Historical example: Franklin at the court of Louis XVI. Example corresponding also to A (3): the "Propompes" of Aeschylus.

(2) — **Supplication To a Relative in Behalf of Another Relative.** — Example: the "Eurysaces" of Sophocles.

(3) — **Supplication to a Mother's Lover, in Her Behalf.** — Example: "L'Enfant de l'Amour" (Bataille, 1911).

It is apparent that, in the modern theater, very little use has been made of this First Situation. If we except subdivisions C (1), which is akin to the poetic cult of the Virgin and the Saints, and C (3), there is not a single pure example, doubtless for the reason that the antique models have disappeared or have become unfamiliar, and more particularly because, Shakespeare, Lope and Corneille not having transformed this theme or elaborated it with those external complexities demanded by our modern taste, their successors have found the First Situation too bare and simple a subject for this epoch. As if one idea were necessarily more simple than another! — as if all those which have since launched upon our stage their countless ramifications had not in the beginning shown the same vigorous simplicity!

It is, however, our modern predilection for the complex which, to my mind, explains the favor now accorded to group C alone, wherein by easy means a fourth figure (in essence, unfortunately, a somewhat parasitic and monotonous one), the intercessor, is added to the trinity of Persecutor, Suppliant and Power.

Of what variety, nevertheless, is this trinity capable! The Persecutor, — one or many, voluntary or unconscious, greedy or revengeful, spreading the subtle net-

work of diplomacy, or revealing himself beneath the formidable pomp of the greatest contemporary powers; the Suppliant, artless or eloquent, virtuous or guilty, humble or great; and the Power, neutral or partial to one side or the other, perhaps inferior in strength to the Persecutor and surrounded by his own kindred who fear danger, perhaps deceived by a semblance of right and justice, perhaps obliged to sacrifice a high ideal; sometimes severely logical, sometimes emotionally susceptible, or even overcome by a conversion a la Dostoievsky, and, as a final thunderbolt, abandoning the errors which he believed to be truth, if not indeed the truth which he believed to be error!

Nowhere, certainly, can the vicissitudes of power, be it arbitral, tyrannical, or overthrown, — the superstitions which may accompany doubt and indecision, — on the one side the sudden turns of popular opinion, on the other the anxiety with which they are awaited, — despairs and their resulting blasphemies, — hope surviving to the last breath, — the blind brutality of fate, — nowhere can they become so condensed and burst forth with such power as in this First Situation, in our day ignored.

France's enthusiastic sympathy for Poland, revived during the last half-century; the same sympathy which on so many historic occasions she has manifested for Scotland and for Ireland, might here find tragic expression; that cry of humanity with which a single priest, at the massacre of Fourmies, rallied to the Church a fraction of revolutionary France; the worship of the dead, that first, last, most primitive and most indestructible form of religious sentiment; the agony which awaits us all, agony dragging itself toward the darkness like a spent beast; the profoundly humble longing of one whom a murder has deprived of all that was dearest to him, that pitiable entreaty, on bended knees, which melted into tears the savage rancor of Achilles and caused him to forget his vow; — all are here in this First Situation, all these strong emotions, and yet others; nowhere else, indeed, can they be found in such completeness, — and our modern world of art has forgotten this situation!

SECOND SITUATION

DELIVERANCE

(Elements: an Unfortunate, a Threatener, a Rescuer)

This is, in a way, the converse of the First Situation, in which the unfortunate appeals to an undecided power, whereas here an unexpected protector, of his own accord, comes suddenly to the rescue of the distressed and despairing.

A — **Appearance** of **a Rescuer to the Condemned:** — The "Andromedas" of Sophocles, of Euripides and of Corneille; "Le Jeu de Saint Nicolas" (Jean Bodel). Partial examples: the first act of "Lohengrin;" the third act of Voltaire's "Tancred;" the role of the generous patron in "Boislaurier" (Richard, 1884). The last example and the following show particularly the honor of the unfortunate at stake: Daniel and Susanna, and various exploits of chivalry. A parody: "Don Quixote." A familiar instance: judicial assistance. The dénouement of "Bluebeard" (here the element of kinship enters, in the defense by brothers of their sister, and increases the pathos by the most simple of means, forgotten, however, by our playwrights).

B (1) — A **Parent Replaced Upon a Throne** by **his Children:** — "Aegeus" and "Peleus," by Sophocles; Euripides' "Antiope." Cases in which the children have previously been abandoned are "Athamas I" and also the "Tyro" of Sophocles. (The taste of the future author of "Œdipus at Colonus" for stories in which the Child plays the role of deliverer and dispenser of justice, forms a bitter enough contrast to the fate which awaited the poet himself in his old age.)

(2) — **Rescue** by **Friends**, or by **Strangers Grateful** for **Benefits** or **Hospitality:** — Sophocles' "Œneus,"

"Iolas" and "Phineus." A partial example: the second part of Euripides' "Alceste." Example in comedy: Musset's "Fantasio." Example in which protection is accorded by the host who has granted asylum: Euripides' "Dictys."

We see, by a glance over these subdivisions, what our writers might have drawn from the second of the Situations. For us, indeed, it should possess some little attraction, if only for the reason that two thousand years ago humanity once more listened to this story of the Deliverer, and since then has so suffered, loved and wept for the sake of it. This situation is also the basis of Chivalry, that original and individual heroism of the Middle Ages; and, in a national sense, of the French Revolution. Despite all this, in art, — if we except the burlesque of Cervantes, and the transplendent light flashing from the silver armor of Lohengrin, — in art, as yet, it is hardly dreamed of.

THIRD SITUATION

CRIME PURSUED BY VENGEANCE

(Elements: an Avenger and a Criminal)

Vengeance is a joy divine, says the Arab; and such indeed it seems to have frequently been, to the God of Israel. The two Homeric poems both end with an intoxicating vengeance, as does the characteristic Oriental legend of the Pandavas; while to the Latin and Spanish races the most satisfying of spectacles is still that of an individual capable of executing a legitimate, although illegal, justice. So much goes to prove that even twenty centuries of Christianity, following five centuries of Socratic philosophy, have not sufficed to remove Vengeance from its pedestal of honor, and to substitute thereon Pardon. And Pardon itself, even though sincere, — what is it but the subtile quintessence of vengeance upon earth, and at the same time the claiming of a sort of wergild from Heaven?

A (1) — **The Avenging** of a Slain **Parent** or **Ancestor:** — "The Singer," an anonymous Chinese drama; "The Tunic Confronted" (of the courtesan Tchang-koue-pin); "The Argives" and "The Epigones" of Aeschylus; Sophocles' "Aletes and Erigone;" "The Two Foscari," by Byron; Werner's "Attila;" "Le Crime de Maison-Alfort" (Coedes, 1881); "Le Maquignon" (Josz and Dumur, 1903). In the last three cases, as well as in the following one, the vengeance is accomplished not by a son, but by a daughter. Example

from fiction: Mérimée's "Colomba." Familiar instances: the majority of vendettas. "Le Prétre" (Buet, 1881) presents especially the psychologic struggle between pardon and vengeance. Example of the avenging of a father driven to suicide: "L'Or" (Peter and Danceny, 1908).

(2) — **The Avenging of a Slain Child or Descendant:** — Sophocles' "Nauplius;" a part of "Sainte-Helene" (Mme. Sĕverine, 1902); the end of Euripides' "Hecuba." Epic example: Neptune's pursuit of Ulysses because of the blinding of Polyphemus.

(3) — **Vengeance for a Child Dishonored:** — "El Mejor Alcalde el Rey," by Lope de Vega; "The Alcalde of Zalamea," by Calderon. Historic example: the death of Lucrece.

(4) — **The Avenging of a Slain Wife or Husband:** — Carneille's "Pompée;" "L'Idiot" (de Lorde, 1903). Contemporary instance: the trials of Mme. Veuve Barréme.

(5) — **Vengeance for the Dishonor, or Attempted Dishonoring, of a Wife:** — The "Ixion " of Aeschylus, of Sophocles and of Euripides; "The Perrhoebides" of Aeschylus; "Les Révoltés" (Cain and Adenis, 1908). Historic example: the priest of Ephraim. Similar cases, in which the wife has only been insulted: "Venisamhâra," by Bhatta Narayana; "The Sons of Pandou," by Rajasekhara. Familiar instances: a large number of duels.

(6) — **Vengeance for a Mistress Slain:** — "Love after Death," by Caleron; "Amhra" (Grangeneuve, 1882); "Simon the Foundling" (Jonathan, 1882).

(7) — **Vengeance for a Slain or Injured Friend:** — "The Nereids" of Aeschylus. A contemporary instance: Ravachol. Case in which the vengeance is perpetrated upon the mistress of the avenger: "La Casserole" (Méténier, 1889).

(8) — **Vengeance for a Sister Seduced:** — Goethe's "Clavijo;" "Les Bouchers" (Icres, 1888); "La Casquette au Pere Bugeaud" (Marot, 1886). Examples from fiction: "La Kermesse Rouge," in Eekhoud's collection, and the end of Bourget's "Disciple."

B (1) — **Vengeance** for **Intentional Injury** or **Spoliation:** — Shakespeare's "Tempest." Contemporary instance: Bismarck in his retirement at Varzin.

(2) — **Vengeance** for **Having Been Despoiled During** Absence: — "Les Joueurs d'Osselets" and "Penelope," by Aeschylus; "The Feast of the Achaeans," by Sophocles.

(3) — **Revenge** for **an Attempted Slaying:** — "The Anger of Te-oun-go," by Kouan-han-king. A similar case involving at the same time the saving of a loved one by a judicial error: "La Cellule No. 7" (Zaccone, 1881).

(4) — **Revenge** for a **False Accusation:** — The "Phrixus" of Sophocles and of Euripides; Dumas' "Monte-Cristo;" "La Declassee" (Delahaye, 1883); "Roger-la-Honte" (Mary, 1881).

(5) — **Vengeance** for **Violation:** — Sophocles' "Tereus;" "The Courtesan of Corinth" (Carré and Bilhaud, 1908); "The Cenci," by Shelley (parricide as the punishment of incest).

(6) — **Vengeance** for **Having Been Robbed** of **Ones Own:** — "The Merchant of Venice," and partly "William Tell."

(7) — **Revenge Upon a Whole Sex** for a **Deception** by **One:** — "Jack the Ripper" (Bertrand and Clairian, 1889); the fatal heroines of the typical plays of the Second Empire, "L'Etrangère," etc. A case appertaining also to class A: the motive (an improbable one) of the corruptress in "Possédé," by Lemonnier.

We here encounter for the first time that grimacing personage who forms the keystone of all drama dark and mysterious, — the "villain." About the beginning of our Third Situation we might evoke him at every step, this villain and his profound schemes which not infrequently make us smile. Don Salluste in "Ruy-Blas," Iago in "Othello," Guanhumara in "Burgraves," Homodei in "Angelo," Mahomet in the tragedy of that name, Iæontine in "Heraclius," Maxime in "La Tragedie de Valentinien," Emire in "Siroés," Ulysses in "Palamedes."

C — **Professional Pursuit of Criminals** (the counterpart of which will be found in the Fifth Situation, Class A): — "Sherlock Holmes" (Conan Doyle); "Vidocq" (Bergerat, 1910); "Nick Carter" (Busson and Livet, 1910).

Frequently used though this situation has been in our day, many an ancient case awaits its rejuvenescence, many a gap is yet to be filled. Indeed, among the bonds which may unite avenger and victim, more than one degree of relationship has been omitted, as well as the majority of social and business ties. The list of wrongs which might provoke reprisal is far from being exhausted, as we may assure ourselves by enumerating the kinds of offenses possible against persons or property, the varying shades of opinion of opposing parties, the different ways in which an insult may take effect, and how many and what sort of relationships may exist between Avenger and Criminal. And these questions concern merely the premises of the action.

To this we may add all the turns and bearings, slow or instantaneous, direct or tortuous, frantic or sure, which punishment can take, the thousand resources which it offers, the points at which it may aim in its deadly course, the obstacles which chance or the defendant may present. Next introduce various secondary figures, each pursuing his own aims, as in life, intercrossing each other and crossing the drama — and I have sufficient esteem for the reader's capabilities to develop the subject no further.

FOURTH SITUATION

VENGEANCE TAKEN FOR KINDRED UPON KINDRED

(Elements: Avenging Kinsman; Guilty Kinsman; Remembrance of the Victim, a Relative of Both.)

Augmenting the horror of Situation XXVII ("Discovery of the Dishonor of Ones Kindred") by the rough vigor of Situation III, we create the present action, which confines itself to family life, making of it a worse hell than the dungeon of Poe's "Pit and the Pendulum." The horror of it is such that the terrified spectators dare not intervene; they seem to be witnessing at a distance some demoniac scene silhouetted in a flaming house.

Neither, it seems, do our dramatists dare intervene to modify the Greek tragedy, — such as it is after thirty appalling centuries.

For us it is easy to compute, from the height of our "platform' — to use Gozzi's word — the infinite variations possible to this theme, by multiplying the combinations which we have just found in the Third Situation, by those which the Twenty-seventh will give us.

Other germs of fertility will be found in turn in the circumstances which have determined the avenger's action. These may be a spontaneous desire on his own part (the simplest motive); the wish of the dying victim, or of the spirit of the dead mysteriously appear-

ing to the living; an imprudent promise; a professional duty (as when the avenger is a magistrate, etc.); the necessity of saving other relatives or a beloved one (thus did Talien avenge the Dantonists) or even fellow-citizens; ignorance of the kinship which exists between Avenger and Criminal. There yet remains that case in which the Avenger strikes without having recognized the Criminal (in a dark room, I suppose); the case in which the act of intended vengeance is but the result of an error, the supposedly guilty kinsman being found innocent, and his pseudo-executioner discovering that he has but made of himself a detestable criminal.

A (1) — A **Father's Death Avenged Upon a Mother;** — "The Choephores" of Aeschylus; the "Electras" of Sophocles, Euripides, Attilius, Q. Cicero, Pradon, Longepierre, Crébillon, Rochefort, Chénier, and of Guillard's opera; the "Orestes" of Voltaire and of Alfieri; Sophocles' "Epigones;" the "Eriphyles" of Sophocles and of Voltaire; and lastly "Hamlet," in which we recognize so clearly the method by which the poet rejuvenates his subjects, — by an almost antithetic change of characters and of milieu.

(2) — **A Mother Avenged Upon a Father:** — "Zoe Chien-Chien" (Matthey, 1881), in which the parricide is counterbalanced by an incestuous passion, and is committed by the daughter, not by the son.

B — **A Brother's Death Avenged Upon a Son** (but without premeditation, this accordingly falling almost into the situation "Imprudence"): — Aeschylus' "Atalanta" and Sophocles' "Meleager."

C — A **Father's Death Avenged Upon a Husband:** — "Rosmunde" (Rucellai).

D — A **Husband's Death Avenged Upon a Father:** — "Orbecche" by Giraldi.

Thus, of twenty-two works, eighteen are in the same class, seventeen in the same sub-class, thirteen upon the same subject; — four classes and one sub-class altogether. Let us, for the moment, amuse ourselves by counting some of those which have been forgotten.

A father's death avenged upon the brother of the avenger. Upon his sister. Upon his mistress (or, in the case of a feminine avenger, upon her lover, for each of the cases enumerated has its double, according to the sex of the avenger). Upon his wife. Upon his son. Upon his daughter. Upon his paternal uncle. Upon his maternal uncle. Upon his paternal or maternal grandfather; his paternal or maternal grandmother. Upon half-brother or half-sister. Upon a person allied by marriage (brother-in-law, sister-in-law, etc.) or a cousin. These numerous variations may of course be successively repeated for each case: — the avenging of a brother, a sister, a husband, a son, a grandfather, and so on.

By way of variety, the vengeance may be carried out, not upon the person of the criminal himself, but upon some one dear to him (thus Medea and Atreus struck Jason and Thyestes through their children), and even inanimate objects may take the place of victims.

FIFTH SITUATION

PURSUIT

(Elements: Punishment and Fugitive)

As the Second Situation was the converse of the First, so this situation of Pursuit represents a transition into the passive of the Third and Fourth, and, in fact, of all those in which danger pursues a character. There remains, however, a distinction; in Pursuit the avenging elements hold second place, or perhaps not even that; it may be, indeed, quite invisible and abstract. Our interest is held by the fugitive alone; sometimes innocent, always excusable, for the fault — if there was one — appears to have been inevitable, ordained; we do not inquire into it or blame it, which would be idle, but sympathetically suffer the consequences with our hero, who, whatever he may once have been, is now but a fellow-man in danger. We recall that truth which Goethe once flung in the face of hypocrisy; that, each one of us having within him the potentiality for all the crimes, there is not one which it is impossible to imagine ourselves committing, under certain circumstances. In this Situation we feel ourselves, so to speak, accomplices in even the worst of slayings. Which may be explained by the reflection that along our various lines of heredity many such crimes might be found, and our present virtuousness may mean simply an immunity from criminal tendencies which we have gained by the experience of our ancestors. If this be the case, heredity

and environment, far from being oppressive fatalities, become the germs of wisdom, which, satiety being reached, will triumph. This is why genius (not that of neurosis, but of the more uncommon mastery of neurosis) appears especially in families which have transmitted to it a wide experience of folly.

Through drama, then, we are enabled to gain our experience of error and catastrophe in a less costly way; by means of it we evoke vividly the innumerable memories which are sleeping in our blood, that we may purify ourselves of them by force of repetition, and accustom our dark souls to their own reflections. Like music, it will in the end "refine our manners" and dower us with the power of self-control, basis of all virtue. Nothing is more moral in effect than immorality in literature.

The sense of isolation which characterizes Situation V gives a singular unity to the action, and a clear field for psychologic observation, which need not be lessened by diversity of scenes and events.

A — **Fugitives From Justice Pursued For Brigandage, Political Offenses, Etc.:** — "Louis Perez of Galicia" and "Devotion to the Cross," both by Calderon; the beginning of the mediaeval Miracle "Robert-le-Diable;" "The Brigands" by Schiller; "Raffles" (Hornung, 1907). Historical examples: the proscription of the Conventionnels; the Duchesse de Berry. Examples from fiction: "Rocambole" by Gaboriau; "Arsène Lupin" (Leblanc). Familiar instances: police news. Example in comedy: "Compère le Renard" (Polti, 1905).

B — **Pursued For a Fault of Love:** — Unjustly, "Indigne!" (Barbier, 1884); more justly, Molière's "Don Juan" and Corneille's "Festin de Pierre," (not to speak of various works of Tirso de Molina, Tellez, Villiers, Sadwell, Zamora, Goldoni, Crabbe, Zorilla, Dumas père); very justly, "Ajax of Locris," by Sophocles. Familiar instances run all the way from the forced marriage of seducers to arrests for sidewalk flirtations.

C — **A Hero Struggling Against a Power:** Aeschylus' "Prometheus Bound;" Sophocles' "Laocoon;" the

role of Porus in Racine's and also in Metastasio's "Alexandre;" Corneille's "Nicomede;" Goethe's "Goetz von Berlichingen" and a part of "Egmont;" Metastasio's "Cato;" Manzoni's "Adelghis" and a part of his "Count of Carmagnola;" the death of Hector in Shakespeare's "Troilus and Cressida;" "Nana-Sahib" (Richepin, 1883); "Edith" (Bois, 1885); the tetralogy of the "Nibelungen;" "An Enemy of the People" (Ibsen); "Le Roi sans Couronne" (de Bouhélier, 1909).

D — A Pseudo-Madman Struggling Against an Iago-Like Alienist: — "La Vicomtesse Alice" (Second 1882).

SIXTH SITUATION

DISASTER

(Elements: a Vanquished Power; a Victorious Enemy or a Messenger)

Fear, catastrophe, the unforeseen; a great reversal of rôles; the powerful are overthrown, the weak exalted. Here is the oft-recurring refrain of the Biblical books, here the immortal echoes of the fall of Troy, at which we still pale as though with a presentiment.

A (1) — **Defeat Suffered:** — "The Myrmidons" and "The Persians" of Aeschylus; "The Shepherds" of Sophocles. Example from fiction: "La Debâcle," by Zola. History is made up of repetitions of this story.

(2) — **A Fatherland Destroyed:** — The "Xoanephores" of Sophocles; Byron's "Sardanapalus" (this corresponds also to Class B, and toward the dénouement recalls the Fifth Situation). Examples from history: Poland; the great Invasions. From romance: "The War of the Worlds" (Wells).

(3) — **The Fall of Humanity:** — The Mystery of "Adam" (twelfth century).

(4) — **A Natural Catastrophe:** "Terre d'Epouvante" (de Lorde and Morel, 1907).

B — **A Monarch Overthrown** (the converse of the Eighth): — Shakespeare's "Henry VI" and "Richard II." Historic instances: Charles I, Louis XVI, Napoleon, etc.; and, substituting other authorities than kings, Colomb, de Lesseps, and all disgraced ministers. Examples from fiction: the end of "Tartarin," "L'Argent," "Cesar Birotteau."

C (1) — **Ingratitude Suffered** (of all the blows of misfortune, this is perhaps the most poignant): — Euripides' "Archelaus" (excepting the dĕnouement, in which the action is reversed); Shakespeare's "Timon of Athens" and "King Lear," and the beginning of his "Coriolanus;" Byron's "Marino Faliero;" a part of "The Count of Carmagnola," by Manzoni. Bismarck's dismissal by the young Emperor William. The martyrs, the many instances of devotion and sacrifice unappreciated by those who have benefited by it, the most glorious of deaths shine against this dark background; Socrates and the Passion are but the most celebrated examples. "Le Reformateur" (Rod, 1906).

(2) — **The Suffering** of **Unjust Punishment or Enmity** (this corresponds in some degree to the "Judicial Errors"): — Sophocles' "Teucer;" Aeschylus' "Salaminiae."

(3) — **An Outrage Suffered:** — the first act of "The Cid;" the first act of "Lucrece Borgia." The "point of honor" offers better material than these simple episodes. We may imagine some more sensitive Voltaire, reduced by his persecutions to helplessness and to the point of dying in despair.

D (1) — **Abandonment** by a **Lover or** a **Husband:** — "Faust;" Corneille's "Ariane;" the beginning of the "Medeas;" "Maternite" (Brieux, 1903).

(2) — **Children** Lost by **Their Parents:** — "Le Petit Poucet."

If classes B, C and D, which are concerned with the fate of individuals, have been so much less developed than they might easily have been, what shall be said of the case of social disasters, such as Class A? Shakespeare did not tread far enough upon that majestic way. Only among the Greeks has a work of this kind presented at one stroke that conception of human events, sublime, fatalistic and poetic, of which Herodotus was one day to create history.

SEVENTH SITUATION

FALLING PREY TO CRUELTY OR MISFORTUNE

(Elements: an Unfortunate; a Master or a Misfortune)

To infinite sorrow there is no limit. Beneath that which seems the final depth of misfortune, there may open another yet more frightful. A ferocious and deliberate dissection of the heart it seems, this Seventh Situation, — that of pessimism par excellence.

A — **The Innocent Made the Victum of Ambitious Intrigue:** — "The Princess Maleine" (Maeterlinck); "The Natural Daughter," by Goethe; "Les Deux Jumeaux," by Hugo.

B — **The Innocent Despoiled by Those Who Should Protect:** "The Guests" and the beginning of the "Joueurs d'Osselets," by Aeschylus (at the first vibration of the great bow in the hands of the unknown Beggar, what a breath of hope we draw!); "Les Corbeaux" by Becque; "Le Roi de Rome" (Pouvillon); "L'Aiglon" (Rostand); "La Croisade des Enfantelets Francs" (Ernault).

C (1)—**The Powerful Dispossessed and Wretched:** The beginning of Sophocles' and of Euripides' "Peleus;" of "Prometheus Bound;" of "Job." Laertes in his garden. Example from comedy: "Le Jeu de la Feuillée" (Adam de la Halle).

(2) — **A Favorite or an Intimate Finds Himself Forgotten:** — "En Détresse" (Fevre, 1890).

D — **The Unfortunate Robbed of Their Only Hope:** — "The Blind" by Maeterlinck; "Beethoven" (Fauchois, 1909); "Rembrandt" (Dumur and Josz).

And how many cases yet remain! The Jews in captivity, slavery in America, the horrors of the Hundred Years' War, invaded ghettos, scenes such as draw the crowd to any reproduction of prison life or of Inquisition, the attraction of Dante's Inferno, of Pellico's "Prisons," the transporting bitterness of Gautama, of Ecclesiastes, of Schopenhauer!

EIGHTH SITUATION

REVOLT

(Elements: Tyrant and Conspirator)

As already observed, this situation is, in a measure, the converse of Class B of Situation VI.

Intrigue, so dear to the public of the past three centuries, is obviously supplied by the very nature of the subject we are now to consider. But, by some strange chance, it has, on the contrary, always been treated with the most open candor and simplicity. One or two vicissitudes, a few surprises all too easily foreseen and extending uniformly to all the personages of the play, and there we have the conditions which have almost invariably been attached to this action, so propitious, nevertheless, to doubts, to equivocation, to a twilight whose vague incertitude prepares the dawn of revolt and of liberty.

A (1) — A Conspiracy Chiefly of One Individual: — "The Conspiracy of Fiesco," by Schiller; Corneille's "Cinna;" to some extent the "Catilina" of Voltaire (this tragedy belongs rather to the Thirtieth Situation, "Ambition"); "Thermidor;" "The Conspiracy of General Malet" (Augé de Lassus, 1889); "Le Grand Soir" (Kampf); "Le Roi sans Royaume" (Decourcelle, 1909): "Lorenzaccio" (Musset).

(2) — A Conspiracy of Several: — "The Conspiracy of the Pazzi" by Alfieri;" Le Roman d'une Conspiration" (by Fournier and Carré, after the story of Ranc);

"Madame Margot" (Moreau and Clairville, 1909); and, in comedy, "Chantecler" (Rostand, 1910) with its parody "Rosse, tant et plus" (Mustière, 1910).

B (1) — **Revolt of One Individual, Who Influences and Involves Others:** — Goethe's "Egmont;" "Jacques Bonhomme" (Maujan, 1886); "La Mission de Jeanne d'Arc" (Dallierè, 1888). Example from fiction: "Salammbô." From history: Solon feigning madness.

(2) — A **Revolt of Many:** — "Fontovejune," by Lope de Vega; Schiller's "William Tell;" Zola's "Germinal;" "The Weavers of Silesia," by Hauptmann (forbidden in 1893 with the approval of a Parliament soon afterward dissolved); "L'Automne," by Paul Adam and Gabriel Mourey (forbidden in 1893 with the approval of another Parliament shortly before its dissolution); "L'Armée dans la Ville" (Jules Romain, 1911): "The Fourteenth of July" (Roland, 1902). From fiction: a part of the "Fortunes des Rougon" by Zola. From history; the taking of the Bastile, and numerous disturbances of the same period.

This species of action, particularly in modern scenes, has given fine virile dramas to England, Spain, Italy and Germany; of a forceful and authoritative character in the two first countries, of a youthful enthusiastic type in the two last. France, most certainly, would seem of all countries the most likely to understand and express such emotions.

But. . . "Thermidor" was prohibited "for fear" it might offend the friends (centenarians apparently) of Maximilian; "Le Pater" "for fear" it might be displeasing to Communists; Zola's "Germinal" and "L'Automne" by Adam and Mourey (two works painted in widely different colors, as the titles sufficiently indicate) were stopped "for fear" of the objections of a few conservatives; "Other People's Money" by Hennique, "for fear" of shocking certain financiers who have since been put behind bars; "Lohengrin " (although the subject is Celtic) was long forbidden "for fear" of irritating a half-dozen illiterate French chauvinists; an infinite number of other plays "for fear" of annoying Germany

(or our parlor diplomats who talk of it). . . . Yet others "for fear" of vexing the Grand Turk!

Is it possible, notwithstanding all this, to find a single instance in which a dramatic production has brought about a national calamity such as our censors fear? The pretext is no more sincere than are those urged for excluding from the theater any frank and truthful representations of love. A rule against admitting children should be sufficient to satisfy modesty on this point; even that is little needed, since children unaccompanied by their elders rarely apply for admission.

Our sentimental bourgeoisie apparently holds to the eighteenth-century opinion that it is more dangerous to listen to these things in public than to read of them in private. For our dramatic art — which, be it noted, has remained, despite its decline, the one great unrivalled means of propagating French thought throughout Europe — has been forbidden, little by little, to touch directly upon theology, politics, sociology, upon criminals or crimes, excepting (and pray why this exception?) adultery, upon which subject our theater, to its great misfortune, now lives, at least two days out of three.

The ancients had a saying that a man enslaved loses half his soul. A dramatist is a man.

NINTH SITUATION

DARING ENTERPRISE

(A Bold Leader; an Object; an Adversary)

The Conflict, which forms the framework of all dramatic situations, is, in the Ninth, clearly drawn, undisguised. A clever plan, a bold attempt, sangfroid, — and victory!

A — **Preparations For War:** — (In this class, as anciently treated, the action stops before the dénouement, which it leaves to be imagined, in the perspective of enthusiastic prediction). Examples: — Aeschylus' "Nemea;" "The Council of the Argives" by Sophocles. Historic examples: the call to the Crusades; the Vol. unteers of '92.

B (1) — **War:** — Shakespeare's "Henry V."

(2) — **A Combat:** — "Glaucus Pontius," "Memnon," "Phineus" and "The Phorcides" of Aeschylus.

C (1) — **Carrying Off a Desired Person or Object:** — the "Prometheus" of Aeschylus; the "Laconian Women," by Sophocles. From fiction: the taking of the Zaimph in "Salammbô." Epic example: the second Homeric hymn (to Hermes).

(2) — **Recapture of a Desired Object:** — "The Victory of Arjuna," by Cantchana Atcharya; Wagner's "Parsifal;" the re-taking of the Zaimph.

D (1) — **Adventurous Expeditions:** — Lope's "Discovery of the New World;" Aeschylus' "Prometheus Unbound;" Euripides' "Theseus;" Sophocles' "Sinon;"

the "Rhesus" attributed to Euripides. Examples from romance: the usual exploits of the heroes of fairy tales; the Labors of Hercules; the majority of Jules Verne's stories.

(2) — Adventure Undertaken for the Purpose of Obtaining a Beloved Woman: — Sophocles' and Euripides' "Œnomaüs." From fiction: "Toilers of the Sea." For the purpose of saving the honor of a lover: "La Petite Caporale" (Darlay and de Gorsse, 1909).

The Ninth Situation thus summarizes the poetry of war, of robbery, of surprise, of desperate chance, — the poetry of the clear-eyed adventurer, of man beyond the restraints of artificial civilizations, of Man in the original acceptation of the term. We find, nevertheless, hardly a single French work in this class!

Lest the reader be wearied, I refrain from enumerating, under these classes so lightly touched upon, many of the plots and complications which might be evolved from them. Methods of tracking the human game — bandit or hero, — the forces conspiring for his disaster, the conditions which make him the victim of his masters, the ways in which revolt may arise, the alternatives of the struggle in a "daring enterprise," certainly would appear to be more complex today than in earlier ages; moreover, upon these themes parts borrowed from other situations may be engrafted with remarkable ease. Even if we desire to preserve to the said themes their archaic severity, how much may yet be drawn from them! In how many ways, to cite but one example, might an Adventurous Expedition be changed by varying the motives or the object of the enterprise, the nature of the obstacles, the qualities of the hero, and the previous bearings of the three indispensable elements of the drama! "Adventurous Travels" have hardly been touched upon. And how many other classes are there which have not been!

TENTH SITUATION

ABDUCTION

(The Abductor; the Abducted; the Guardian)

Or, the Great Bourgeois Romance! Was it not thus that Moliĕre used to put an end to his comedies, when he judged that the moment had arrived for sending his audience home satisfied? Sometimes he substituted a treasure-box for a girl, as in "Tartuffe," or arranged an exchange of the one for the other, as in "L'Avare."

We find in ABDUCTION one of the situations bearing upon Rivalry, and in which Jealousy appears, although not painted with so superb a coloring as in the Twenty-fourth.

In two of the following classes (B and C) we may remark the intrusion of the situations "Adultery" and "Recovery of a Lost Loved One." The same usage is quite possible in almost all the other situations. I would point out to those who may be interested in a more detailed analysis, that love is not necessarily the motive of Abduction (in Class D will be found friendship, faith, etc.) nor the reason of the obstacles raised by the guardian.

A — Abduction of an Unwilling Woman: — Aeschylus' and Sophocles' "Orithyies;" Aeschylus' "Europa" and "The Carians." "With Fire and Sword" (after Sienkiewicz, 1904). Comedy: "Le Jeu de Robin et de Marion" (Adam de la Halle). Historic and legendary: the Sabine women; Cassandra. There appears to me to be tragic material in cases of extreme eroticism, of premeditated violation preceded by a mania of passion

and its resulting state of overexcitation, and followed by the murder of the outraged victim, by regrets before the beautiful corpse, by the repugnant work of dismemberment or concealment of the body; then by a disgust for life and by successive blunders which lead to the discovery of the criminal.

B — Abduction of a Consenting Woman: — "The Abduction of Helen" by Sophocles, and the comedy of the same mane but not upon the same subject, by Lope. Numberless other comedies and romances.

C (1) — Recapture of the Woman Without the Slaying of the Abductor: — Euripides' "Helen;" "Malati and Madhava," by Bhavabhuti (the poet "of voice divine"). Rescue of a sister: "Iphigenia in Tauris."

(2) — The Same Case, With the Slaying of the Ravisher: — "Mahaviracharita," by Bhavabhuti; "Hanouman" (a collaborative work); "Anarghara-ghava" (anonymous); "The Message of Angada," by Soubhata; "Abhirama Mani," by Soundara Misra; "Hermione" by Sophocles.

D (1) — Rescue of a Captive Friend: — "Richard Coeur-de-Lion," by Sedaine and Gretry. A great number of escapes, historic and fictitious.

(2) — Of a Child: — "L'Homme de Proie" (Lefevre and Laporte, 1908).

(3) — Of a Soul in Captivity to Error: — "Barlaam and Josaphat," a fourteenth-century Miracle. The deeds of the Apostles, of missionaries, etc.

ELEVENTH SITUATION

THE ENIGMA

(Interrogator, Seeker and Problem)

This situation possesses theatrical interest par excellence, since the spectator, his curiosity aroused by the problem, easily becomes so absorbed as to fancy it is himself who is actually solving it. A combat of the intelligence with opposing wills, the Eleventh Situation may be fitly symbolized by an interrogation point.

A — **Search** for **a Person Who Must be Found on Pain** of **Death:** — Sophocles' and Euripides' "Polyidus." Case without this danger, in which an object, not a person, is sought: Poe's "Purloined Letter."

B (1) — A **Riddle to be** Solved **on Pain of Death:** — "The Sphinx" of Aeschylus. Example from fiction (without the danger): "The Gold Bug" by Poe.

(2) — **The** Same Case, **in Which the Riddle is Proposed** by **the** Coveted **Woman:** — Partial example: the beginning of Shakespeare's "Pericles." Example from fiction: "The Travelling Companion," by Andersen. Epic example (but without the danger): the Queen of Sheba and Solomon. Partial example: Portia's coffers, in "The Merchant of Venice."

The sort of contest, preliminary to the possession of a desired one, which is vaguely sketched in this episode, is singularly alluring in its suggestive analogues. But how many fibres, ready to thrill, will the perplexities of the love contest find in us, when they are raised to

their third power by the introduction of the terrible, as in the one complete and pure example which we have, — the "Turandot" of the incomparable Gozzi; a work passionately admired, translated, produced and rendered famous in Germany by Schiller; a work which has for a century been regarded as a classic by all the world, although it remains little known in France.

The effect of B (2) is strengthened and augmented in cases in which the hero is subjected to the following:

C (1) — **Temptations Offered With the Object of Discovering His Name.**

(2) — **Temptations Offered With the Object of Ascertaining the Sex:** — "The Scyrian Women" of Sophocles and of Euripides.

(3) — **Tests For the Purpose of Ascertaining the Mental Condition:** — "Ulysses Furens" of Sophocles; "The Palamedes" of Aeschylus and of Euripides (according to the themes attributed to these lost works). Examinations of criminals by alienists.

TWELFTH SITUATION

OBTAINING

(A Solicitor and an Adversary Who Is Refusing, or an Arbitrator and Opposing Parties)

Diplomacy and eloquence here come into play. An end is to be attained, an object to be gained. What interests may not be put at stake, what weighty arguments or influences removed, what intermediaries or disguises may be used to transform anger into benevolence, rancor into renouncement; to put the Despoiler in the place of the Despoiled? What mines may be sprung, what counter-mines discovered! — what unexpected revolts of submissive instruments! This dialectic contest which arises between reason and passion, sometimes subtile and persuasive, sometimes forceful and violent, provides a fine situation, as natural as it is original.

A — **Efforts to Obtain an Object by Ruse or Force:** — the "Philoctetes" of Aeschylus, of Sophocles and of Euripides; the reclamation of the Thebans in "Œdipus at Colonus;" "The Minister's Ring," by Vishakadatta.

B — **Endeavor by Means of Persuasive Eloquence Alone:** — "The Desert Isle," by Metastasio; the father's attitude in "Le Fils Naturel" (Dumas), to which Ruse is soon afterward added; Scene 2 of Act V of Shakespeare's "Coriolanus."

C — **Eloquence With an Arbitrator:** — "The Judgment of Arms," by Aeschylus; "Helen Reclaimed," by Sophocles.

One of the cases unused in the theater, notwithstanding its frequency, is Temptation, already introduced as a part of the preceding situation. The irritated adversary is here the Defiant; the solicitor, now the Tempter, has undertaken an unusual negotiation, one for the obtaining of an object which nothing can persuade the owner to part with; consequently the aim must be, gently, little by little, to bewilder, charm or stupefy him. Eternal rôle of woman toward man! — and of how many things toward the project of being a man! Does it not call to mind the hieratic attitude of the Christian toward Satan, as Flaubert has illuminated it, with a thousand sparkling lights, in his "Temptation of Saint Anthony?"

THIRTEENTH SITUATION

ENMITY OF KINSMEN

(Elements: a Malevolent Kinsman; a Hated or Reciprocally Hating Kinsman)

Antithesis,* which constituted for Hugo the generative principle of art, — dramatic art in particular, — and which naturally results from the idea of Conflict which is the basis of drama, offers one of the most symmetrical of schemes in these contrasting emotions. "Hatred of one who should be loved," of which the worthy pendant is the Twenty-Ninth, "Love of one who should be hated." Such confluents necessarily give rise to stormy action.

It is easy to foresee the following laws:

First: The more closely are drawn the bonds which unite kinsmen at enmity, the more savage and dangerous their outbursts of hate are rendered.

Second: When the hatred is mutual, it will better characterize our Situation than when it exists upon one side only, in which case one of the relatives becomes Tyrant and the other Victim, the ensemble resulting in Situations V, VII, VIII, XXX, etc.

Third: The great difficulty will be to find and to represent convincingly an element of discord powerful enough to cause the breaking of the strongest human ties.

*Antithesis: An opposition or contrast of words or ideas especially one emphasized by the positions of contrasting words, as when placed at the beginning or end of a single sentence or clause, or, in corresponding positions in two or more sentences or clauses. (Measures, not men. The prodigal robs his heir; the miser robs himself.) Here the reference, of course, is to ideas.

A — **Hatred of Brothers:** (1) — **One Brother Hated by Several** (the hatred not malignant): "The Heliades" of Aeschylus (motive, envy); "The Labors of Jacob," by Lope de Vega (motive, filial jealousy). Hated by a single brother: The "Phoenissae" of Euripides and of Seneca; "Polynices" by Alfieri (motive, tyrannical avarice); Byron's "Cain" (motive, religious jealousy); "Une Famille au Temps de Luther" by Delavigne (motive, religious dissent); "Le Duel" (Lavedan, 1905).

(2) — **Reciprocal Hatred:** — The "Seven Against Thebes," by Aeschylus, and "Les Frères Ennemis" by Racine (motive, greed for power); an admirable supplementary character is added in this Theban legend, the Mother, torn between the sons; "Thyestes II" of Sophocles; "Thyestes" of Seneca; the "Pelopides" by Voltaire; "Atreus and Thyestes" by Crébillon (motive, greed for power, the important rôle being that of the perfidious instigator).

(3) — **Hatred Between Relatives for Reasons of Self-Interest:** — "La Maison d'Argile" (Fabre, 1907). Example from fiction: "Mon Frère" (Mercereau).

B — **Hatred of Father and Son:** — (1) — **Of the Son for the Father:** — "Three Punishments in One," by Calderon. Historic example: Louis XI and Charles VII. A part of "La Terre" by Zola and of "Le Maitre" by Jean Jullien.

(2) — **Mutual Hatred:** "Life is a Dream," by Calderon. Historic instance: Jerome and Victor Bonaparte (a reduction of hatred to simple disagreement). This nuance appears to me to be one of the finest, although one of the least regarded by our writers.

(3) — **Hatred of Daughter for Father:** — "The Cenci," by Shelley (parricide as a means of escape from incest).

C — **Hatred of Grandfather for Grandson:** Metastasio's "Cyrus;" the story of Amulius in the beginning of Titus Livius (motive, tyrannical avarice). Hatred of uncle for nephew: "The Death of Cansa," by Crichna Cavi. One of the facets of "Hamlet."

D — **Hatred of Father-in-law for Son-in-law:** Alfieri's "Agis and Saul" (motive, tyrannical avarice).

Historical example: Caesar and Pompey. Hatred of two brothers-in-law, ex-rivals: "La Mer" (Jean Jullien, 1891) — the only modern drama, I may note in passing, in which one finds emotion increasing after the death of the principal character. In this respect it conforms to reality, in which we may experience shock or alarm, or cry out in dread, but in which we do not weep, nor feel sorrow to the full, until afterward, all hope being forever ended.

E — Hatred of **Mother-in-law for Daughter-in-law:** — Corneille's "Rodogune" (motive, tyrannical avarice).

F — **Infanticide:** — "Conte de Noel" (Linant, 1899). A part of the "Powers of Darkness."

I will not repeat the list of degrees of relationship into which this situation might be successively transferred. The case of hatred between sisters, one frequent enough, will offer, — even after "Le Carnaval des Enfants" (de Bouhélier) — an excellent opportunity for a study of feminine enmities, so lasting and so cruel; hatred of mother and daughter, of brother and sister, will be not less interesting; the same may be said for the converse of each class which has furnished our examples. May there not be an especially fine dramatic study in the deep subject, — heretofore so vulgar because treated by vulgar hands, — the antipathy of the mother and the husband of a young woman? Does it not represent the natural conflict between the ideal, childhood, purity, on the one hand, and on the other Life, vigorous and fertile, deceptive but irresistibly alluring?

Next the motive of hatred, changing a little, may vary from the everlasting "love of power" alleged in nearly all extant examples, and, what is worse, invariably painted in the strained attitudes of noe-classicism.*

The character of the common parent, torn by affection for both adversaries in these struggles, has been

*Neo-Classicism: Belonging to or designating the revival of classical taste and style in art.

little modified since the day when Aeschylus led forth, from the tomb to which tradition had consigned her, his majestic Jocaste. The rôles of two parents at enmity could well be revived also. And I find no one but Beaumont and Fletcher who has drawn vigorously the instigators of such impious struggles; characters whose infamy is sufficient to be well worthy of attention, nevertheless.

With the enmities of kinsmen are naturally connected the enmities which spring up between friends. This nuance will be found in the following situation.

FOURTEENTH SITUATION

RIVALRY OF KINSMEN

(The Preferred Kinsman; the Rejected Kinsman; the Object)

This situation seems, at first glance, to present ten times the attraction of the preceding. Does not Love, as well as Jealousy, augment its effect? Here the charms of the Beloved shine amid the blood of battles fought for her sake. What startled hesitancies, what perplexities are hers; what fears of avowing a preference, lest pitiless rage be unchained!

Yes, the Beloved one, the "Object" — to use the philosophic name applied to her in the seventeenth century — will here be added to our list of characters. But . . . the Common Parent, even if he does not disappear, must lose the greater part of his importance; the Instigators will pale and vanish in the central radiance of the fair Object. Doubtless the "love scenes" will please, by their contrast to the violence of the play; but the dramatic purist may raise his brows, and find — perhaps — these turtle-dove interludes a trifle colorless when set in the crimson frame-work of fratricide.

Furthermore, there persists in the psychologist's mind the idea that Rivalry, in such a struggle, is no more than a pretext, the mask of a darker, more ancient hatred, a physiological antipathy, one might say, derived from the parents. Two brothers, two near relatives, do not proceed, on account of a woman, to kill each other, unless predisposed. Now, if we thus reduce the motive to a mere pretext, the Object at once pales and diminishes in importance, and we find ourselves returning to the Thirteenth Situation.

Is the Fourteenth, then, limited to but one class, a mere derivative of the preceding? No; it possesses, fortunately, some germs of savagery which permit of its development in several directions. Through them it may trend upon "Murderous Adultery," "Adultery Threatened," and especially upon "Crimes of Love" (incests, etc.). Its true form and value may be ascertained by throwing these new tendencies into relief.

A (1) — **Malicious Rivalry of a Brother:** — "Britanniens;" "Les Maucroix" by Delpit (the Common Parent here gives place to a pair of ex-rivals, who become almost the Instigators); "Boislaurier" (Richard, 1884). From fiction: "Pierre et Jean," by de Maupassant. Case in which rivalry is without hatred: "1812" (Nigond, 1910).

(2) — **Malicious Rivalry of Two Brothers:** — "Agathocle," "Don Pédre," Adléaide du Guesclin" and "Amĕlie," all by Voltaire, who dreamed of carving a kindgom all his own, from this sub-class of a single situation.

(3) — **Rivalry of Two Brothers, With Adultery on the Part of One:** — "Pélléas et Mĕlisande" by Maeterlinck.

(4) — **Rivalry of Sisters:** "La Souris" (Pailleron, 1887); "L'Enchantement" (Bataille, 1900); "Le Demon du Foyer" (G. Sand). Of aunt and niece: "Le Risque" (Coolus, 1909).

B (1) — **Rivalry of Father and Son, for an Unmarried Woman:** — Metastasio's "Antigone;" "Les Fossiles" (F. de Curel); "La Massiĕre" (Lemaitre, 1905); "La Dette" (Trarieux, 1909); "Papa" (de Flers and de Caillavet, 1911); Racine's "Mithridate," in which the rivalry is triple, between the father and each of the sons, and between the two sons. Partial example: the beginning of Dumas' "Pére Prodigue."

(2) — **Rivalry of Father and Son, for a Married Woman:** "Le Vieil Homme" (Porto-Riche, 1911).

(3) — **Case Similar to the Two Foregoing, But in Which the Object is Already the Wife of the Father.** (This goes beyond adultery, and tends to result in incest, but the purity of the passion preserves, for dramatic effect, a fine distinction between this sub-class and

Situation XXVI): — Euripides' "Phenix;" (a concubine is here the object of rivalry); Schiller's "Don Carlos;" Alfieri's "Philip II."

(4) — **Rivalry** of Mo**ther and Daughter:** — "L'Autre Danger" (Donnay, 1902).

C — **Rivalry of** Co**usins:** (which in reality falls into the following class): — "The Two Noble Kinsmen," by Beaumont and Fletcher.

D — **Rivalry** of **Friends:** — Shakespeare's "Two Gentlemen of Verona;" "Aimer sans Savoir Qui" by Lope de Vega; Lessing's "Damon;" "Le Coeur a ses Raisons" (de Flers and de Caillavet, 1902); "Une Femme Passa" (Coolus, 1910).

FIFTEENTH SITUATION

MURDEROUS ADULTERY

(Elements: Two Adulterers; a Betrayed Husband or Wife)

This, to my mind, is the only strongly appealing form in which adultery can be presented; otherwise is it not a mere species of house-breaking, the less heroic in that the Object of theft is an accomplice, and that the household door, already thrown open by treachery, requires not even a push of the shoulder? Whereas this treachery becomes at least logical and endurable in so far as it is a genuinely sincere folly, impassioned enough to prefer assassination to dissimulation and a base sharing of love.

A (1) — **The** Slaying of a Husband **by**, or for, a **Paramour**: The "Agamemnons" of Aeschylus, of Seneca and of Alfieri; Webster's "Vittoria Corombona;" "Pierre Pascal;" "Les Emigrants" (Hirsch, 1909); "L'Impasse" (Fread Amy, 1909); "Partage de Midi" (Paul Claudel); "Amour" (Léon Hennique, 1890); the beginning of the "Powers of Darkness." Historic example, with pride and shame as motives for the crime: the legend of Gyges and Candaules. From fiction: the first part of "Thérèse Raquin."

(2) — **The** Slaying of a Trusting Lover: — "Samson et Dalila" (opera by Saint-Saëns, 1890).

B — Slaying of a **Wife** for a **Paramour**, **and in** Self-Interest: - Seneca's "Octavia" and also Alfieri's; "La Lutte pour la Vie" by Daudet (in which cupidity

dominates adultery); "The Schism of England" by Calderon; "Zobeide" by Gozzi. Narrative example: Bluebeard. Historic: the murder of Galeswinthe.

Hints for varying and modifying this situation: —

The betrayed husband or wife may be either more or less powerful, more or less sympathetic in character, than the slayer. The blindness of the intended victim may be more or less complete at various moments of the action; if it be dispelled, partly or fully, it may be by chance, by some imprudent act of the guilty ones, by a warning, etc.

Between the victim and the intruder, ties of affection, of duty, of gratitude, may have previously existed; ties very real to one or the other of the two. They may be relatives; they may find themselves united by some work or responsibility in common. The Victim, whether he be pursued openly or secretly, will be, doubtless, the object of an old rancor, either on the part of the consort or of the intruder; the origin of this rancor may be in any one of the imaginable offenses by which a human being is wounded in his family affections, his loves, his ideals, etc., or in his pride of birth, of name, of achievement; in his interests, (money, property, power, freedom); in any one of the external radiations of life.

Of the two adulterers, one may be but an instrument — impassioned or resigned, unconscious or involuntary — of the other, and may later be rejected, the end being attained; the blow may be struck by one of the two traitors alone, or it may be that neither of them has stained his own hands with the crime, which has been committed by a new character, perhaps unintentionally, or perhaps from love of one of the two Adulterers, who has utilized and directed this passion, or has let it move of its own accord toward the desired and criminal end.

A multitude of other characters will be, in varying degrees, the means employed, the obstacles, secondary victims, and accomplices in the sinister deed; the deed itself may be brought about according to the author's choice among the numberless circumstances which the

Law has foreseen, with divers details such as court trials suggest.

If a more complicated action is desired, interweave (as Hennique has done) a rivalry of Kinsmen, an unnatural love (see Euripides' Chrysippe), an ambitious purpose and a conspiracy.

SIXTEENTH SITUATION

MADNESS

(Elements: Madman and Victim)

The origin of certain human actions lies hidden in fearful mystery; a mystery wherein the ancients believed they discerned the cruel smile of a god, and wherein our scientists, like the Chinese philosophers believe, they recognize the desires, prolonged and hereditary, of an ancestor. A startling awakening it is for Reason, when she finds on all sides her destiny strewn with corpses or with dishonors, which the Other, the unknown, has scattered at his pleasure. At this calamity, greater than death, how our kindred must weep and tremble; what terror and suspense must arise in their minds! And the victims, whose cries are lost in the mute heavens; the beloved ones pursued in unreasoning rage which they cannot comprehend! What variations of the incon-scient are here: folly, possession, divine blindness, hypnosis, intoxication, forgetfulness!

A (1) — **Kinsmen Slain in Madness:** — "Athamas" and the "Weavers of Nets" by Aeschylus; "Hercules Furens" by Euripides and by Seneca; "Ion" by Euripides.

(2) — A Lover **Slain in Madness:** — "La Fille Eliza," by Edmond de Goncourt; "La Tentation de Vivre" (Louis Ernault). A lover on the point of slaying his mistress in madness: Example from fiction: "La Béte Humaine." Familiar instances: Jack the Ripper; the Spaniard of Montmartre, etc.

(3) — **Slaying** or **Injuring** of **a Person not Hated:** — "Monsieur Bute" (Biollay, 1890). Destruction of a work: "Hedda Gabler."

B — **Disgrace Brought Upon Oneself Through Madness:** — Aeschylus' "Thracians;" Sophocles' "Ajax;" to some extent "Saul" (Gide).

C — **Loss of Loved Ones Brought About by Madness:** — "Sakuntala" by Kalidasa, (form, amnesia). The philtre of Hagen, in Wagner.

D — **Madness Brought on by Fear of Hereditary Insanity:** — "L'Etau" (André Sardou, 1909).

The case of A (3), transferred to the past and treated according to a quid-pro-quo process, is that of one of the merriest comedies of the nineteenth century, "L'Affaire de la rue de Lourcine" by Labiche.

Numberless examples of this Sixteenth Situation have filled the disquieting pages of alienists' journals. Mental diseases, manias of various types, offer powerful dramatic effects which have not yet been exploited. These furnish, doubtless, but points of departure toward the Situation whose real investiture takes place at the moment of the hero's restoration to reason, — which is to say, to suffering. But if it ever happens that these three phases — the etiology of delirium, its access, and the return to a normal condition — are treated with equal strength and vigor, what an admirable work will result!

The first of the three stages, which bears upon the explanations of insanity, has been variously held to be divine (by the Greeks), demoniac (by the Church), and, in our own times, hereditary and pathological. Hypnotism has recently created another nuance; the hypnotist here forms a substitute, — a sorry one, it is true, — for divinity or demon. Drunkenness furnishes us a nuance unfamiliar to Greece; what is today more commonplace, and at the same time more terrible, than the disclosure of an important secret or the committing of a criminal act, while under the influence of drink?

Is it necessary to say that all ties, all interests, all human desires, may be represented crossed and illuminated by the light of dementia?

For the rest, this situation of Madness is far from having been neglected in our theater. Shakespeare, in his most personal dramas, has made use of insanity

in the leading rôles. Lady Macbeth is a somnambulist and dies in hysteria, her husband is a victim of hallucinations; the same may be said of Hamlet, who is a lypemaniac besides; of Timon also; Othello is an epileptic and King Lear completely deranged. It is on this account that the great William is so dangerous a model (Goethe would not read him more than once a year). He has played, to some extent, the same rôle as Michael-Angelo, — he has exaggerated the springs of action to the farthest limits of reality, beyond which his disciples fall immediately into mere ridiculous affectation.

On the other hand, if we except the pretext of studying insanity in itself, which "Ajax" has furnished from Astydamus to Ennius, and from Ennius to Emperor Augustus, I find nothing "Shakespearean" in the drama of antiquity except "Orestes." All other characters are in the enjoyment of their senses, and do not thereby become any less pathetic. "Œdipus" alone shows, in default of abnormality in the hero's psychologic constitution, external events of an extraordinary character (a resource since so largely used by the Romanticists of 1830 and later). But the rest of the antique dramatic types are evolved in accordance with normal passions, and under objective conditions relatively common.

SEVENTEENTH SITUATION

FATAL IMPRUDENCE

(The Imprudent; the Victim or the Object Lost)

To which are sometimes added "The Counsellor," a person of widsom, who opposes the imprudence, "The Instigator," wicked, selfish or thoughtless, and the usual string of Witnesses, secondary Victims, Instruments, etc.

A (1) — **Imprudence the Cause of Ones Own Misfortune:** — Sophocles' "Eumele;". Euripides' "Phaeton" (here the Counsellor is blended with the Instrumental character, in which, bound by a too-hasty oath, he finds himself in Situation XXIII, A (2), — obliged to sacrifice a kinsman to keep a vow); "The Master Builder," by Ibsen. From comedy: "L'Indiscret" (See, 1903).

(2) — **Imprudence the Cause of Ones Own Dishonor:** — "La Banque de l'Univers" (Grenet-Dancourt, 1886). From fiction: "L'Argent" by Zola. Historic: Ferdinand de Lesseps.

B (1) — **Curiosity the Cause of Ones Own Misfortune:** — Aeschylus' "Semele." Historic examples (which rise to the Twentieth Situation, "Sacrifices to the Ideal"): the deaths of many scholars and scientists.

(2) — **Loss of the Possession of a Loved One, Through Curiosity:** - "Psyche" (borrowed from the account which La Fontaine drew from Apuleius, himself the debtor of Lucius of Patras, and dramatized by Corneille, Molière and Quinault); "Esclarmonde" (Massenet, 1889). Legendary example: Orpheus bringing back Eurydice. This nuance tends toward Situations XXXII and XXXIII, "Mistaken Jealousy" and "Judicial Error."

C (1) — **Curiosity the Cause of Death or Misfortune to Others:** — Goethe's "Pandora" and also Voltaire's; "The Wild Duck" by Ibsen. Legendary example: Eve.

(2) — **Imprudence the Cause of a Relative's Death:** — "La Mĕre Meurtriere de son Enfant" (a fourteenth-century Miracle of Notre-Dame); "On ne Badine pas avec l'Amour" (de Musset); "Rénee Mauperin," by the Goncourts. Familiar instances: blunders in the care of sick persons. "Louise Leclerq," by Verlaine. The cause of another's misfortune: "Damaged Goods" (Brieux, 1905).

(3) — **Imprudence the Cause of a Lover's Death:** — "Samson" by Voltaire; "La Belle aux Cheveux d'Or" (Arnould, 1882).

(4) — **Credulity the Cause of Kinsmen's Deaths:** — "Pelias" by Sophocles and "The Peliades" by Euripides. From fiction (credulity the cause of misfortune to fellow-citizens): "Port-Tarascon."

Establish in each of the preceding sub-classes equivalents to those cases which are presented in single instances in one class only, and we have the following subjects: — By Imprudence (meaning imprudence pure and simple, unconnected with curiosity or credulity) to cause misfortune to others; to lose possession of a loved one (lover, wife or husband, friend, benefactor, protege, etc.); to cause the death of a relative (any degree of kinship may be chosen); to cause the death of a loved one. By Curiosity (unmixed with imprudence or credulity) to cause the dishonor of a relative (the various kinds of dishonor are numerous enough, touching as they do upon probity, upon courage, upon modesty, upon loyalty); to cause the dishonor of a loved one; to cause ones own dishonor. To cause these dishonors by pure Credulity (unmixed with imprudence or curiosity). An examination of the Twelfth Situation will give us a primary idea of the way in which Ruse may be used to gain this credulity. By Credulity also to cause ones own misfortune, or lose possession of a loved one, or cause misfortune to others, or cause the death of a loved one.

Let us now pass to the causes which may precipitate — as readily as curiosity, credulity, or pure imprudence — an overhanging catastrophe. These causes are: — the infraction of a prohibition or law previously made by a divinity; the deadly effect of the act upon him who commits it (an effect due to causes perhaps mechanical, perhaps biological, perhaps judicial, perhaps martial, etc.); the deadly consequences of the act for the kindred or the beloved of him who commits it; a sin previously committed, consciously or unconsciously, and which is about to be revealed and punished.

Besides curiosity and credulity, other motives may determine the imprudence; in "The Trachiniae," for instance, it is jealousy. The same rôle might be given to any one of the passions, the emotions, the desires, the needs, the tastes, the human weaknesses; — sleep, hunger, muscular activity, gluttony, lust, coquetry, childish simplicity. As to the final disaster, it may assume many aspects, since it may fall in turn upon physical, moral or social well-being, whether by the destruction of happiness or honor, of property or power.

In the present situation, the Instigator, — who nevertheless is not essential, — may become worthy of figuring even as the protagonist; such is the case of Medea in "Pelias." This is perhaps the most favorable aspect in which the "villain" can be presented; imagine, for instance, an Iago becoming the principal character of a play (as Satan is of the world)! The difficulty will be to find a sufficient motive for him; ambition, (partly the case in Richard III) is not always a convincing one, because of its "a priori" way of proceeding; jealousy and vengeance seem a trifle sentimental for this demoniac figure; misanthropy is too philosophic and honorable; self-interest (the case of Pelias) is more appropriate. But envy, — envy, which in the presence of friendly solicitude feels but the more keenly the smart of its wounds, — envy studied in its dark and base endeavors, in the shame of defeat, in its cowardice, and ending finally in crime, — here, it seems to me, is the ideal motive.

EIGHTEENTH SITUATION

INVOLUNTARY CRIMES OF LOVE

(The Lover; the Beloved; the Revealer)

This and the following situation stand out as the most fantastic and improbable of all the silhouettes upon our dramatic horizon. Nevertheless they are, in themselves, quite admissible, and at least not rarer today than they were in heroic times, through adultery and prostitution, which never flourished more generally than at present. It is merely the disclosure which is less frequent. Yet many of us have seen certain marriages, apparently suitable, planned and arranged, as it were, by relatives or friends of the families, yet obstinately opposed, avoided and broken off by the parents, seemingly unreasonable, but in reality only too certain of the consanguinity of the lovers. Such revelations, then, still take place, although without their antique and startling éclat, thanks to modern custom and our prudent prudery.

Its reputation for fabulous monstrosity was in reality attached to our Eighteenth Situation by the unequalled celebrity of the theme of "Œdipus," which Sophocles treated in a style almost romantic, and which his imitators have ever since overloaded with fanciful arabesques, more and more chimerical and extraordinary.

This situation and the following — as indeed to some extent all thirty-six — may be represented, as the author chooses, in one of two lights. In the first, the fatal error is revealed, simultaneously to the spectator and to the character, only after it is irreparable, as in Class A; and here the state of mind strongly recalls the Sixteenth. In the second, the spectator, informed of the

truth, sees the character walk unconsciously toward the crime, as though in a sinister sort of blindman's-buff, as in Classes B, C and D.

A (1) — **Discovery That One Has Married Ones Mother:** — The "Œdipus" of Aeschylus, of Sophocles, of Seneca, of Anguillara, of Corneille, of Voltaire, not to speak of those of Achaeus, Philocles, Melitus, Xenocles, Nicomachus, Carcinus, Diogenes, Theodecte, Julius Caesar; nor of those of Jean Prévost, Nicolas de Sainte-Marthe, Lamothe, Ducis, J. Chenier, etc. The greatest praise of Sophocles consists in the astonishment we feel that neither the many imitations, nor the too well-known legend of the abandonment on Cithaeron, nor the old familiar myth of the Sphinx, nor the difference in the ages of the wedded pair, — that none of these things has made his work appear unnatural or unconvincing.

(2) — **Discovery That One Has Had a Sister as Mistress:** — Tasso's "Torrismond;" "The Bride of Messina" by Schiller. This case, obviously a more frequent one, becomes unconvincing in the latter drama, when combined with the Nineteenth Situation. Example from fiction: "L'Enfant Naturel," by Sue.

B (1) — **Discovery That One Has Married Ones Sister:** — "Le Mariage d' André" (Lemaire and de Rouvre, 1882). This being a comedy, the error is discovered in time to be remedied, and the play "ends happily." "Abufar" by Ducis, which also falls under a preceding classification.

(2) — **The Same Case, in Which the Crime Has Been Villainously Planned by a Third Person:** "Heraclius" (this gives, despite its genius, rather the feeling of a nightmare than of a terrible reality).

(3) — **Being Upon the Point of Taking a Sister, Unknowingly, as Mistress:** Ibsen's "Ghosts." The mother, a knowing witness, hesitates to reveal the danger, for fear of subjecting the son to a fatal shock.

C — **Being Upon the Point of Violating, Unknowingly, a Daughter:** Partial example: "La Dame aux Domino Rose" (Bouvier, 1882).

D (1) — **Being Upon the Point of Committing an Adultery Unknowingly** (the only cases I have found in all drama): — "Le Roi Cerf" and "L'Amour des Trois Oranges," both by Gozzi.

(2) — **Adultery Committed Unknowingly:** — Probably the "Alcmene" of Aeschylus; "Le Bon Roi Dagobert" (Rivoire, 1908). From fiction: the end of "The Titan," by Jean-Paul Richter.

The various modifications of incest and other forbidden loves, which will be found in Situation XXVI, may be adapted in the same manner as those here classified.

We have seen above instances of adultery committed through a mistake on the part of the wife; it might also be through a mistake by the husband. This error is especially likely to be made by that one of the two adulterers who is unmarried; what is more common, for example, in the life of "pleasure," than to discover — a little tardily — that ones mistress is a married woman?

Ignorance of the sex of the beloved is the point upon which "Mademoiselle de Maupin" turns; there is in the first place a mistake (comedy), upon which are built the obsidional struggles of a soul (tragi-comedy), from which there finally results, when the truth is disclosed a brief tragic dĕnouement.

NINETEENTH SITUATION

SLAYING OF A KINSMAN UNRECOGNIZED

(The Slayer; the Unrecognized Victim)

Whereas the Eighteenth Situation attains its highest degree of emotion after the accomplishment of the act, (doubtless because all the persons concerned in it survive, and the horror of it lies chiefly in the consequences), the Nineteenth, on the contrary, in which a victim is to perish and in which the interest increases by reason of the blind premeditation, becomes more pathetic in the preparations for the crime than in the results. This permits a happy ending, without the necessity of recourse, as in the Eighteenth, to a comedy-process of error. A simple recognition of one character by another will suffice, — of which our Situation XIX is, in effect, but a development.

A (1) — **Being Upon** the **Point** of **Slaying** a **Daughter Unknowingly**, by **Command** of a Divinity or **an** Oracle: — Metastasio's "Demophon." The ignorance of the kinship springs from a substitution of infants; the interpretation of the oracle's words is erroneous; the "jeune premiĕre," at one point in the action, believes herself the sister of her fiancé. This linking of three or four mistakes (unknown kinship, in the special light of the situation we are now studying, a supposed danger of incest, as in B 2 of the preceding, and finally a misleading ambiguity of words, as in the majority of comedies) suffices to constitute what is called "stirring" action, characteristic of the intrigues brought back into vogue by the Second Empire, and over whose intricate entanglements our chroniclers waxed so naively enthusiastic.

(2) — **Through Political** Necessity: — "Les Guĕbres and "Les Lois de Minos" by Voltaire.

(3) — **Through a Rivalry in** Love: — "La Petite Mionne" (Richebourg, 1890).

(4) — **Through Hatred** of **the** Lover of **the Unrecognized Daughter:** — "LeRoi s'amuse" (in which the discovery takes place after the slaying).

B (1) — **Being Upon the Point** of **Killing a Son Unknowingly:** — The "Telephus" of Aeschylus and of Sophocles (with incest as the alternative of this crime); Euripides' "Cresphontes;" the "Meropes" of Maffei, of Voltaire and of Alfieri; Sophocles' "Creusa;" Euripides' "Ion." In Metastasio's "Olympiad" this subject is complicated by a "Rivalry of Friends." A **Son Slain Without Being Recognized:** — Partial example: the third act of "Lucrĕce Borgia;" "The 24th of February," by Werner.

(2) — **The Same Case as B (1), Strengthened by Machiavellian Instigations:** — Sophocles' "Euryale;" Euripides' "Ægeus."

(3) — **The Same Case as B (2), Intermixed With Hatred** of **Kinsmen** (that of grandfather for grandson): — Metastasio's "Cyrus."

C — **Being Upon the Point** of **Slaying a Brother Unknowingly:** (1) — **Brothers Slaying in Anger:** — The "Alexanders" of Sophocles and of Euripides. (2) — **A Sister Slaying Through Professional Duty:** — "The Priestesses" of Aeschylus; "Iphigenia in Tauris," by Euripides and by Goethe, and that projected by Racine.

D — **Slaying** of **a Mother Unrecognized:** — Voltaire's "Semiramis;" a partial example: the dĕnouement of "Lucréce Borgia."

E — **A Father Slain Unknowingly, Through Machiavellian Advice:** (see XVII): — Sophocles' "Pelias" and Euripides' "Peliades;" Voltaire's "Mahomet" (in which the hero is also upon the point of marrying his sister unknowingly). **The Simple Slaying** of **a Father Unrecognized:** — Legendary example: Laius. From romance: "The Legend of Saint Julian the Hospitaller."

The Same Case Reduced From Murder to Simple Insult: — "Le Pain d'Autrui" (after Turgenieff, by Ephraim and Schutz, 1890). **Being Upon the Point of Slaying a Father Unknowingly:** — "Israel" (Bernstein, 1908).

F (1) — **A Grandfather Slain Unknowingly, in Vengeance and Through Instigation:** — "Les Burgraves" (Hugo).

(2) — **Slain Involuntarily:** — Aeschylus' "Polydectes."

(3) — **A Father-in-Law Killed Involuntarily:** — Sophocles' "Amphitryon."

G (1) — **Involuntary Killing of a Loved Woman:** — Sophocles' "Procris." Epic example: Tancred and Clorinda, in "Jerusalem Delivered." Legendary example (with change of the sex of the person loved): Hyacinthus.

(2) — **Being Upon the Point of Killing a Lover Unrecognized:** — "The Blue Monster" by Gozzi.

(3) — **Failure to Rescue an Unrecognized Son:** — "Saint Alexis" (a XIV Century Miracle of Notre-Dame;) "La Voix du Sang" (Rachilde).

Remarkable is the liking of Hugo (and consequently of his imitators) for this somewhat rare situation. Each of the ten dramas of the old Romanticist contains it; in two of them, "Hernani" and "Torquemada," it is in a manner accessory to the Seventeenth (Imprudence) fatal to the hero also; in four ("Marion Delorme," "Angelo," "La Esmeralda," "Ruy Blas") this case of involuntary injury to a loved one supplies all the action and furnishes the best episodes; in four others ("Le Roi s'amuse," "Marie Tudor," "Lucrĕce Borgia," "Les Burgraves") it serves furthermore as dénouement. It would seem, indeed, that drama, for Hugo, consists in this: the causing, directly or indirectly, of the death of a loved one; and, in the work wherein he has accumulated the greatest number of theatrical effects — in "Lucréce Borgia" — we see the same situation returning no less than five times. Near the first part of Act I, Gennaro permits his unrecognized mother to be insulted; in the second part, he himself insults her,

not knowing her for his mother; in Act II she demands, and is granted, the death of her unrecognized son, then finds she has no recourse but to kill him herself, then is again insulted by him; finally, in Act III, she poisons him, and, still unknown, is insulted, threatened and slain by him.

Be it noted that Shakespeare has not in a single instance employed this Nineteenth Situation, an altogether accidental one, having no bearing upon his powerful studies of the will.

TWENTIETH SITUATION

SELF-SACRIFICING FOR AN IDEAL

(The Hero; the Ideal; the "Creditor" or the Person or Thing Sacrificed)

The four themes of Immolation, of which this is the first, bring before us three corteges: — Gods (XX and XXIII), Kindred (XXI and XXIII), and Desires (XXII). The field of conflict is no longer the visible world, but the Soul.

Of these four subjects, none is nobler than this of our Twentieth Situation, — all for an ideal! What the ideal may be, whether political or religious, whether it be called Honor or Piety, is of little importance. It exacts the sacrifice of all ties, of interest, passion, life itself, — far better, however, under one of the three following forms, if it be tarnished with the slightest, even although the most sublime, egoism.

A (1) — **Sacrifice** of Life for **the** Sake of **Ones Word**: — The "Regulus" of Pradon and also of Metastasio; the end of "Hernani" (Carthage and Don Ruy Gomez are the "Creditors"). Is it not surprising that a greater number of examples do not at once present themselves to us? This fatality, the work of the victim himself, and in which the victory is won over Self, - is it not worthy to illuminate the stage with its sacrificial flames? There is, nevertheless, no necessity for choosing a hero of an almost too-perfect type, such as Regulus.

(2) — Life Sacrificed **for the** Success of **Ones People**: — "The Waiting-Women" by Aeschylus; "Protesilas" by Euripides; "Themistocles" by Metastasio. Partial exam-

ples: "Iphigenia in Aulis," by Euripides and by Racine. Historic examples: Cordus; Curtius; Latour d'Auvergne. For **the** Happiness of Ones **People:** — The "Suffering Christ" of St. Gregory Nazianzen.

(3) — Life **Sacrificed in Filial Piety:** — "The Phoenician Women" by Aeschylus; the "Antigones" of Sophocles and Euripides; of Alamanni and Alfieri.

(4) — Life **Sacrificed** for **the** Sake of Ones **Faith:** — "The Miracle of St. Ignace of Antioch" (XIV Century;) "Vive le Roi" (Han Rymer, 1911;) "Cesar Birotteau" (Fabre, after Balzac, 1911); "The Constant Prince" by Calderon; "Luther" by Werner. Familiar instances: all martyrs, whether to religion or science. In fiction: "L'Œuvre" by Zola. For **the** Sake of Ones **King:** — "L'Enfant du Temple" (de Pohles).

B (1) — **Both** Love **and** Life **Sacrificed** for Ones **Faith:** — "Polyeucte." In fiction "L'Evangeliste") sacrifice of family and future for ones faith).

(2) — **Both** Love **and** Life **Sacrificed to** a Cause: — "Les Fils de Jahel" (Mme. Armand, 1886).

(3) — Love **Sacrificed to** Interests of State: — This is the favorite motif of Corneille, as in "Othon," "Sertorius," "Sophonisbe," "Pulcherie," "Tite et Bĕrĕnice." Add to these the "Bérĕnice" of Racine and the "Sophonisbe" of Trissino, that of Alfieri and that of Mairet; Metastasio's "Achilles in Scyro" and his "Dido;" Berlioz' "Troyons" (the best tragedy of his century;) "L'Impératrice" (Mendes). The "Creditor" in this sub-class, remaining abstract, is easily confounded with the Ideal and the Hero; the "Persons Sacrificed," on the contrary, become visible; these are Plautine, Viriate, Syphax and Massinisse, Bérénice, Déidamie. In comedy: "S. A. R." (Chancel, 1908).

C — **Sacrifice** of **Well-Being** to **Duty:** "Resurrection" by Tolstoi; "L'Apprentie" (Geffroy, 1908).

D — **The** Ideal of **"Honor" Sacrificed** to **the Ideal** of **"Faith;"** — Two powerful examples, which for secondary reasons did not attain success (because the public ear was incapable of perceiving a harmony pitched so high in the scale of sentiment): "Theodore" by Corneille and "The Virgin Martyr" by Massinger. Partial example: the good hermit Abraham in Hroswitha.

TWENTY-FIRST SITUATION

SELF-SACRIFICE FOR KINDRED

(The Hero; the Kinsman; the "Creditor" or the Person or Thing Sacrificed)

A (1) — Life Sacrificed for that of a Relative or a Loved One: — The "Alcestes" of Sophocles, of Euripides, of Buchanan, of Hardy, of Racine (projected,) of Quinault, of Lagrange-Chancel, of Boissy, of Coypel, of Saint-Foix, of Dorat, of Gluck, of H. Lucas, of Vauzelles, etc.

(2) — Life Sacrificed for the Happiness of a Relative or a Loved One: — "L'Ancien" by Richepin. Two symmetrical works are "Smilis" (Aicard, 1884), in which the husband sacrifices himself, and "Le Divorce de Sarah Moore" (Rozier, Paton and Dumas fils), in which the wife sacrifices herself. Examples from fiction and analogous to these two dramas are "Great Expectations" by Dickens and "La Joie de Vivre" by Zola. Common examples: workmen in dangerous occupations.

B (1) — Ambition Sacrificed for the Happiness of a Parent: "Les Fréres Zemganno" by Edmond de Goncourt. This ends with a dénouement the opposite of that of "L'Œuvre."

(2) — Ambition Sacrificed for the Life of a Parent: "Madame de Maintenon" (Coppée, 1881).

C (1) Love Sacrificed for the Sake of a Parent's Life: "Diane" by Augier; "Martyre" (Dennery, 1886).

(2) – For the Happiness of Ones Child: "Le Reveil" (Hervieu, 1905); "La Fugitive" (Picard, 1911). For the Happiness of a Loved One: "Cyrano de Bergerac" by Rostand; "Le Droit au Bonheur" (C. Lemonnier, 1907).

(3) — **The Same** Sacrifice as **2, But Caused by Unjust** Laws: — "La Loi de l'Homme" by Hervieu.

D (1) — Life **and Honor Sacrificed** for **the** Life **of** a **Parent** or Loved **One:** — "Le Petit Jacques." Case in which the loved one is guilty: "La Charbonnière" (Cremieux, 1884); "Le Frère d'Armes" (Garaud, 1887); "Le Chien de Garde" (Richepin, 1889). **The Same** Sacrifice Made for **the** Honor of a Loved **One:** — "Pierre Vaux" (Jonathan, 1882). A similar sacrifice, but of reputation only: "La Cornette" (Mile. and M. Ferrier, 1909).

(2) — Modesty **Sacrificed** for **the** Life of a **Relative** or a Loved **One:** — Shakespeare's "Measure for Measure;" Euripides' "Andromache" and also Racine's; "Pertharite" by Corneille; "La Tosca" (Sardou, 1889). In fiction: "Le Huron" by Voltaire.

TWENTY-SECOND SITUATION

ALL SACRIFICED FOR A PASSION

(The Lover; the Object of the Fatal Passion;
the Person or Thing Sacrificed)

A (1) — **Religious Vows of Chastity Broken** for a **Passion:** — "Jocelyn" by Godard. From fiction: "La Faute de l'Abbe Mouret." In comedy: "Dhourtta Narttaka."

(2) — **A Vow of Purity Broken:** — "Tannhauser." **Respect for a Priest Destroyed:** — One aspect of "La Conquête de Flassans."

(3) — **A Future Ruined by a Passion:** — "Manon" by Massenet; "Sapho" by Daudet; "La Griffe" (Bernstein, 1906); the works of Louys in general.

(4) — **Power Ruined by Passion:** — Shakespeare's "Antony and Cleopatra;" "Cléopâtre" by Sardou.

(5) — **Ruin of Mind, Health and Life:** — "La Glu" (Richepin, 1883); "L'Arlesienne" (Daudet and Bizet); "La Furie" (Bois, 1909). From fiction (see C): "Le Possédé" by Lemonnier. **Passion Gratified at the Price of Life:** "Une Nuit de Cléopâtre" (Gautier and Masse).

(5) — **Ruin of Fortunes, Lives and Honors:** — "Nana;" in part "La Route d'Emeraude" (Richepin, after Demolder, 1909).

B — **Temptations (see XII) Destroying the Sense of Duty, of Pity, etc:** "Salomé" (Oscar Wilde). From fiction: "Herodias," and the attempts (repulsed) in "The Temptation of Saint Anthony."

C (1) — **Destruction of Honor, Fortune and Life, by Erotic Vice:** "Germinie Lacerteux" by de Gon-

court; "Rolande" (Gramont, 1888); "Maman Colibri" (Bataille, 1904). From fiction: La Cousine Bette;" "Le Capitaine Burle."

(2) — **The Same Effect Produced by Any Other Vice:** — "Trente Ans ou la Vie d'un Joueur;" "L'Assommoir." From fiction "L'Opium" by Bonnetain; "Lelie" by Willy. In real life: our race-courses, our wine-shops, our cafes, our clubs, etc. In comedy: "Un Ange" (Capus, 1909).

Few situations. obviously, have received better and more constant treatment during our own century — to whose vices the Twenty-Second offers, in truth, a most appropriate mirror, in its amalgam of gloom and eroticism, at the same time presenting the most interesting studies of nervous pathology.

TWENTY-THIRD SITUATION

NECESSITY OF SACRIFICING LOVED ONES

(The Hero; the Beloved Victim; the Necessity for the Sacrifice)

Although similar to the three situations we have just considered, the Twenty-Third recalls, in one of its aspects, that destruction of natural affection which marked the Thirteenth, "Hatred of Kinsmen." The feelings which we here encounter in the protagonist are, it is true, of a nature altogether different. But through the intrusion of the element of Necessity, the end toward which he must proceed is precisely the same.

A (1) — Necessity for Sacrificing a Daughter in the Public Interest: — "The Iphigenias" of Aeschylus and of Sophocles; "Iphigenia in Aulis," by Euripides and by Racine; "Erechtheus" by Euripides

(2) — Duty of Sacrificing Her in Fulfillment of a Vow to God: — The "Idoménées" of Crébillon, Lemierre, and Cienfuegos; the "Jephthes" of Buchanan and of Boyer. This nuance tends at first toward Situation XVII, "Imprudence," but the psychologic struggles soon give it a very different turn.

(3) — Duty of Sacrificing Benefactors or Loved Ones to Ones Faith: "Torquemada;" "Ninety-Three:" "Les Mouettes" (Paul Adam, 1906); "La Fille à Guillotin" (Fleischmann, 1910). Historic instances; Philip II; Abraham and Isaac.

B (1) — Duty of Sacrificing Ones Child, Unknown to Others, Under the Pressure of Necessity: — Euripides' "Melanippe;" "Lucréce Borgia," (II, 5).

(2) — **Duty of Sacrificing, Under the Same Circumstances, Ones Father:** — The "Hypsipyles" of Aeschylus, and of Metastasio; "The Lemnian Women" by Sophocles.

(3) — **Duty of Sacrificing, Under the Same Circumstances, Ones Husband:** — The "Danaides" of Phrynichus, of Aeschylus, of Gombaud, of Salieri, of Spontini; the "Lynceus" of Theodectes and of Abeille; the Hypermnestres" of Metastasio, Riupeiroux, Lemierre, etc.

(4) — **Duty of Sacrificing a Son-In-Law for the Public Good:** — "Un Patriote" (Dartois, 1881). **For the Sake of Reputation:** — "Guibor" (a XIV Century Miracle of Notre-Dame).

(5) — **Duty of Contending with a Brother-In-Law for the Public Good:** — Corneille's "Horace," and that of Arétin. The loyalty and affection subsisting between the adversaries remove all resemblance to the Thirtieth.

(6) — **Duty of Contending With a Friend:** — "Jarnac" (Hennique and Gravier, 1909).

Nuance B, (B 1 for example), lends itself to a fine interlacing of motifs. Melanippe finds herself (1st) forced to slay her son, an order which she would have resisted at the risk of her own life, but she is at the same time (2nd) obliged to conceal her interest in the child, for fear of revealing his identity and thereby causing his certain death. Similar dilemmas may be evolved with equal success in all cases in which a character receives an injunction which he is unwilling to obey; it will suffice to let him fall, by his refusal, into a second situation leading to a result equally repugnant or, better yet, identical. This dilemma of action is again found in what is called blackmail; we have also seen its cruel alternatives outlined in Class D of Situation XX ("Theodore," "The Virgin Martyr," etc.), and clearly manifested in Class D (especially D 2) of Situation XXII ("Measure for Measure," "Le Huron," etc.) but it is there presented most crudely, by a single character or event, of a nature tyrannical and odious. Whereas in "Melanippe" it results so logically and pitilessly from the action that it does not occur to us to rebel against it; we accept it without question, so natural does it appear, so overwhelming.

Before leaving these four symmetrical situations, I would suggest a way of disposing their elements with a view to seeking states of mind and soul less familiar. We have just seen these forces marshalled: — Passion (vice, etc.); pure affection (for parents, friends, benefactors, and particularly devotion to their honor, their happiness, their interests); reasons of state (the success of a compatriot, of a cause, of a work); egoism (will to live, cupidity, ambition, avarice, vanity); honor (truthfulness, feminine chastity, promises to God, filial piety). Oppose these to each other, two by two, and study the ensuing conflicts.

The first cases produced will be those already cited. Here follow other and newer ones: — a passion or vice destroying interests of state (for in "Antony and Cleopatra" it is only the royal pomp of the two lovers which is impressive; one does not reflect upon the peril of their peoples); egoism (in the form of ambition, for example) struggling with faith in the soul of man, a frequent case in religious wars; egoism in this ambitious guise overcoming natural affection (the plotter denying or sacrificing his father, mother or friend offers a fine study); a conflict between personal honor and reasons of state (Judith in the arms of Holofernes; Bismarck falsifying the despatch of his master). Then oppose the various nuances to each other (the hero torn between his faith and the honor of his people, and so on). Subjects will spring up in myriads. (Special notice — the neo-classic tragedy having proved itself dead, — to psychological fiction, its legatee).

TWENTY-FOURTH SITUATION

RIVALRY OF SUPERIOR AND INFERIOR

(The Superior Rival; the Inferior Rival; the Object)

I would have preferred to make of this and the following (Adultery) a single situation. The difference lies in a contract or a ceremony, of variable importance according to the milieu, and which in any case does not materially change the dramatic emotions springing from the love contest; even this difference becomes quite imperceptible in polygamous societies (Hindu drama). Thus I would rather have created but one independent situation, of which the other should be a nuance. But I fear I should be accused of purposely compressing modern works into the smallest possible number of categories, for the two which we are now to analyze contain the major part of them.

We have already remarked that between "Hatred of Kinsmen" and "Rivalry of Kinsmen" the sole difference lies in the fact that in the latter there is embodied in human form the Object of dispute, the "casus belli." For the same reason we may bring together the situations "Rivalry of Superior and Inferior," "Adultery," and even "Murderous Adultery," and distinguish them from all the situations which portray struggle pure and simple (V, VII, VIII, IX, X, XI, XXX, XXXI). However, the beloved Object will more naturally appear in the present cases of sentimental rivalry than she could in the "Rivalry of Kinsmen," and nowhere does a more favorable opportunity present itself to the dramatic poet for portraying his ideals of love.

These cases are divided first according to sexes, then according to the degrees of difference in the rank of the rivals.

A — Masculine Rivalries (1) — Of a Mortal and an Immortal: — "Mrigancalckha" by Viswanatha; "Heaven and Earth" by Byron; "Polyphĕme" (Samain). Of Two Divinities of Unequal Power: — "Pandore" by Voltaire.

(2) — Of a Magician and an Ordinary Man: — "Tanis et Zelide," by Voltaire.

(3) — Of Conqueror and Conquered: — "Malati and Madhava" by Bhavabuti; "Le Tribut de Zamora" (Gounod, 1881); "LeSais" (Mme. Ollognier, 1881). Of Victor and Vanquished: — Voltaire's "Alzire." Of a Master and a Banished Man: — "Appius and Virginia" by Webster; "Hernani" and "Mangeront-Ils?" by Hugo; "Dante" (Godard, 1890). Of Usurper and Subject: — "Le Triumvirat" by Voltaire.

(4) — Of Suzerain King and Vassal Kings: — Corneille's "Attila."

(5) — Of a King and a Noble: — "The Earthen Toy-Cart" by Sudraka; "The Mill" and "Nina de Plata" by Lope; "Agésilas and Surĕna" by Corneille; "Demetrius" by Metastasio; "Le Fils de Porthos" (Blavet 1886).

(6) — Of a Powerful Person and an Upstart: — "Don Sanche" by Corneille; "La Marjolaine" (Richepin fils, 1907).

(7) — Of Rich and Poor: "La Question d'Argent" by Dumas; "La Nuit de Saint-Jean" (Erckmann-Chatrian and Lacôme); "En Grĕve" (Hirsch, 1885); "Surcouf" (Planquette, 1887); "L'Attentat" (Capus and Descaves, 1906) "La Barricade" (Bourget, 1910); "La Petite Milliardaire" (Dumay and Forest, 1905). In fiction: part of "Toilers of the Sea." Relative inequality: "Mon Ami Teddy" (Rivoire and Besnard, 1910).

(8) — Of an Honored Man and a Suspected One: "L'Obstacle" (Daudet, 1890); "Le Drapeau" (Moreau, 1879); "Devant l'Ennemi" (Charton, 1890); "Jack Tempéte" (Elzear, 1882); "La Bucheronne" (C. Edmond, 1889). In comedy: "Le Mariage de Mlle. Boulemans" (Fonson and Wicheler, 1911).

(9) — Rivalry of Two Who Are Almost Equal: "Dhourtta Samagana," the rivals here being master and disciple, as is also the case in "Maitres Chanteurs," but

not in "Glatigny" (Mendes, 1906), nor in "Bohémos" (Zamacois, 1907).

(10) — **Rivalry of Equals, One of Whom Has in the Past Been Guilty of Adultery:** — "Chevalerie Rustique" (Verga, 1888).

(11) — **Of a Man Who is Loved and One Who Has Not the Right to Love:** — "La Esmeralda."

(12) — **Of the Two Successive Husbands of a Divorcée** — "Le Dédale" (Hervieu, 1903). By multiplying the number of husbands good comic effects might be secured.

B — **Feminine Rivalries,** (1) — **Of a Sorceress and an Ordinary Woman:** — "La Conquête de la Toison d'Or" by Corneille: "La Sorcière" (Sardou, 1903).

(2) — **Of Victor and Prisoner:** — "Le Comte d' Essex" by Thomas Corneille; the "Marie Stuart" of Schiller and also of Samson.

(3) — **Of Queen and Subject:** — "Marie Tudor" and "Amy Robsart" by Hugo; "Le Cor Fleuri" (Mikhael and Herold); "Varennes" (Lenôtre and Lavedan, 1904). The title of this sub-class is, it will be remembered, the only one cited of the so-called "Twenty-Four Situations" of Gérard de Nerval; we might indeed include under this denomination the examples of B 1, 2 and 4. But at most it can constitute only a half of one of the four classes of "Rivalry of Superior and Inferior," which itself has but the importance of one situation in a series of thirty-six.

(4) — **Of a Queen and a Slave:** — "Bajazet" by Racine; "Zulime;" part of "Une Nuit de Clĕopâtre" (from Gautier, by V. Masse, 1885).

(5) — **Of Lady and Servant:** — "The Gardener's Dog" by Lope de Vega (wherein may be found what is perhaps the most successful of the many attempted portraits of an amorous "grande dame").

(6) — **Of a Lady and a Woman of Humbler Position:** — "Francois-les-bas-bleus" (Messager, 1883); "Le Friquet" (Willy and Gyp, 1904); "Petite Hollande" (S. Guitry, 1908); "L'Ane de Buridan" (de Fleurs and de Caillavet, 1909); "Trains de Luxe" (Hermant, 1909). **Of a Lady and Two Women of Humbler Class:** — "Les Passagères" (Coolus, 1906).

(7) — **Rivalry** of Two **Who** Are **Almost Equals, Complicated** by **the Abandoment** of **One** (this tends toward A (1) of Situation XXV): — Corneille's "Ariane;" "Benvenuto" (Diaz, 1890). In fiction: "La Joie de Vivre."

(8) — **Rivalry Between** a **Memory** or **an** Ideal (**That** of a **Superior Woman**) **and** a Vassal of **Her Own:** — "Semiramide Riconosciuta" by Metastasio; "Madame la Mort" by Rachilde (in which the field of struggle is subjective); "La Morte' by Barlatier; "L'Image" by Beaubourg. Symmetrical case in the masculine: "The Lady from the Sea," by Ibsen.

(9) — **Rivalry** of **Mortal and Immortal:** — "La Dame à la Faulx" (Saint-Pol Roux).

C — **Double Rivalry** (A loves B, who loves C, who loves D): — Metastasio's "Adrien;" Lessing's "Emilia Galotti;" "La Fermière" (d'Artois, 1889); "Ascanio" (Saint-Saens, 1890); "Les Deux Hommes" (Capus, 1908); "Le Circuit" (Feydeau and de Croisset, 1909); "L'Article 301" (Duval, 1909). It is permissible to extend the rivalry to three, four, etc., which will make it less commonplace, but will not greatly vary the effects, although sometimes the chain will end in a complete circle (that is to say, D will love A), or a partial one (D returning the love of C).

D — **Oriental Rivalries:** — We are beginning to take account of the fact that the divorce law was obtained chiefly through the efforts of our dramatic writers, less because they were convinced of its righteousness than because they felt the need of a renewal and increase of their limited combinations. They might, indeed, have breathed a fresher and purer air by turning toward Hindu polygamy! Goethe, Theophile Gautier (who foresaw the decadence of woman through the extension and increase of vice), Maurice Barrés ("L'Ennemi des Lois") seem to have felt something of the sort. We could wish that the misunderstandings of the modern home, in which archaic fidelity and genuine monogamy have almost ceased to exist, on one side especially, might be settled with a modicum of this spirit of tolerance.

(1) — **Rivalry** of Two **Immortals:** - "The Loves of Krishna" by Roupa.

(2) — Of **Two** Mor**tals:** — "Agnimitra and Malavika," by Kalidasa.

(3) — Of **Two Lawful Wives:** — "The Necklace," by Sri Harshadeva; "The Statue" by Rajasekhara.

To the relative rank of the two rivals there is added, as a means of varying the theme, the position, with respect to them, of the beloved Object. The aspects of the struggle will depend, in fact, upon how near the prize may be to one of the adversaries, or how distant; upon whether the Object be of a rank inferior to both rivals, or midway between the two, or even superior to both.

TWENTY-FIFTH SITUATION

ADULTERY

(A Deceived Husband or Wife; Two Adulterers)

Without deserving to constitute a situation of itself alone, Adultery yet presents an interesting aspect of Theft (action from without) combined with Treason (action within). Schiller, following the example of Lope, was pleased to idealize brigandage; Hugo and the elder Dumas undertook for adultery a similar paradox; and, developing the process of antithesis by which were created "Triboulet" and "Lucrĕce Borgia," they succeeded, once for all — and quite legitimately. The folly lies in the belief of the unthinking crowd in the excellence of the subject thus presented; in the public's admiration for the "Antonys" — but the public has ended by preferring the moving pictures to them.

First Case: — The author portrays the Adulterer, the stranger in the house, as much more agreeable, handsomer, more loving, bolder or stronger than the deceived husband . . . Whatever arabesques may cover the simple and fundamental fact of Larceny, whatever complaisance may be shown by a tired public, there remains nevertheless, beneath it all, a basis of granite — the old-fashioned conscience; to it, the thing which is here vaunted is simply the breach of the Word of Honor of a contract — that word, that promise which was obeyed by the Homeric gods and by the knights of Chivalry no less than by ourselves; that base of every social agglomeration; that which savages and which convicts respect between themselves; that primary source of order in the world of action and of thought. The spectators' attention may of course be

momentarily turned from a point of view so strict, and quite naturally; through the heresies of the imagination almost anything may evoke a laugh. Do we not laugh heartily at the sight of a fat man tumbling ridiculously down a flight of steps, at the bottom of which he may break his neck? Anything, likewise may evoke our pity; we have pity for the perjuries of the gambler and the drunkard, but it is mingled with contempt. Now, is it this sort of sad contempt which our dramatists wish to claim for their attractive young adulterers, as the reward of so much care and effort? If not, the effort has been a mistaken one.

Second Case: — The Adulterer is represented as less attractive and sympathetic than the unappreciated husband. This forms the sort of play known as "wholesome," which as a matter of fact is merely tiresome. A man whose pocket-book has been stolen does not on that account grow greater in our eyes, and when the information which he is in a position to furnish us is once obtained, our attention is turned from him and directed toward the thief. But if the latter, already far from heroic in his exploit, is in turn portrayed as still less interesting than his dupe, he merely disgusts us — and the adulterous wife appears but a fool to have preferred him. Then (with that childishness which most of us retain beneath our sophistication), scenting a foregone conclusion in the lesson which the author intends for us, and suspecting falsehood at the bottom of it, we grimace with irritation, disappointed to perceive, behind the story presented for our entertainment, the vinegarish smile of the school-teacher.

Third Case: — The deceived Husband or Wife is Avenged. Here, at last, something happens! But this vengeance, unfortunately, is merely one of the cases of the Third Situation.

Thus we shall not succeed with our Twenty-fifth Situation except by treating it in a broadly human spirit, without dolefulness and without austerity. It will not be necessary to defend the thief nor the traitor, nor to take the part of their dupe. To comprehend them all, to have compassion upon all, to explain them all — which is to say

to comprehend oneself, to have pity upon oneself, and to explain oneself — this is the real work to be accomplished.

A — A **Mistress Betrayed**; (1) — **For a Young Woman:** — Sophocles' "Women of Colchis;" the "Medeas" of Seneca and of Corneille; "Miss Sara Sampson" by Lessing; "Lucienne" (Gramont, 1890). These examples are, because of the final vengeance, symmetrical to the masculine of Class B.

(2) — **For a Young Wife** (the marriage preceding the opening of the play): — "Un Voyage de Noces" (Tiercelin, 1881).

(3) — **For a Girl:** — "La Veine" (Capus, 1901).

(B) — **A Wife Betrayed:** (1) — **For a Slave, Who Does Not Love in Return:** — "Maidens of Trachis" by Sophocles; "Hercules on Œta" by Seneca (the first part; as to the rest, see "Imprudence;") the "Andromache" of Euripides and that of Racine (in which this is one side of the drama; for the other, see "Sacrifices for Kinsmen").

(2) — **For Debauchery:** — "Numa Roumestan" by Daudet; "Francillon" by Dumas; "Serge Panine" by Ohnet; the opening part of "Méres Ennemies," which afterward turns to "Hatred of Kinsmen."

(3) — **For a Married Woman** (a double adultery): — "La Princesse Georges" and "L'Etrangére" by Dumas; "Monsieur de Morat" (Tarbe, 1887); "Les Menages de Paris" (Raymond, 1886); "Le Depute Leveau" (Lemaitre).

(4) — **With the Intention of Bigamy:** — The "Almæons" of Sophocles and of Euripides.

(5) — **For a Young Girl, Who Does Not Love in Return:** — Shakespeare's "Henry VIII," and that of Saint-Saens; Alfieri's "Rosamonde" (a combination of the present and the preceding situations, for it is also a simple Rivalry of King and Subject).

(6) — **A Wife Envied by a Young Girl Who is in Love With Her Husband:** - "Stella" by Goethe; "Dernier Amour" (Ohnet, 1890).

(7) — **By a Courtesan:** - "Miss Fanfare" (Ganderax, 1881, see B 2); "Proserpine" (Vacquerie and Saint-Saens, 1887); "La Comtesse Fredegonde" (Amigues, 1887); "Myrane" (Bergeat, 1890).

(8) — **Rivalry Between a Lawful Wife Who is Antipathetic and a Mistress Who is Congenial:** —"C'est la Loi" (Cliquet, 1882); "Les Affranchis" (Madame Lenéru, 1911).

(9) — **Between a Generous Wife and an Impassioned Girl:** — "La Vierge Folle" (Bataille, 1910); "La Femme de Demain" (Arthur Lefebvre, 1909).

C (1) — **An Antagonistic Husband Sacrificed for a Congenial Lover:** — "Angelo;" "Le Nouveau Monde" by Villiers de l'Isle Adam; "Un Drôle" (Yves Guyot, 1889); "Le Mari" (Nus and Arnould, 1889); "Les Tenailles" (Hervieu); "Le Torrent" (Donnay); "Decadence" (Guinon, 1901); "Page Blanche" (Devore, 1909).

(2) — **A Husband, Believed to be Lost, Forgotten for a Rival:** — "Rhadamiste et Zénobie" by Crébillon; "Jacques Damour" by Zola. The "Zénobie" of Metastasio, by the faithful love retained for her husband, forms a case unique (!) among the innumerable dramas upon adulterous passions. Compare "Le Dédale" (see XXIV, A 12).

(3) — **A Commonplace Husband Sacrificed for a Sympathetic Lover:** — "Diane de Lys" by Dumas; "Tristan and Isolde" by Wagner (with the addition of "Madness," produced by a love-potion); "Françoise de Rimini" (A. Thomas, 1882); "La Sérĕnade" (Jean Jullien, 1887); "L'Age Critique" (Byl, 1890); "Antoinette Sabrier" (Coolus, 1903); "La Montansier" (Jeofrin, de Flers and de Caillavet, 1904); "Connais-toi" (Hervieu, 1909). The same case without adultery: "Sigurd" (Reyer, 1885); "La Comtesse Sarah" (1886).

(4) — **A Good Husband Betrayed for an Inferior Rival:** — "L'Aveu" (Sarah Bernhard, 1888); "Révoltée" (Lemaitrĕ, 1889); "La Maison des Deux Barbeaux" (Theuriet, 1885); "André del Sarte" (Alfred de Musset); "La Petite Paroisse" (Daudet, 1911); "Le Mannequin d'Osier" (France, 1904); "La Rencontre" (Berton, 1909). Cases of preference without adultery: "Smilis" by Aicard; "Les Jacobines" by Hermant (1907).

(5) — **For a Grotesque Rival:** — "The Fatal Dowry" by Massinger.

(6) — For **an** Odious **Rival:** — "Gerfaut" (from C. de Bernard, by Moreau, 1886); "Cœur a Cœur" (Coolus, 1907).

(7) — For a **Commonplace Rival, By a Perverse Wife:** — "La Femme de Claude" by Dumas; "Pot-Bouille" by Zola; "Rivoli" (Fauchois. 1911): "Les Malefilâtre" (Porto-Riche, 1904); "Soeurette" (Borteau-Loti). In fiction: "Madame Bovary."

(8) — For a **Rival** Less **Handsome, but** Use**ful** (with comic false suspicions; that is, suspicions afterward thought to have been false): — "L'Echéance" (Jean Jullien, 1889).

D (1) — **Vengeance** of a **Deceived Husband** (dramas built upon a crescendo of suspicion): — "The Physician of His Own Honor" and "Secret Vengeance for Secret Outrage" by Calderon; "L'Affaire Clemenceau" by Dumas; "The Kreutzer Sonata" (after Tolstoi, 1910); "La Legende du Cœur" (Aicard, 1903); "Paraitre" (Donnay, 1906); "Les Miroirs" (Roinarrd); "The Enigma" by Hervieu (which borrows something from Situation XI of this name. A vengeance purely moral: "Aprés Moi" (Bernstein, 1911); financial: "Samson," by the same author, (1907).

(2) — **Jealousy Sacrificed** for **the** Sake of a **Cause:** (tending toward "Sacrifices for an Ideal"): "Les Jacobites" (Coppée, 1885); "Patrie" (Paladilhe, 1886). **Sacrificed out** of **Pity:** "La Famille d'Armelles" (Marras, 1883).

E — **A Husband Persecuted by a Rejected Rival:** — "Raoul de Crequi" (Delayrac, 1889). This case is symmetrical to **B** 7, and both proceed in the direction of "Murderous Adultery."

TWENTY-SIXTH SITUATION

CRIMES OF LOVE

(The Lover; the Beloved)

This is the only tragic situation of all those built upon Love, that subject being one essentially belonging to comedy (see XXVIII and XXIX).

Eight species of erotic crimes may be pointed out: —

First: Onanism, that "solitary vice" which does not lead to action, can furnish only melancholy silhouettes such as the legend of Narcissus and "Charlot s'amuse," or certain grotesqueries of Aristophanes, unless it be made the basis for a study of the weakening and collapse of the Will, in which case it might be grouped with drunkenness, gambling, etc., in Situation XXII.

Second: Violation, like murder, is but an act, generally a brief one and not a situation; at most it approaches "Abduction." Even the consequences to the perpetrator, like those of the

Third: Prostitution and its succeedant gallantry and Juanism (repetition of acts), do not become dramatic unless pursued by punishment, in which case they belong to the Fifth Situation. Nevertheless, if impunity be secured, the taste for violation and for prostitution tends toward the Twenty-Second.

Fourth: Adultery, whose character of theft has given rise to special situations already studied.

Fifth: Incest is divided in two principal directions. It may be committed in an ascendant-descendant line, in which case it implies either filial impiety or an abuse of authority analogous to that which we shall find in the Eighth variety of criminal love. It may also occur upon what may be called a horizontal line; that is, between consanguines or persons related by marriage.

A (1) — **A Mother in Love With Her Son:** — "Semiramis" by Manfredi, and by Crébillon; to explain and extenuate this case, the latter author has first used the Eighteenth (Involuntary Crimes of Love); "Les Cuirs de Boeuf" (Polti, 1898). Inverse case: "Le Petit Ami" by Leautaud.

(2) — **A Daughter in Love With Her Father:** — Alfieri's "Myrrha," whose psychology is drawn from that of "Phĕdre."

(3) — **Violation of a Daughter by a Father:** — "The Cenci" by Shelley; the story of the Peau d'âne (intention only).

B (1) — **A Woman Enamored of Her Stepson:** — "Iobates" and "Phaedra" by Sophocles; the "Hippolytus" of Euripides and of Seneca; "Phĕdre" by Racine. In comedy: "Madame l'Amirale" (Mars and Lyon, 1911). In almost none of the foregoing cases, it will be observed, is there a reciprocity of desire, whereas the passion, heretofore solitary, is shared, and the crime, unconscious at least on one side in "Myrrha," is boldly committed in

(2) — **A Woman and Her Stepson Enamored of Each Other:** — Zola's "Reneè" (drawn from his story "Curée,") and similar to the quasi-incestuous passion of "Dr. Pascal." The love is platonic in Alfieri's "Philip II," and Schiller's "Don Carlos."

(3) — **A Woman Being the Mistress, at the Same Time, of a Father and Son, Both of Whom Accept the Situation:** — "L'Ecole des Veufs" (Ancey, 1889).

C (1) — **A Man Becomes the Lover of His Sister-in-Law:** — "La Sang-Brulé" (Bouvier, 1885); "Le Conscience de l'Enfant' (Devore, 1889). **The Man Alone Enamored:** — "Le Sculpteur de Masques" (Cromelynck, 1911).

(2) — **A Brother and Sister in Love With Each Other:** — Euripides "Æolus;" "Canace" by Speroni; "'Tis Pity She's a Whore," Ford's masterpiece; "La Città Morta" by d'Annunzio.

Even after these works, there remains much more than a gleaning; an ample harvest is still before us. We may extend Class A to include the complicity of both parties (Nero and Agrippina furnish an example, according to

Suetonius); a similar example, although fragmentary, exists for A 2, in the beginning of Shakespeare's "Pericles." B 1 may be reversed, the stepson's passion being unrequited by his father's wife, a case which is certainly not uncommon. We may also suppress the complicity in B 3, in C 1, and in C 2, allowing the infatuation to subsist upon one side only. Without going so far as the criminal act, a study of mere temptations or desires, well or ill controlled, has furnished subtile chapters in the psychologies of Seventeenth Century grandes dames, such as Victor Cousin took delight in.

Finally, we may interlace the threads of each of these species of incest with one of the seven other classess of Crimes of Love; under the form of ignorance, the fifth and sixth classes are mingled in one of the episodes of "Daphnis and Chloe." Add the usual incidental rivalries, adulteries, murders, etc.

Sixth: Homosexuality in its two senses, the branches of pederasty and tribadism:

D (1) — A **Man Enamored of Another Man, Who Yields:** — Example from fiction: "Vautrin." Dramatic examples: the "Laius" of Aeschylus; the "Chrysippus" of Euripides. The latter tragedy appears to have been one of the finest, and perhaps the most moving, of all antiquity. Three situations were there superposed with rare success. Laius having conceived a passion, unnatural and furthermore adulterous, for the young Chrysippus, an epithalamium as terrible as that of Ford must have resulted, for here appeared and spoke the first man who had ever experienced such desires and dared to express and gratify them, and in his words lay the explanation of the wavering and fall of Chrysippus. Then followed the most indignant and pitiless jealousy on the part of Jocaste, wife of Laius. Against Chrysippus she roused the old envy of the young man's two brothers, an envy of the same type as that which armed the sons of Jacob against Joseph, but an envy which shows itself strangely menacing at the mere announcement of the names of these two brothers, — Atreus and Thyestes! The fratricide is accomplished, to the fierce joy of the queen; Laius learns the details from the lips of the dying Chrysippus himself.

And, in some prediction — doubtless that of Tiresias, young at the time and not yet deprived of sight — there dawns the destiny of the two great families of tragedy par excellence, the Labdacides and the Atrides, beginning in these crimes and running through all Greek legend.

The tribadic or sapphic branch has not been used upon the stage; Mourey alone has attempted it, but in vain in his "Lawn Tennis." The objection which might be urged against it (and which probably explains why the drama, in the ages of its liberty, has made no use of it) is that this vice has not the horrible grandeur of its congener. Weak and colorless, the last evil habit of worn-out or unattractive women, it does not offer to the tragic poet that madness, brutal and preposterous, but springing from wild youth and strength, which we find in the criminal passion of the heroic ages.

Seventh: Bestiality, or passion for a creature outside the human species. Classed in general as a vice, it is of no use theatrically. Nevertheless, in

E — **A Woman Enamored** of a **Bull:** — "The Cretans" of Euripides seems to have revealed the emotions, after all conceivable, of this "Ultima Thule" of sexual perversion. Better than anywhere else, evidently, the illogical and mysterious character of the life of the senses, the perversion of a normal instinct, and the feeling of fatalism which its victims communicate, could here be presented in sad and awful nudity.

Eighth: The Abuse of Minor Children borrows something from each of the seven preceding varieties. That such a subject -- so modern, so English — may in skilful hands become most pathetic, is readily apparent to those of us who read, a few years ago, the "Pall Mall Gazette."

TWENTY-SEVENTH SITUATION

DISCOVERY OF THE DISHONOR OF A LOVED ONE

(The Discoverer; the Guilty One)

From this Situation there results, almost immediately, a psychologic struggle similar to that of the Twenty-Third "Sacrifice of Loved Ones," but without the attraction of a high Ideal; this is replaced, in the present action, by the lash of shame.

A (1) — **Discovery of a Mother's Shame:** — "Madame Caverlet" by Augier; "Odette" and "Georgette" by Sardou; "Madame X" (Bisson, 1908); "Mrs. Warren's Profession" (Bernard Shaw); "Les Quarts d'Heure" (second part; Guiches and Lavedan, 1888). This sad destruction of a child's deepest respect and reverence is colored, in these works, by the terrors of the mother, by her blushes, by her remorse before the consequences of the past; through this last point the action ends in the Thirty-Fourth (Remorse). It remains unconnected in the second part of the "Marquis de Priola" (Lavedan, 1901).

(2) — **Discovery of a Father's Shame:** — "Vieille Histoire" (Jean Jullien, 1891); the dĕnouement of "Pierre et Thĕrĕse" (Prevost, 1909).

(3) — **Discovery of a Daughter's Dishonor:** — Part of "La Fille du Depute" (Morel, 1881); of "Les Affaires sont les Affaires" (Mirbeau, 1902); "L'Oreille Fendue" (Nepoty, 1908).

B (1) — **Discovery of a Dishonor in the Family of Ones Fiancee:** — "L'Absente" (Villemer, 1889). Refinements of romance, whose mild tragedy consists in retard-

ing the signature of a contract, and which corresponds also to the pseudo-Situation XXX (Forbidden Loves). Something of their dullness has already emanated from A 1 and A 2.

(2) — **Discovery that Ones Wife Has Been Violated Before Marriage:** — "Le Secret de Gilberte" (Massiac, 1890). **Since the Marriage:** — "Flore de Frileuse" by Bergerat, with comic dĕnouement thanks to a "quid-pro-quo."

(3) — **That She Has Previously Committed a Fault:** — "Le Prince Zilah" (Claretie, 1885); part of Dumas' "Denise." Common instances: Marriages through agencies.

(4) — **Discovery that Ones Wife Has Formerly Been a Prostitute:** — "Lena" (Berton and Mme. van Velde, 1886). That ones mistress has been a prostitute: — "Marion Delorme." The same situation, from the point of view of "Remorse" (XXXIV), is encountered in Zola's "Madeleine."

(5) — **Discovery of Dishonor on the Part of a Lover** (this also borders upon XXXIV: — "Chamillac" (Feuillet, 1886); "Le Crocodile" (Sardou, 1886).

(6) — **Discovery that Ones Mistress, formerly a Prostitute, Has Returned to Her Old Life** (with extenuating circumstances): — "La Dame aux Camellias" Dumas); "La Courtisane" (Arnyvelde, 1905); part of "Manon Lescaut." But for feminine cunning, would not this be the normal course of all "bonnes fortunes?"

(7) — **Discovery that Ones Lover is a Scoundrel, or that Ones Mistress is a Woman of Bad Character:** "Monsieur Alphonse" by Dumas; "Mensonges" by Emile Michelet. Since (as Palice remarks) liaisons would last forever if they were never broken off, and since the two lovers, who certainly know each other well, always give as the reason of their rupture the title of the present subclass, the conclusion is as easy to draw as it is unflattering to the human species. **The Same Discovery Concerning a So-Called King:** - "Sire" (Lavedan, 1909).

(8) — **The Same Discovery Concerning Ones Wife:** - "Le Mariage d'Olympe" by Augier.

C — **Discovery that Ones Son is an Assassin:** — "Werner" by Byron; "La Policière" (Montepin, 1889). The surprise is intensified in cases of parricide. Nuance C is capable of infinite development.

D — Might constitute a distinct situation; there is not only the discovery, but the duty of imposing punishment as well. This situation might serve as an intermediary between the Twenty-Third, "Duty of Sacrificing Kinsmen," and the Twenty-Seventh, which we are now studying, and which would thus end with Class C.

(1) — **Duty of Punishing a Son Who is a Traitor to Country:** — The "Brutus" of Voltaire, and of Alfieri. **A Brother Who is a Traitor to His Party:** — "Etudiants Russes" by Gilkin.

(2) — **Duty of Punishing a Son Condemned Under a Law Which the Father has Made:** — "L'Inflexible" (Parodi, 1884); "Le Tribun" (Bourget, 1910); "L'Apôtre" (Loyson, 1911).

(3) — **Duty of Punishing a Son Believed to be Guilty:** — "Le Régiment" (Mary, 1890); "L'As de Tréfle" (Decourcelle, 1883). This approaches XXXIII (Judicial Error).

(4) — **Duty of Sacrificing, to Fulfill a Vow of Tyrannicide, a Father Until then Unknown.** This imprudent vow carries us back, at one point, to the Seventeenth (Imprudence), and at another point the striking of an unknown parent recalls also the Nineteenth. — "Severo Torelli" (Coppée, 1883).

(5) — **Duty of Punishing a Brother Who is an Assassin:** — "Casse-Museau" (Marot, 1881). From this situation the kinsman-judge escapes for a moment, only to fall into D 3, from which he returns with resignation to D 5.

(6) — **Duty of Punishing Ones Mother to Avenge Ones Father:** — (Situation IV arrested prematurely): — "Le Cœur de Se-hor" (Michaud d'Humiac). The Fourth is less in evidence in "Simone" (Brieux, 1908).

TWENTY-EIGHTH SITUATION

OBSTACLES TO LOVE

(Two Lovers; an Obstacle)

A (1) — Marriage Prevented by Inequality of Rank: — "Nitétis" and "The Chinese Hero" by Metastasio: "Le Prince Soleil" (Vasseur, 1889); second act of "La Vie Publique" (Fabre, 1901); "Ramuntcho" (Pierre Loti, 1908); "L'Emigré" (Bourget, 1908). This is the sentimental-philosophical Situation of a great number of eighteenth century works ("Nanine," etc.), in which a lord invariably falls in love with a peasant girl. In George Sand, on the contrary, it is always a lady who is in love with a man of inferior rank; a sort of literature which at least has inspired many gallant adventures of our own time. The addition of one more little obstacle — the marriage bond — furnishes the pretext for the real intrigue of "Ruy Blas."

(2) — Inequality of Fortune an Impediment to Marriage: — "Myrtille" and in part "Friend Fritz" by Erckmann-Chatrian; "L'Abbe Constantin" by Halevy; "La Petite Amie" (Brieux, 1902); "La Plus Faible" (Prevost, 1904); "La Veuve Joyeuse" (Meilhac, Léon and Stein, 1909); "Le Danseur Inconnu" (Bernard, 1909); "La Petite Chocolatiére" (Gavault, 1909); "Primerose;" "Le Rêve" (from Zola's story by Bruneau); in fiction; "Le Bonheur des Dames" to mention only the more estimable works, leaving aside the endless number of trivial plays imitative of Scribe, and the Romances of

Poor Young Men, Dames Blanches, etc., which make our ears ring with confusing additions and subtractions, until the unexpected final multiplication — "deus ex machina" — which suddenly equalizes the two terms of the problem, the two fortunes of the lovers, with the most admirably symmetrical alignment of parallel zeros — preceded, oh joy! oh bliss! on one side as on the other, by two identical figures!

It must of course be recognized that these social and conventional inequalities are mere puerile details, and that the lovers, if they have but a little courage and sincerity, will overcome them without difficulty; they can do so by simply leaving behind them titles and money, and in a new country, under other names, bravely beginning life again together. If, instead of such bagatelles, we might only be sometimes shown the more serious obstacles of inequality of ages, of characters, of tastes — which are at the same time so much more common!

They are, indeed, so frequent that a general theory might be established with regard to them. The first love (twenty years) seeks in its object equality of rank and superiority of age (this is a fact well known to those who have studied the cases of girl-mothers); the second love, and in general the second period of emotional life (thirty years), addresses itself, audacity having been acquired, to superiors in rank but equals in age; finally, the third love, or in a more general way the third epoch of sentimental life, inclines by preference to those who are younger and socially inferior. Naturally, subdivision is here possible.

B — Marriage Prevented by Enemies and Contingent Obstacles: — "Sieba" (Manzotti, 1883); "Et Ma-Soeur?" (Rabier, 1911); "Le Péché de Marthe" (Rochard, 1910); all fairy-plays, since the "Zéim" of Gozzi. In fine, a sort of steeple-chase process adapts itself to this situation, but the chase is not one in which several rival steeds and riders engage; throughout its course but a single couple enters upon it, to end at the shining goal with the usual somersault.

C (1) — Marriage Forbidden on Account of the Young Woman's Previous Betrothal to Another: —

"Il Re Pastore" by Metastasio; and other pieces without number. The lovers will die if separated, so they assure us. We see them make no preparations to do so, but the spectator is good enough to take their word for it; the ardors, the "braises" — to use the exact language of the "grand siĕcle" — and other nervous phenomena in hypochondriacs of this sort cannot but offer some interest — not, however, for long.

(2) — **The Same Case, Complicated by an Imaginary Marriage of the Beloved Object:** — "Les Bleus de l'Amour" (Coolus, 1911).

D (1) — **A Free Union Impeded by the Opposition of Relatives:** — "Le Divorce" (Bourget, 1908); "Les Lys" (Wolf and Leroux, 1908).

(2) — **Family Affection Disturbed by the Parents-in-Law:** — "Le Roman d'Elise" (Richard, 1885); "Le Poussin" (Guiraud, 1908).

E — **By the Incompatibility of Temper of the Lovers:** — "Montmartre" (Frondaie, 1911). "Les Angles du Divorce" (Biollay) belongs both to E and to D 2.

F — Love — but enough of this! What are we doing, co-spectators in this hall, before this pretended situation? Upon the stage are our two young people, locked in close embraces or conventionally attitudinizing in purely theatrical poses. What is there in all this worth remaining for? Let us leave it . . . What, Madame, you straighten yourself in your chair and crane your neck in excitement over the gesticulations of the "jeune premier?" But his sweetheart there beside him — have you forgotten that it is she whom he desires, or are the two of them playing so badly, is their dialogue so little natural that you forget the story enacted and fondly imagine yourself listening to a monologue a declaration addressed to you alone? And Monsieur there, with mouth open, eyes starting from his head, following with avidity every movement of the actress's lithe figure! Quick, my good man, another will be before you! Be consistent, at least! Spring upon the stage, break the insipid dandy's bones, and take his place!

Sorry return to promiscuity, in our overheated halls like lupanars, which the clergy is not altogether unreasonable in condemning! Do people gather here simply to study amatory manifestations? In that case, why not freely open training schools for courtesans? Is it for the benefit of the sidewalk traffic, later in the evening, that the public is here being prepared?

O fresh and stormy winds of Dionysian drama! Aeschylus where art thou who wouldst have blushed to represent aught of amorous passion but its crimes and infamies? Do we not, even yet, perceive the heights to which rise those chaste pinnacles of modern art, "Macbeth" and "Athalie?"

But why disturb ourselves? Turning our eyes from these summits to the scene before us, we do not feel depression; indeed, we indulge in a hearty laugh. These characters here before us? Why, they are but puppets of comedy, nothing more. And the effort of their misguided authors to make them serious and tragic despite their nature has resulted in mere caricature. In more intelligent hands, have not the best of our dramas wherein love is important (but not of the first importance, as in this XXVIII) returned logically and naturally to an indulgence of smiles? "Le Cid," which is the classic type of this sort, is a tragi-comedy, and all the characters surrounding Romeo and Juliet are frankly comic.

Nevertheless, our blind dramaturgy, with continued obstinacy, still breathes forth its solemnities in this equivocal rhythm. Whether the piece treats of sociology, of politics, of religion, of questions of art, of the title to a succession, of the exploitation of mines, of the invention of a gun, of the discovery of a chemical product, of it matters not what — a love story it must have; there is no escape. Savants, revolutionists, poets, priests or generals present themselves to us only to fall immediately to love-making or match-making. It becomes a mania. And we are asked to take these tiresome repetitions seriously!

This, then, is the actual stage of today. In my opinion, de Chirac alone has shown himself its courageously logical

son — although a rejected one, — society, like an aged coquette, reserving always some secret sins, and fearing nothing so much as nudity, which would destroy the legend of her imaginary wicked charms, veiled, she willingly lets it be supposed, under her hypocrisy.

How grotesque an aspect will our ithyphallic obsession present, once it is crystallized in history, when we shall finally have returned to antique common sense!

TWENTY-NINTH SITUATION

AN ENEMY LOVED

(The Beloved Enemy; the Lover; the Hater)

A — The Loved One Hated by Kinsmen of the Lover. The preceding Situation might very well be absorbed into this.

(1) — **The Lover Pursued by the Brothers of His Beloved:** — "The Duchess of Malfi" by Webster; "The Broken Heart" by Ford.

(2) — **The Lover Hated by the Family of His Beloved:** — "The Story of Yayati" by Roudradeva (with the characteristic color of these Hindu rivalries, wherein jealousy is hardly perceptible); "The Victory of Prady-oumna" by Samara Dikchita; Metastasio's "Cato;" "La Grande Marnière" (Ohnet, 1888).

(3) — **The Lover is the Son of a Man Hated by the Kinsmen of His Beloved:** — "La Taverne des Trabans" and "Les Rantzau" by Erckmann-Chatrian. In comic vein: "Dieu ou pas Dieu," a romance by Beaubourg.

(4) — **The Beloved is an Enemy of the Party of the Woman Who Loves Him:** — "Madhouranirouddha" by Vira, the contemporary of Corneille; "Les Scythes" by Voltaire; "Almanzor" by Heine; "Lakmĕ" by Delibes; "Les Carbonari" (Nô. 1882); "Madame Thĕrĕse" by Erckmann-Chatrian; "Lydie" (Miral, 1882); "Les Amazones" (Mazel); "Les Oberle" (Bazin, 1905); "Les Noces Corinthiennes" (France); "l'Exode" (Fauchois, 1904).

B (1) — **The** Lover **is the** Slayer of **the Father** of **His Beloved:** — "Le Cid" (and the opera drawn from it); "Olympie" by Voltaire.

(2) — **The Beloved is the** Slayer of **the Father of her** Lover: — "Mademoiselle de Bressier" (Delpit, 1887).

(3) — **The Beloved is the** Slayer of **the Brother of** Her Lover: — "La Reine Fiammette" (Mendĕs, 1889).

(4) — **The Beloved is the** Slayer of **the Husband** of **the Woman Who** Loves **Him, But Who Has Previously** Sworn **to** Avenge **that Husband:** — "Irĕne" by Voltaire.

(5) — **The** Same Case, **Except that** a Lover, **Instead** of a **Husband, Has Been Slain:** — "Fĕdora" (Sardou, 1882).

(6) — **The Beloved** is **the** Slayer of a **Kinsman of the Woman Who** Loves **Him:** — "Romeo and Juliet," this situation being modified by that of "Abduction" (elopement), then, with triple effect by XXXVI, "Loss of Loved Ones;" the first time mistakenly, the second time simply and actually, the third time doubly and simultaneously to both the families of the principal characters; "l'Ancêtre" (Saint-Saens and Lassus): "Fortune and Misfortune of a Name" and "His Own Gaoler" by Calderon.

(7) -- **The Beloved** is **the Daughter** of **the** Slayer of **Her** Lover's **Father:** "Le Crime de Jean Morel" (Samson, 1890); "La Marchande de Sourires" (Judith Gautier, 1888).

The chief emotional element thus remains the same as in the Fifth (Pursuit), and Love here serves especially to present the pursued man under various favorable lights which have a certain unity. She whom he loves here plays, to some small extent, the rôle of the Creek chorus. Suppress the love interest, replace it with any other tie, however weak, or even leave nothing in its place, and a play of the type of Situation V, with all its terrors, will still remain. Attempt, on the contrary, to curtail the other interest, the enmity -- to soften the vengeance —

and to substitute any other element of difference or leave their place unfilled, and what will remain of tragic emotion? Nothing.

We have, then, reason to conclude that love — an excellent motif for comedy, better still for farce — sweet or poignant as it may be in stories read in solitude, of which we can fancy ourselves hero or heroine, love is not, in reality, tragic, despite the virtuosity which has sometimes succeeded in making it appear so, and despite the prevalent opinion of this age of erotomania, which is now approaching its end.

THIRTIETH SITUATION

AMBITION

(An Ambitious Person; a Thing Coveted; an Adversary)

A highly intellectual type of action is here presented, for which there is no antique model, and from which mediocrity usually keeps a respectful distance.

A — **Ambition Watched and Guarded Against by** a **Kinsman** or a **Patriot Friend:** (1) — **By a Brother:** — "Timoleon" by Alfieri. Historic instance (comic, that is to say, feigned), Lucien and Napoleon Bonaparte.

(2) — **By a Relative** or **Person Under Obligation:** — "Julius Caesar" by Shakespeare, "La Mort de Caesar" by Voltaire; "Brutus II" by Alfieri. In "La Mort de Caesar" there is a reappearance of the Nineteenth (Slaying of a Kinsman Unrecognized), so strong was the desire to recall the works of antiquity!

(3) — **By Partisans:** "Wallenstein" by Schiller; "Cromwell" by Hugo; "Marius Vaincu" (Mortier, 1911).

(B) — **Rebellious Ambition** (akin to **VIII, A 1**): — "Sir Thomas Wyat" by Webster; "Perkin Warbeck" by Ford; "Catilina" by Voltaire; Cade's insurrection in the second part of Shakespeare's "Henry IV."

C (1) — **Ambition and Covetousness Heaping Crime Upon Crime:** "Macbeth" and "Richard III;" "Ezzelino" (A. Mussato); part of the "Cinq Doigts de Birouk" (Decourcelle, 1883); "La-Bête Féroce" (Jules Mary and Emile Rochard, 1908); "La Vie Publique" (Fabre, 1901). In comedy: "Ubu-roi" (Jarry). In fic-

tion: "La Fortune des Rougon" (with criminality attenuated to simple want of dignity); "Son Excellence Eugène" (sacrifice of morality); the story of Lucien de Rubempré; a case of greed: "La Terre."

(2) — **Parricidal Ambition:** — "Tullia" by Martelli.

Ambition, one of the most powerful of passions, if it be not indeed the passion par excellence will always affect the spectator strongly, for he feels and knows that, once awakened in a man, it will cease only with his death. And how many are the objects of its desire! Tyrannical power, high rank, honors, fortune (by inheritance, marriage, robbery, etc.), the conservation of riches (avarice), glory (political, scientific, literary, inventive, artistic), celebrity, distinction.

We have seen in Class A the ties which may unite the ambitious one and his adversary and the Situations which may result from them (XIX, XXIII, XXIV).

Here is one way among many to intensify the fury of C: mingle with it the sincerity of a faith, of a conviction; such a combination is found in the case of the Spaniards in Peru and in Flanders, and in the case of our own "gentle and intellectual" race under the League and under the Terror; in the case of Calvin, and of the Inquisition.

THIRTY-FIRST SITUATION

CONFLICT WITH A GOD

(A Mortal; an Immortal)

Most anciently treated of all Situations is this struggle. Into its Babel of dramatic construction all or nearly all of the others may easily enter. For this is the strife supreme; it is also the supreme folly and the supreme imprudence. It offers the most unprecedented aims of ambitions, audacions enterprises, titanesque conspiracies, Ixionian abductions; the most fascinating of enigmas; the Ideal here undergoes a rare assault of passions; prodigious rivalries develop. As for the surrounding witnesses, does not their sympathy often go to him whom they should hate? — learning of his crime, it is not sometimes their duty to punish him themselves, to sacrifice him to their faith, or to sacrifice themselves for him? Between the dearest of kindred, hatreds will break forth. Then comes the storm of disaster, the vanquished one bound to misfortune, crushed before those whom he loves, unless, — acme of horror — he has, in a transport of blind delirium, dishonored or massacred them unknowingly. Suppliants, seeking the lost loved one, advance sad theories and endeavor to disarm rancor, — but the divine vengeance has been unchained!

This remarkable grouping has been in our day almost entirely ignored. Byronists as we still are, "bon gré mal gré," we might yet dream of this superb onslaught on the heavens. But no! — we treat even the evangelical subject of the Passion, while we pass by, like owls in broad daylight, this genuinely dramatic situation, and content ourselves with sanctimoniously intoning the idyllo-didactic phrases which preceded the sacred tragedy, — itself left unseen.

A (1) — **Struggle Against a Deity:** — "The Ædonians" and "The Bassarides," "Pentheus" and "The Wool-Carders" by Aeschylus; "The Bacchantes" of Euripides; the "Christ Suffering" of Saint Gregory Nazianzen. Epic: the sixth Homeric hymn (to Dionysos); the dream of Jacob.

(2) — **Strife with the Believers in a God:** — "The Exodus of the Hebrews" by Ezekiel; "L'Empereur Julien" (Miracle of Notre-Dame, XIV Century); "Athalie." Historic instances: various persecutions. Epic: "Les Martyrs."

B (1) — **Controversy With a Deity:** — "The Book of Job." I cannot give, it is true, the date nor the place of the "premier" of "Job." But the fact of actual representation by Messieurs A, B and C and Misses X, Y and Z is no more an indispensable condition to the existence of true drama than it is an all-sufficient one. We may hold that the "premier" was given in that great Theatre of which Brahmanic legend tells; a Theatre inaugurated long before that of man, and thanks to which the gods may occupy the leisures of their eternity.

(2) — **Punishment** for **Contempt** of **a God:** — "Tchitra Yadjgna" by Vedyantha Vatchespati; "Le Festin de Pierre" (meaning the real action, which from the beginning leads toward the dĕnouement).

(3) — **Punishment** for **Pride Before a God:** — Aeschylus' "Ajax Locrian" (according to one hypothesis); Sophocles' "Thamiras;" Euripides' "Bellerophon." A Christian example: Simon the Magician.

(4) — **Presumptuous Rivalry with a God:** — "The Nurses" by Aeschylus; "Niobe" by Sophocles; "La Mére du Pape" (Miracle of Notre-Dame, XIV Century).

(5) — **Imprudent Rivalry with a Deity:** — Sophocles' "Eumele;" in part "Phaeton" by Euripides.

May it not be possible that we shall one day see treated from the point of view of this Situation, the pathetic death of Guyot-Dessaigne, Minister of Justice?

THIRTY-SECOND SITUATION

MISTAKEN JEALOUSY

(The Jealous One; The Object of Whose Possession He Is Jealous; the Supposed Accomplice; the Cause or the Author of the Mistake)

The last element is either not personified (A), or personified in a traitor (B), who is sometimes the true rival of the Jealous One (C).

A (1) — **The Mistake Originates in the Suspicious Mind of the Jealous One:** — "The Worst is not Always Certain" by Calderon; Shakespeare's "Comedy of Errors;" "The Bondman" by Massinger; the "Marianne" of Dolse and of Tristan l'Hermite; "Tancrède" and "Marianne" by Voltaire; "la Princesse de Bagdad" by Dumas; "Un Divorce" (Moreau, 1884); "Monna Vanna" (Maeterlinck, 1902). How is it that Molière has not written a comedy of jealousy upon this Situation symmetrical to that of "L'Avare?"

(2) — **Mistaken Jealousy Aroused by a Fatal Chance** — Voltaire's "Zaire" and the opera of that name by de la Nux; part of "Lucrèce Borgia." In comedy: "La Divorcée" (Fall and Léon, 1911).

(3) — **Mistaken Jealousy of a Love Which is Purely Platonic:** — "Love's Sacrifice" by Ford (in which the wife is unjustly suspected). "L'Esclave du Sevoin" (Valnay, 1881, in which it is more particularly the respect-

ful admirer who is wrongly suspected). Of a **Flirt:** — "Suzette" (Brieux, 1908); "Four Times Seven are Twenty-Eight" (Coolus, 1909).

(4) — **Baseless Jealousy Aroused by Malicious Rumors:** — "Le Père Prodigue" by Dumas; "le Maitre de Forges" (Ohnet, 1883).

B (1) — Jealousy **Suggested** by a Traitor **Who is** Moved by **Hatred:** — Shakespeare's "Othello" and "Much Ado about Nothing;" "Semiramide Riconosciuta" by Metastasio presents the fully developed dénouement of it.

(2) — **The Same Case, in Which the Traitor is** Moved by Self-**Interest:** — Shakespeare's "Cymbeline;" "La Fille du Roi d'Espagne" (Miracle of Notre-Dame, XIV Century).

(3) — **The Same Case, in Which the** Traitor is Moved by Jealousy **and** Self-**Interest:** —"Love and Intrigue" by Schiller.

C (1) — Reciprocal Jealousy **Suggested** to **Husband and Wife** by a **Rival:** —"The Portrait" by Massinger.

(2) — Jealousy Suggested to the **Husband** by a **Dismissed Suitor:** — Voltaire's "Artemire;" "Le Chevalier Jean" (Joncières, 1885).

(3) Jealousy **Suggested** to the **Husband** by **a Woman Who** is **in** Love with **Him:** "Malheur aux Pauvres" (Bouvier, 1881).

(4) — Jealousy **Suggested** to the **Wife by a Scorned Rival:** — "The Phtiotides" of Sophocles.

(5) — Jealousy **Suggested** to **a Happy Lover** by the **Deceived Husband:** "Jalousie" (Vacquerie, 1888).

The number of dramatic elements brought into play already enables us to foresee many combinations for this Situation, whose improbabilities the public is always disposed to accept, however great they may be. Without abusing this indulgence, we may remark, even at first glance, that almost all the dramas above cited treat of

jealousy on the part of a man, whereas experience teaches us that woman is quite as ready as man to let herself be the envious, by a rival, or by a suitor bent upon securing for himself, through the anger aroused, a pleasure otherwise out of his reach. Transference to the feminine of the cases already considered will thus furnish a series of new situations. Besides pride, self-interest, love, spite and rivalry, many other motives present themselves for the traitor or traitress; the motives mentioned may also be painted in colors yet unused. The dĕnouement (usually a murder, in some cases a suicide, in others a divorce) may be varied, subtilized or strengthened by secondary and instrumental characters. The same may be said for the various knots of the intrigue, for those false proofs, those diabolic suggestions from which the jealousy springs.

Under the form of "jealous spite" this situation has been used by Molière and other writers of comedy for the purpose of filling in — through the agitations it causes the principal lovers — the vacancies of the picture with minor characters.

THIRTY-THIRD SITUATION

ERRONEOUS JUDGMENT

(The Mistaken One; the Victim of the Mistake; the Cause or Author of the Mistake; the Guilty Person.)

(Any sort of mistaken judgment may here be understood, even though committed only in the thought of one person to the detriment of another.)

A (1) — **False Suspicion Where Faith is Necessary:** — "The Serpent Woman" by Gozzi; "L'Etudiant Pauvre" (Milloecker, 1889). One of the facets of "Henry V" is connected somewhat remotely with this situation, the incomprehension of the young prince's real character by the witnesses of his disorders. Dumas père has represented Henri de Navarre as misunderstood in the same way by his entourage.

(2) — **False Suspicion** (in which the jealousy is not without reason) of a **Mistress:** Part of "Diane" by Augier; "Marie Stuart" by Alfieri.

(3) — **False Suspicions Aroused by a Misunderstood Attitude of a Loved One:** — "The Raven" by Gozzi; "Hypsipile" by Metastasio; "Theodora" (Sardou, 1884); part of "La Reine Fiammetta;" "Le Voleur" (Bernstein, 1906); "Les Grands" (Weber and Basset, 1909); "Coeur Maternel" (Franck, 1911).

(4) — **By Indifference:** "Crainquebille" (France, 1909); "le Vierge" (Vallette).

B (1) — **False Suspicions Drawn Upon Oneself to** Save a **Friend:** — "Aimer Sans Savoir Qui" by Lope; "Mme. Ambros" (Widor, 1885).

(2) — **They Fall Upon the Innocent:** — "Siroès" by Metastasio; "La Grande Iza" (Bouvier, 1882); "Le Fiacre No. 13" and "Gavroche" (Dornay, 1887 and 1888); "L'Affaire des Poisons" (Sardou, 1907); "Les Pierrots" (Grillet, 1908). **Upon the Innocent Husband of the Guilty One:** — "La Criminelle" (Delacour, 1882).

(3) — **The Same Case as 2, but in Which the Innocent had a Guilty Intention:** — "Jean Cĕvenol" (Fraisse, 1883). **In Which the Innocent Believes** Himself **Guilty:** — "Le Roi de l'Argent" (Milliet, 1885); "Poupées Electriques" (Marinetti).

(4) — A **Witness to the Crime, in the Interest of** a Loved **One,** Lets **Accusation Fall Upon the Innocent:** — "Le Secret de la Terreuse" (Busnach, 1889).

C (1) — **The Accusation is Allowed to Fall Upon an Enemy:** — "La Pieuvre" (Morel, 1885).

(2) — **The Error is Provoked by an Enemy:** — "The Palamedes" of Sophocles and of Euripides; "LeVentre de Paris" (Zola, 1887); "Le Roi Soleil" (Bernĕde, 1911); "L'Homme á Deux Tétes" (Forest, 1910). This nuance alone, it will be observed, attracted the Greek tragedians, who were, so to speak, tormented by a vague conception of the Iago of a later age and who tried, in a succession of distorted types, to produce it; we seem, in these works, to be assisting at the birth of the future Devil; of the evangelic Judas — and at that of the type of Jesus in Prometheus and Dionysos. This nuance C 2 seems to me a singularly fine one; it is, for instance, that of the "anonymous letter," and it will be admitted that a more admirably repugnant gargoyle cannot be imagined than the creature who crouches with pen in claw and malignant smile, to begin such a piece of work!

(3) — **The** Mistake is **Directed Against the Victim** by **Her Brother:** (here is included also the Twelfth,

"Hatred of Kinsmen"): — "The Brigands" by Schiller; "Don Garzia" by Alfieri.

D (1) — **False Suspicion Thrown by the Real Culprit Upon One of His Enemies:** — Corneille's "Clitandre," and "Sapho" (Gounod, 1884); "Catharine la Bâtarde" (Bell, 1881).

(2) — **Thrown by the Real Culprit Upon the Second Victim Against Whom He Has Plotted from the Beginning:** — "Le Crime d'un Autre" (Arnold and Renauld, 1908). This is pure Machiavellianism, obtaining the death of the second victim through an unjust punishment for the murder of the first. Add to this the closest relationship between the two victims and the deceived judge, and we have all these emotions assembled: discovery of the death of a relative; supposed discovery of an impious hatred between two relatives; belief even in a second case of crime, aggravated this time by a scheme of revolt; finally the duty of condemning a loved one believed to be guilty. This plot then, is a masterly one, since it groups, under the impulsion of an ambition or a vengeance, four other Situations. As for the "Machiavellianism" which has set it all in motion, it consists, for him who employs it, precisely in the method which is habitual to writers, a method here transferred to a single character; he abstracts himself, so to speak, from the drama, and, like the author, inspires in other characters the necessary feelings, unrolls before their steps the indispensable circumstances, in order that they may mechanically move toward the dénouement be desires. Thus is developed the "Artaxerce" of Metastasio.

Suppress the part of the villain, and suppose for a moment that the author has planned the dénouement desired by this traitor; the bringing about of the most cruel results from a "supposed fratricide" and the "duty of condemning a son." The author cannot otherwise combine his means to produce it. The type of the Villain (who has successively appeared in many guises) is nothing else than the author himself, masked in black,

and knotting together two or three dramatic situations. He belongs, this type, to the family of the poetic Prologue, of the "Deus ex machina" (although more admissible) of the Orator of the parabases, of the Moliéresque Valet, and of the Theorist (the good doctor, clergyman, journalist, "family friend"). He is in short the old Narrator of the monodramas. Nothing could be more naif, consequently, than this creature, whose unconvincing artificiality has spoiled many a scene.

(3) — **False Suspicion Thrown Upon a Rival-** — "Diana" (Paladilhe, 1885); "L'Ogre" (Marthold, 1890); "La Boscotte" (Mme. Maldagne, 1908).

(4) — **Thrown Upon One Innocent, Because He Has Refused to be an Accomplice:** — "Valentinian" by Beaumont and Fletcher; "Aetius" by Metastasio.

(5) — **Thrown by a Deserted Mistress Upon a Lover Who Left Her Because He Would Not Deceive Her Husband:** — "Roger-la-Honte" (Mary, 1888).

(6) — **Struggle to Rehabilitate Oneself and to Avenge a Judicial Error Purposely Caused:** — "La Dégringolade" (Desnard, 1881); the end of "Fiacre No. 13."

THIRTY-FOURTH SITUATION

REMORSE

(The Culprit; the Victim or the Sin; the Interrogator)

A (1) — **Remorse for an Unknown Crime:** — "Manfred" and other creations of Byron; the last of the great English dramatists, he was likewise the last adversary of Cant, which, having killed art in Spain under the name of the Inquisition, in England the first time under the name of Puritanism and in Germany under the name of Pietism, today presents itself in France, in the guise of . . . Monsieur Berenger.

(2) — **Remorse for a Parricide:** — "The Eumenides" of Aeschylus; the "Orestes" of Euripides, of Voltaire and of Alfieri; "Le Cloitre" (Verhaeren).

(3) — **Remorse for an Assassination:** — "Crime and Punishment" (Dostoievsky, 1888); "Le Coeur Rêvélateur" (after Poe, by Aumann, 1889). **For a Judicial Murder:** — "L'Eclaboussure" (Geraldy, 1910).

(4) — **Remorse for the Murder of Husband or Wife:** "Thérése Raquin" by Zola; "Pierrot, Assassin de sa Femme" (Paul Margueritte, 1888).

B (1) — **Remorse for a Fault of Love:** "Madeleine" (Zola, 1889).

(2) — **Remorse for an Adultery:** "Count Witold" (Rzewuski, 1889); "Le Scandale" (Bataille, 1909).

With B (1) there are connected, in one respect, the plays classed in A (1) of Situation XXVII.

Need I call attention to the small number, but the terrible beauty, of the above works? Is it necessary to indicate the infinite varieties of Remorse, according to; 1st, the fault committed (for this, enumerate all crimes and misdemeanors included in the legal code, plus those which do not fall under any law; the fault, moreover, may at the writer's pleasure be real or imaginary, committed without intention, or intended but not committed — which permits a "happy ending" — or both intended and committed; premeditated or not, with or without complicity, outside influences, subtlety, or what not); 2nd, the nature, more or less impressionable and nervous, of the culprit; 3rd, the surroundings, the circumstances, the morals which prepare the way for the appearance of Remorse — that figure plastic, firm and religious among the Greeks, the beneficially enervating phantasmagoria of our Middle Ages; the pious dread of a future life in recent centuries; the disturbance of the equilibrium of the social instincts and consequently of the mind according to the inferences of Zola, etc.

With Remorse is connected the Fixed Idea; through its perpetual action it recalls Madness or Criminal Passion. Often it is but "remorse for a desire," remorse the more keen in that the incessantly reviving desire nourishes it, mingles with it, and, growing like a sort of moral cancer, saps the soul's vitality to the point of suicide, which is itself but the most desperate of duels. "Rene," Werther," the maniac of the "Coeur Révélateur" and of Bérênice" (I refer to that of Edgar Poe) and especially Ibsen's "Rosmersholm," offer significant portraits of it.

THIRTY-FIFTH SITUATION

RECOVERY OF A LOST ONE

(The Seeker; the One Found)

This is the Situation of "The Hero and the Nymph" by Kalidasa; the second part of his "Sakuntala," and the "Later Life of Rama" by Bhavabuti: the second part also of "A Winter's Tale" and "Pericles" by Shakespeare; likewise of "Berthequine" and of "Bertha au Grand Pied" (Miracles of Notre-Dame, XIV Century); of almost all of "La Reine Aux Trois Fils," another Miracle; it is the Situation of "Thyestes in Sicyon" by Sophocles and of "Alcmeon in Corinth" by Suripides. It is the dénouement of "Pére Chasselas" (Athis, 1886); "Foulards Rouges" (Dornay, 1882); "La Gardienne" (Henri de Regnier); it is the old familiar plot of the "stolen child" and of stories of foundlings; of arbitrary imprisonments, from the Man in the Iron Mask (upon whom Hugo began a drama) and "Richard Coeur-de-Lion" down to recent tales of sane persons confined as lunatics. It is the point from which bursts forth so frequently that double explosion of the principal scene: "My daughter! — My mother!"

Classes A and C of Situation XI move toward the same end.

In other cases it is the part of the child to discover his father, his kinsman, and to make himself known; thus it is in the "Enfances Roland;" in "Les Enfants du Capitaine Grant" by Jules Verne and "les Aventures de Gavroche" (Darlay and Marot, 1909).

To the invariably happy and epithalamic ending to our plays built upon this Situation, and to the fortuitous coincidences with which it has been too generously interlarded, I attribute the public's final weariness of it. For does not this Situation retain more naturalness than the Nineteenth, and how fecund has been that Nineteenth, whose charm and tempting variety is all possessed by our Thirty-Fifth!

THIRTY-SIXTH SITUATION

LOSS OF LOVED ONES

(A Kinsman Slain; a Kinsman Spectator; an Executioner)

Here all is mourning. In long funeral processions we see them pass, the heroes of this Situation; they move from the dark home to the dark church, and from there to the cemetery, returning only to weep by the hearth until they leave it on the departure of another from among them.

A (I) — **Witnessing the Slaying of Kinsmen, While Powerless to Prevent It:** — The "Niobe" and "Troilus" of Æschylus; "Polyxena" and "The Captives" of Sophocles; a part of his "Laocoon;" "The Troades" of Euripides and of Seneca.

(2) — **Helping to Bring Misfortune Upon Ones People Through Professional Secrecy:** "Les Bâillonnés" (Mme. Temi, 1909).

B — Divining the Death of a Loved One: — "The Intruder" and "The Seven Princesses" by Maeterlinck, the one modern master of the Thirty-Sixth, and how powerful a one!

C — **Learning of the Death of a Kinsman or Ally:** Part of the "Rhesus" attributed to Euripides; "Penthesilea," "Pyschostase" and "The Death of Achilles" by Æschylus; "The Ethiopians" of Sophocles. Here is added the difficult rôle of the messenger of misfortune — he who bends beneath the imprecations of Cleopatra, in Shakespeare. From comedy: "Cent Lignes Emues" by Torquet.

D — **Relapse into Primitive Baseness, through Despair on Learning of the Death of a Loved One:** — "La Fille Sauvage" (Curel, 1902).

But embody, in a human figure, the wrong, the murder, which is abstract in most of these examples. Still bound by his helplessness, how the unfortunate who is made a spectator of the agony will struggle, appeal, and vainly implore the heavens — the Victim, meantime, humbly beseeching him who thus looks on in despair, as though he had power to save. The haughty sardonic silhouette of the Executioner dominates the scene, intensifying the keenness of the grief by his cynical pleasure in it . . . Dante has conceived of no sharper sorrow in the circles of his Inferno.

CONCLUSION

To obtain the nuances of the Thirty-Six Situations, I have had recourse almost constantly to the same method of procedure; for example, I would enumerate the ties of friendship or kinship possible between the characters; I would determine also their degree of consciousness, of free-will and knowledge of the real end toward which they were moving. And we have seen that when it is desired to alter the normal degree of discernment in one of the two adversaries, the introduction of a second character is necessary, the first becoming the blind instrument of the second, who is at the same time invested with a Machiavellian subtlety, to such an extent does his part in the action become purely intellectual. Thus, clear perception being in the one case excessively diminished, it is, in the other, proportionately increased. Another element for modifying all the situations is the energy of the acts which must result from them. Murder, for instance, may be reduced to a wound, a blow, an attempt, an outrage, an intimidation, a threat, a too-hasty word, an intention not carried out, a temptation, a thought, a wish, an injustice, a destruction of a cherished object, a refusal, a want of pity, an abandonment, a falsehood. If the author so desires, this blow (murder or its diminutives) may be aimed, not at the object of hatred in person, but at one dear to him. Finally, the murder may be multiple and aggravated by circumstances which the law has foreseen. A third method of varying the situations: for this or that one of the two adversaries whose struggle constitutes our drama, there may be substi-

tuted a group of characters animated by a single desire, each member of the group reflecting that desire under a different light. There is, moreover (as I have already shown), no Situation which may not be combined with any one of its neighbors, nay, with two, three, four, five, six of them and more! Now, these combinations may be of many sorts; in the first case, the situations develop successively and logically one from another; in the second case they dispose themselves in a dilemma, in the midst of which hesitates the distracted hero; in the third case, each one of them will appertain to a particular group or a particular rôle; in the fourth, fifth, sixth cases, etc., they are represented according to two, or according to all three of the cases already brought together in one situation, and together they escape from it, but the majority of them fall therefrom into a position not less critical, which may even offer but a choice between two courses equally painful; after finding a way between this Scylla and Charybdis, the very leap by which they escape precipitates them into a final Situation resulting from the preceding ones, and which sweeps them all away together. . . . . This, be it understood, is but one combination among a thousand, for I cannot here elaborate the system by which this study of the Thirty-Six Situations may be continued, and by means of which they may be endlessly multiplied; that is a subject for a separate work upon the "Laws of Literary Invention."

The composition or arrangement of the chosen Situations — and at the same time of the episodes and characters introduced — may be deduced in a manner somewhat novel and interesting, from the same theory of the "Thirty-Six." Considering, in effect, that "every dramatic situation springs from a conflict between two principal directions of effort" (whence at the same time comes our dread of the victor and our pity for the vanquished), we shall have to choose, at the rising of the curtain, between two beginnings; we must decide which of the two adversaries pre-exists. This leads us infallibly to make of the second the cause (innocent or responsible)

of the drama, since it is his appearance which will be the signal for the struggle. The first, who especially enlists our attention, is the Protagonist, already present in the earliest Thespian tragedy, altogether lyric, descriptive and analytic; the second — the obstacle arising or supervening — is the Antagonist, that principle of the action which we owe to the objective and Homeric genius of Æschylus. One of two strongly opposing colors will thus dominate the entire work, acording as we shall choose, near the beginning, which of the two parties shall possess the greater power, the greater chance of victory.

Aristotle has taught us to distinguish between "simple" tragedy (in which the superiority remains upon the same side until the end, and in which, couse-quently, there is no sudden change of fortune, no surprise) and "complex" tragedy (the tragedy of surprise, of vicissitude), wherein this superiority passes from one camp to the other. Our dramatists have since refined upon the latter; in those of their pieces which are least complicated, they double the change of fortune, thus leading ingeniously to the return of the opposed powers, at the moment of the spectator's departure, to the exact positions which they occupied when he entered the hall; in their plays of complicated plot, they triple, quadruple, quintuple the surprise; so long as their imaginations and the patience of the public will permit. We thus see, in these vicissitudes of struggle, the first means of varying a subject. It will not go very far, however, since we cannot, however great our simplicity, receive from the drama, or from life, more than one thousand three hundred and thirty-two surprises. · · One thousand three hundred and thirty-two? Obviously; what is any keen surprise if not the passing from a state of calm into a Dramatic Situation, or from one Situation into another, or again into a state of calm? Perform the multiplication; result, one thousand, three hundred and thirty-two.

Shall we now inquire whence arise these vicissitudes, these unexpected displacements of equilibrium? Clearly

in some influence, proceeding from a material object, a circumstance, or a third personage. Upon this Third Actor — whose introduction into the drama was the triumph of Sophocles — must rest what is called the Plot. He is the unforeseen element, the ideal striven for by the two parties and the surrounding characters; he is fantastically divided and multiplied, by two, by three, by ten, by even more, to the point of encumbering the scene; but he is always himself, always easily recognizable. Some of his fragments become "Instruments," some, "Disputed Objects," some, "Impelling Forces;" they range themselves sometimes beside the Protagonist, sometimes near the Antagonist, or, moving here and there, they provoke that downfall the incessant avoidance of which is called — for events as for mankind — Progress. In this way they clearly show their origin — that "Role-Lien" (Jocaste in "Seven Against Thebes," Sabine in "Horace") under which the Third Actor was germinating in Æschylean tragedy, without yet taking a positive part in the action.

It will be seen that the appearance of these figures of the second plan, these Choruses, Confidants, Crowds, Clowns, even Figurants re-enforced by those of the original groundwork, precursors whose importance ranges from Tiresias to the Messenger of "Oedipus the King," from prophet to porter, modifies most powerfully the effect of the ensemble, especially if we reflect that each one of these, considered separately, has his own especial motives for action, motives soon apparent in regard to the characters who surround him, in some dramatic situation subordinate to the dominant one, but none the less real; the turns and changes of the general action will affect him in some particular way, and the consequences, to him, of each vicissitude, of each effort, of each act and dĕnouement, contribute to the spectator's final impression. If the Third Actor, for instance, be a Disputed Object, it becomes necessary to take into account his first and his last possessor, the diverse relations which he has successively had with them, and his own preferences. If he appear as Inspirer or Instigator, we must consider (aside from

his degree of consciousness or unconsciousness, of frankness or dissimulation, and of Will proper) the perseverance which he brings to his undertaking; if he be unconscious, the discovery which he may make of his own unconsciousness; if he be a deceiver, the discoveries which others may make of his dissimulation ("others" here meaning perhaps a single character, perhaps the spectator). These remarks also apply to the "Instrumental" rôle; and not alone these remarks, but those also which concern the "Object," are applicable to the Role-Lien.

I have already observed that this last rôle, and the triple hypostasis of the Third Actor, may be reproduced in numerous exemplars within one play. On the other hand, two, three, or all four of them may be fused in a single figure, (Lien-Instrumental, Object-Instigator, Instrument-Lien-Object, etc.), combinations which present themselves, like the combinations of the Situations, already considered, in varied array. Sometimes the hero who unites in himself these divers rôles plays them simultaneously — perhaps all of them toward an individual or group, perhaps one or several of them toward an individual or group, and another rôle wherein these rôles mingle, toward some other individual or group; sometimes these various rôles will be successively played toward the same individual or group, or toward several; sometimes, finally, the hero plays these rôles now simultaneously, and again successively.

But it is not possible to detail in these pages, even if I so desired, the second part of the Art of Combination; that which we in France call by the somewhat feeble term (as Goethe remarked) "composition." All that I have here undertaken to show is, first, that a single study must create, at the same time, the episodes or actions of the characters, and the characters themselves: for upon the stage, what the latter are may be known only by what they do; next, how invention and composition, those two modes of the Art of Combination (not Imagination, empty word!) will,

in our works to come, spring easily and naturally from the theory of the Thirty-Six Situations.

Thus, from the first edition of this little book, I might offer (speaking not ironically but seriously) to dramatic authors and theatrical managers, ten thousand seenarios, totally different from those used repeatedly upon our stage in the last fifty years * * * * * * * "The scenarios will be, needless to say, of a realistic and effective character. I will contract to deliver a thousand in eight days. For the production of a single gross, but twenty-four hours are required. Prices quoted on single dozens. Write or call, No. 19, Passage de l'Elysee des Beaux-Arts. The Situations will be detailed act by act, and, if desired, scene by scene" * * *

But I hear myself accused, with much violence, of an intent to "kill imagination." "Enemy of fancy!" "Destroyer of wonders!" "Assassin of prodigy!" * * * These and similar titles cause me not a blush.

A singular history, in truth, is that of the "Imagination." Certainly no one in classic times thought of priding himself upon it. Far from it! Every novelty on its first appearance, hastened to support itself by appeal to some antique authority. From 1830 dates the accession to the literary throne of this charlatanesque "faculty," analysis of which is, it would seem, eternally interdicted. The results of this new régime were not slow in appearing, and they may be seen, in their final decay, among the last successors of ultra-romantic Romanticism. Mysterious crime, judicial error, followed by the inevitable love affair between the children of slayer and victim; a pure and delicate working-girl in her tiny room, a handsome young engineer who passes by; a kind-hearted criminal, two police spies, the episode of the stolen child; and in conclusion, for the satisfaction of sentimental souls, a double love-match at the very least, and a suicide imposed upon the villain — this, one year with another, is the product of the Imagination. For the rest, in the whole

field of dramatic romanticism (which corresponds so well to the Carrache school of painting) Hugo alone has created, thanks to what? — to a technical process patiently applied to the smallest details, — the antithesis of Being and of Seeming.

One vigorous blow was, for the moment, given to this legend of the Imagination by Positivism, which asserted that this so-called creative faculty was merely the kaleidoscope of our memories, stirred by chance. But it did not sufficiently insist upon the inevitably banal and monotonous results of these chance stirrings, some of our memories — precisely those least interesting and least personal — repeating themselves a thousand times in our minds, returning mercilessly in all manner of methodless combinations. These souvenirs of innumerable readings of the products of imitation in our neo-classic and Romantic past, envelope and overwhelm us unless we turn to that observation of nature which was pointed out by the Naturalists' initiative as an element of renovation. Even the Naturalists themselves have too often viewed reality athwart their bookish recollections; they have estimated too highly the power of the artistic temperament, however vigorous it may be, in assuming that it could interpose itself, alone and stripped of all convention, by a simple effort of will, between Nature and the literary product to be engendered. Thus "La Bête Humaine" has repeated the "judicial error" in that special form which is as common in books as it is rare in life; thus the starting-point of "L'Œuvre" is merely the converse of the "thesis" of the Goncourts and Daudet; thus reminiscences of "Madame Bovary" appear in many a study of similar cases, which should, nevertheless, remain quite distinct; — and thus has appeared, in the second generation of "naturalists," a new school of imitators and traditionalists.

And all the old marionettes have reappeared, inflated with philosophic and poetic amplifications, but too often empty of symbolism, as of naturalism and humanism.

As to the methods of the Art of Combining, the truth may be grasped by one bold look, one triumphant glance at all these phantoms of trite thought, as they stand in their respective places in the foregoing categories. Any writer may have here a starting-point for observation and creation, outside the world of paper and print, a starting-point personal to himself, original in short, — which does not in the least mean improbable or unconvincing, since many stituations which have today an appearance of improbablity have merely been disfigured by persons who, not knowing how to create new ones, have complicated the old, entangling themselves in their own threads.

Especially will the invention of an unusual story, the discovery of a "virgin field," (to use the naturalists' term) be made so easy as to be almost valueless. We are not unaware of the importance, in the perfecting of Greek art, of the fact that it was circumscribed and restricted to a small number of legends (Œdipus, Agamemnon, Phaedra, etc.,), which each poet had in his turn to treat, thus being unable to escape comparison, step by step, with each of his predecessors, so that even the least critical of spectators could see what part his personality and taste had in the new work. The worst which may be said of this tradition is that it rendered originality more difficult. By a study of the Thirty-Six Situations and their results, the same advantage may be obtained without its accompanying inconvenience. Thenceforth Proportion alone will assume significance.

By proportion I mean, not a collection of measured formulae which evoke familiar memories, — but the bringing into battle, under command of the writer, of the infinite army of possible combinations, ranged according to their probabilities. Thus, to make manifest the truth or the impression which, until now, has been perceptible to him alone, the author will have to overlook in a rapid review the field before him, and to choose such of the situations and such of the details as are most appropriate to his purpose. This method — or,

if you will, this freedom and this power — he will use, not only in the choice, the limitation and fertilization of his subject, but in his observation and meditation. And he will no more run the risk of falsifying, through pre-conceived ideas, the vision of reality than does the painter, for example, in his application of laws equally general, and likewise controlled by constant experimentation, — the divine laws of perspective!

Proportion, finally realizable in the calm bestowed by complete possession of the art of combining, and recovering the supreme power long ago usurped by "good taste" and by "imagination," will bring about the recognition of that quality more or less forgotten in modern art, — "beauty." By this I mean, not the skilful selection of material from nature, but the skilful and exact representation — with no groping, no uncertainty, no retention of superfluities — of the particular bit of nature under observation.

But it is more than this, for these two definitions, the eclectic and the naturalist, concern but a limited number of the arts, and but one side of them; that small number to which imitation is open (painting, literature of character, and, in a limited way, sculpture), and that side of them which is purely imitative. What significance have these two definitions (both of which rest upon the reproduction of reality, the one exalting and the other belittling it) if they be confronted with Music, with the didactic poetry of a Hesiod, with the Vedic incantations, with true statuary, simplified and significant, from the mighty chisel-strokes of Phidias or of the XIII Century, with purely ornamental or decorative art, -- the "beauty" of a demonstration in geometry, --- or finally with Architecture, now reviving in silence and obscurity, that art which comes periodically to reunite and, like an ark, to rescue the others, that art which shall once more return to lead us away from the prematurely senile follies of our delettanti and sectarians.

Upon a like height stands a principle greater than Naturalism with its experimental method, or Idealism which gives battle to it, — Logic.

It is by methods of logic that Viollet-le-Duc has enabled us to estimate truly the marvels of our "grand siécle," the XIII Century, substituting (to cite only this) for the simple admiration of 1830 before each stone saint so "picturesquely" perched upon the point of an ogive, the builders' explanation: that a stone of the exact weight and dimensions of the saint was there absolutely necessary, to prevent the breaking of the ogive under a double lateral pressure, — whence the instinctive satisfaction it gives our eyes. It is a great misfortune that the understanding of that magnificent age in which a Saint Louis presided over the multiple communal life, an age whose only equal in the world's history is that in which Pericles directed, from the Athenian metropolis, an identical movement, — that this understanding, which would be so useful to us, should have been horribly compromised in the Romantic carnival. Hugo's "Notre-Dame de Paris," wherein the public believed it beheld a portrait of our "Moyen-âge" (a most absurd appellation, by the way), represents it, by a singular choice, as already long dead, — after the Hundred Years' War which bled us to the point where we fell, passive and defenseless, under the domination of the Florentine national art called "renaissant," and then of various other influences, ancient and foreign, during four centuries. And, down to the very moment at which I write, the literary productions upon the subject of this most incomparable period of our past have been but pitiable affairs. But yesterday, a Renan was writing of ogival art as an effort which had been impotent ("Souvenirs d'Enfance et de Jeunesse") or which at most had fathered works of no enduring character ("Priĕre sur l'Acrople"); the very Catholic Huysmans, in his "En Route," was making the most astounding salad of Roman vaulting, Primitive painting, Gregorian plain-chant, — a salad whose recipe is "the Faith" and which is called, naturally, the "Moyen-âge," — that age which embraces ten centuries of humanity, plus one-third of humanity's authentic history, three epochs strongly antagonistic to each other, peoples widely diverse and opposed; a

something equivalent to a marriage between Alcibiades and Saint Genevieve.

The "Moyen-âge," or, to speak more accurately, the XII, XIII, and XIV Centuries, were not in the least fantastic and freakish; this is the character merely of an occasional generation, such as that of Louis-Philippe. Neither were they mystic, in the present sense of that word. The architecture of those centuries grew, stone by stone, plan by plan, out of the most practical of reasons. In their sculpture there was nothing "naive" — the naivete is ours, when we so estimate that sculpture, which is far more realistic than our own; and if, persisting in the contrary opinion, we cling to the weird forms of the gargoyles, it may be said that, born of a symbolism akin to those of Egypt and Greece, they represent analogies equally ingenious and profound. In this period arose Thomism, lately called back into a position of honor to combat Positivism, and which realized so happy a harmony between Aristotelianism and Christian faith, between science and theology. In this period, too, were born the natural sciences, and, in the minds of its poets, evolved the laws by which our poetry lives today, those rhythms which through Ronsard we still hear, that Rhyme which we gave to all Europe, -- and, at the same time, thy groined vaultings, O little town of Saint-Denis, suzerain oriflamme, pilot-barque of France! All these were born, and grew, beneath the grave gaze of the same wisdom which, on the Ionian shores, was called Athene.

Toward a new aspect of the same logic our own age already turns, since, having drunk of that antiquity by whose forces we ruled Europe a second time in the XVII Century; having drunk of the latest of great foreign influences, the Germanic, we are returning to reality and to the future. Thus, when each Greek city had absorbed the neighboring local cults (its "foreign influences") and the Oriental cults (the "antiquity" of that day), the most beautiful of mythologies were formed. It is, at least, toward an art purely logical,

purely technical, and of infinitely varied creations, that all our literary tendencies seem to me to be converging. In that direction proceed Flaubert and Zola, those rugged pinoeers, Ibsen, Strindberg, and all writers deliberately unmindful of their libraries, as the Hellenes were of barbarian literature; there moves Maeterlinck, having reduced action to the development of a single idea; Verlaine, delivering from conventional rules true rhythm, which makes for itself its own rules; Mallarmĕ, prince of ellipse, clarifying syntax and expelling clouds of our little parasite words and tattered formulae; in that direction Morĕas calls us, but without freeing himself, unfortunately, from the Italianism of our so-called Renaissance; all these, and others not less glorious, a whole new generation springing up, futurists, "loups," cubists, seem to me to be seeking the same goal, the final abolition of all absolute authority, even that of Nature and of our sciences her interpreters; and the erection upon its débris of simple logic, of an art solely technical, and thus capable of revealing an unknown system of harmony; in brief, an artists' art.

In literature, in dramatic literature which is the special subject of our consideration, the investigation of Proportion of which I have above spoken will show us the various "general methods" of presenting any situation whatever. Each one of these "general methods," containing a sort of canon applicable to all situations, will constitute for us an "order" analogous to the orders of architecture, and which, like them, will take its place with other orders, in a dramatic "system." But the systems, in their turn, will come together under certain rubrics yet more general, comparisons of which will furnish us many a subject for reflection. In that which we might call Enchantment, there meet, oddly enough, systems as far apart in origin as Indian drama; certain comedies of Shakespeare ("A Midsummer Night's Dream;" "The Tempest"), the "fiabesque" genre of Gozzi, and "Faust;" the Mystery brings together the works of Persia, Thespis and the pre-Aeschyleans, "Prometheus," the book of "Job,"

the stage of the tragic Ezekiel, of Saint Gregory Nazianzen, of Hroswitha, the Jeux and Miracles of our XIII Century, the Autos; here, Greek tragedy and the psychologists' imitations of it; there, English, German and French drama of 1830; still nearer, the type of piece which from the background of China, through Lope and Calderon, Diderot and Geothe, has come to cover our stage today. . . .

It will be remembered that, when we were cataloguing dramatic production in its thirty-six classes, an assiduous effort to establish, for every exceptional case found in one of them, symmetrical cases in the other thirty-five caused unforseen subjects to spring up under our very feet. Likewise, when we shall have analyzed these orders, systems and groups of systems, when we shall have measured with precision their resemblances and their differences, and classified them, or, one by one, according to the questions considered, shall have brought them together or separated them, — we shall necessarily remark that numerous combinations have been forgotten. Among these the New Art will choose.

Would that I might be able to place the first, the obscurest foundation-stone of its gigantic citadel! There, drawing about her the souls of the poets, the Muse shall rise before this audience re-assembled from ancient temples, before these peoples who gathered of yore around Herodotus and Pindar; she will speak the new language -- the Dramatic -- a language too lofty for the comprehension of the single soul, however great it be, — a language not of words but of thrills, such as that spoken to armies, -- a language in truth addressed to thee, O Bacchus, dispenser of glory, soul of crowds, delirium of races, abstract, but One and Eternal! Not in one of our parlor-like pasteboard reductions of the Roman demi-circus will this come to pass, but upon a sort of mountain, flooded with light and air, -- raised, thanks to our conquest of iron added to the constructive experience of the Middle Ages; offered to the nation by those who have still held to the vanity of riches,

— a greater thing than the theatre of Dionysos where gathered thirty thousand people, greater than that of Ephesus wherein sat, joyous, a hundred and fifty thousand spectators, an immense orifice-like crater in which the earth seems to encompass the very heavens.

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Casquette au père Bugeaud (La), by Marot	III	A	8
Casse-museau, by Marot	XXVII	D	5
Casserole (La), by Méténier	III	A	7
Catherine la Bâtarde, by Bell	XXXIII	D	1
Catilina, by Voltaire	CIII and XXX	A B	1
Cato, by Metastasio	V	C	
Cellule No. 7 (La), by Zaccone	III	B	3
Cenci (The), by Shelley	III XIII B 3 and XXVI	B A	5 3
Cent lignes émues, by Torquet	XXXVI	C	
Cesar Birotteau, by Balzac	XX and VI	A B	4
C'est la loi, by Cliquet	XXV	B	8

Chamillac, by Feuillet	XXVI	B 5
Champairol (Les), by Fraisse	I	B 3
Chantecler, by Rostand	VIII	A 2
Charbonnière (La), by Crémieux	XXI	D 1
Chevalerie Rustique, by Verga	XXIV	A 10
Chevalier Jean (Le), by de Joncières	XXXII	C 2
Chien de garde (Le), by Richepin	XXI	D 1
Chinese Hero (The), by Metastasio	XXVIII	A 1
Choephores (The), by Aeschylus	IV	A 1
Christ Suffering, by St. Gregory Nazianzen	XX	A 2
Chryses, by Sohpocles	I	A 1
Chrysippus, by Euripides	XXVI	D 1
Cid (Le), by P. Corneille	XXIX	B 1
Cinna, by P. Corneille	VIII	A 1
Cinq doigts de Birouk (Les), by De Courcelle	XXX	C 1
Circuit (Le), by Feydeau and de Croisset	XXIV	C
Citta morta (La), by d'Annunzio	XXVI	C 2
Clavijo, by Goethe	III	A 8
Cléopâtre, by Sardou	XXII	A 4
Clitandre, by P. Corneille	XXXIII	D 1
Cloitre (Le), by Verhaeren	XXXIV	A 2
Coeur a coeur, by Coolus	XXV	C 6
Coeur a ses raisons (Le), by de Flers and de Caillavet	XIV	D
Coeur de Se-hor, by Michaud d'Humiac	XXVII	D 6
Coeur material, by Franck	XXXIII	A 3
Coeur revelateur (Le), by Laumann, after Poe	XXXIV	A 3
Colomba, by Merimée	III	A 1
Comedy of Errors, by Shakespeare	XXXII	A 1
Compagnon de voyage (Le), by Anderson	XI	B 2
Compère le Renard, by Polti	V	A
Comte d'Essex, by T. Corneille	XXIV	B 2
Comtesse Sarah, by Ohnet	XXV	C 3
Connais-toi, by Hervieu	XXII	A 2
Conquête de la Toison d'or (La), by P. Corneille	XXIV	B 1
Conquête de Plassans (La), by Zola	XXII	A 2
Conspiration du général Malet (La), by de Lassus	VIII	A 1
Constant Prince (The), by Calderon	XX	A 4
Conte de Noel, by Linant	XIII	F
Corbeau (Le), by Gozzi	XXXIII	A
Corbeaux (Les), by Becque	VII	B
Cor fleuri (Le), by Mikhael and Herold	XXIV	B 3
Coriolanus, by Shakespeare	VI	C 1
Cornette (La), by M. and Mlle. Ferrier	XXI	D 1
Count of Carmagnola (The), by Manzoni	V and VI	C C 1
Count Witold, by Rzewuski	XXXIV	B 2

Countess Fredegonde (The), by Amigues	XXV	B	4
Course du flambeau (La), by Hervieu	XXI	E	
Courtisane (La), by Arnyvelde	XXVII	B	6
Courtisane de Corinth (La), by Carré and Bilhaud	III	C	
Cousine Bette (La), by Balzac	XXII	C	1
Crainquebille, by France	XXXIII	A	3
Cresphontes, by Euripides	XIX	B	1
Cretans (The), by Euripides	XXVI	E	
Creusa, by Sophocles	XIX	B	1
Crime de Jean Morel (Le), by Samson	XXIX	B	7
Crime de Maisons-Alfort (Le), by Coedés	III	A	1
Crime d'un autre (Le), by Arnold and Renauld	XXXIII	D	2
Crime and Punishment, by Dostoievsky	XXXIV	A	3
Criminelle (La), by Delacour	XXXIII	B	2
Crocodile (Le), by Sardou	XXVII	B	5
Croisade des Enfantelets francs (La), by Ernault	VII	B	
Cromwell, by Hugo	XXX	A	3
Cuirs de Boeuf (Les), by Polti	XXVI	A	1
Cymbeline, by Shakespeare	XXXII	B	2
Cyrano de Bergerac, by Rostand	XXI	C	2
Cyrus, by Metastasio	XIII and XIX	C B	3

D

Damaged Goods, by Brieux	XVII	C	2
Dame a la faulx (La), by Saint-Pol Roux	XXIV	B	9
Dame aux Camélias (La), by Dumas fils	XXVII	B	6
Dame au domino rose (La), by Bouvier	XVIII	C	
Damon, by Lessing	XIV	D	
Danae, by Euripides	I	B	2
Danae, by Aeschylus		B	2
Danaides (The), by Aeschylus	XXIII	B	3
" " by Gombaud	XXIII	B	3
" " by Phrynichus	XXIII	B	3
" " by Salieri	XXIII	B	3
" " by Spontini	XXIII	B	3
Danseur inconnu (Le), by Bernard	XXVIII	A	2
Dante, by Godard	XXIV	A	3
Death of Achilles (The), by Aeschylus	XXXVI	C	
Death of Cansa (The), by Crichna Cavi	XIII	C	
Débâcle (La), by Zola	VI	A	1
Décadence, by Guinon	XXV	C	1
Déclassée (La), by Delahaye	III	B	4
Dédale (Le), by Hervieu	XXIV	A	1
Deformed Transformed (The), by Byron	IX	D	3
Dégringolade (La), by Desnard	XXXIII	D	6
Demetrius, by Metastasio	XXIV	A	5

Demon du foyer (Le), by George Sand	XIV	A 4
Demophon, by Metastasio	XIX	A 1
Denise, by Dumas fils	XXVII	B 3
Député Leveau (Le), by Lemaitre	XXV	B 3
Dernier Amour, by Ohnet	XXV	B 6
Desert Isle (The), by Metastasio	XII	B
Dette (La), by Trarieux	XIV	B 1
Duex Jumeaux (Les), by Hugo	VII	A
Devant l'ennemi, by Charton	XXIV	A 8
Devotion to the Cross, by Calderon	V	A
Dhourtta narttaka	XXII	A 1
Dhourtta samagama	XXIV	A 9
Diana, by Paladilhe	XXXIII	D 3
Diane, by Augier	XXI	C 1
Diane de Lys, by Dumas fils	XXV	C 3
Dictys, by Euripides	II	B 2
Dido, by Metastasio	XX	B 3
Dieu ou pas Dieu, by Beaubourg	XXIX	A 3
Disciple (Le), by Bourget	III	A
Discovery of the New World, by Lope de Vega	IX	D 1
Divorce (Le), by Bourget	XXVIII	D 1
Divorce de Sarah Moore (Le), by Rozier and Paton	XXI	A 2
Divorcée (La), by Fall and Leon	XXXII	A 2
Docteur Pascal, by Zola	XXVI	B 2
Don Carlos, by Schiller	XXVI	B 2
Don Garzia, by Alfieri	XXXIII	C 3
Don Juan, by Dumas père	V	B
" " by Goldoni	V	B
" " by Grabbe	V	B
" " by Moliere	V	B
" " by Sadwell	V	B
" " by Tellez	V	B
" " by Tirso de Molina	V	B
" " by Zamora	V	B
" " by Zorilla	V	B
Don Pèdre, by Voltaire	XIV	A 2
Don Quixote, by Cervantes	II	A
Don Sanche, by Corneille	XXIV	A 6
Drapeau (Le), by Moreau	XXIV	A 8
Droit au bonheur (Le), by Lemonnier	XXI	C 2
Duchess of Malfi (The), by Webster	XXIX	A 1
Duel (Le), by Lavedan	XIII	A 1

E

Earthen Toy-cart (The), by Sudraka	XXIV	A 5
Echéance (L'), by Jullien	XXV	C 8
Eclaboussure (L'), by Geraldy	XXXIV	A 3
Ecole des veufs (L'), by Ancey	XXVI	B 3

Edith, by Bois	V	C	
Egmont, by Goethe	V	C	
1812, by Nigond	XIV	A	1
Electra, by Sophocles	IV	A	1
" by Euripides	IV	A	1
" by Attilius	IV	A	1
" by Q. Cicero	IV	A	1
" by Pradon	IV	A	1
" by Longepierre	IV	A	1
" by Crébillon	IV	A	1
" by Rochefort	IV	A	1
" by Chénier	IV	A	1
" by Guillard	IV	A	1
Eleusinians, by Aeschylus	IV	A	2
Emigrants (Les), by Hirsch	XV	A	1
Emigré (L'), by Bourget	XXVIII	A	1
Emilia Galotti, by Lessing	XXIV	C	
Empereur Julien (L') Miracle of Notre-Dame	XXXI	A	2
Enchantement (L'), by Bataille	XIV	A	4
En détresse, by Fèvre	VII	C	2
Enemy of the People (An), by Ibsen	V	C	
Enigma (The), by Hervieu	XXV	D	1
Enfant du Temple (L'), by de Folhes	XX	A	4
Enfants du Capitaine Grant (Les), by Verne	XXXV		
Enfants naturels (Les), by Sue	XVIII	A	2
En grève, by Hirsch	XXIV	A	7
Eole, by Euripides	XXVI	C	2
Epigones (The), by Aeschylus	III	A	1
Epigones (The), by Sophocles	IV	A	1
Erechtheus, by Euripides	XXIII	A	1
Eriphyle, by Sophocles	IV	A	1
Eriphyle, by Voltaire	IV	A	1
Esclarmonde, by Massenet	XVII	B	2
Esclave du devoir (L'), by Valnay	XXXII	A	3
Esméralda (La), by Hugo	XXIV	A	11
Esther, by Racine	I	C	1
Etau (L'), by A. Sardou	XVI	D	
Ethiopians (The), by Sophocles	XXXVI	C	
Et ma soeur? by Rabier	XXVIII	B	
Etrangère (L'), by Dumas fils	III	B	7
Etudiant pauvre (L'), by Milloecker	XXXIII	A	1
Etudiants russes, by Gilkin	XXVII	D	1
Eumele, by Sophocles	XVII	A	1
	and XXXI	B	5
Eumenides (The), by Aeschylus	XXXIV	A	2
	and I	A	1
Europa, by Aeschylus	X	A	
Euryale, by Sophocles	XIX	B	2
Eurysaces, by Sophocles	I	C	2
Evangéliste (L'), by Daudet	XX	B	1

Exode (L'), by Fauchois	XXIX	A 4
Exodus of the Hebrews (The), by Ezekiel	XXXI	A 2
Ezzelino, by A. Mussato	XXX	C 1

F

Famille d'Armelles (La), by Marras	XXV	D 2
Faust, by Goethe	VI	D 1
Fantasio, by Musset	II	B 2
Fatal Dowry (The), by Massinger	XXV	C 5
Faute de l'abbe Mouret (La), by Zola	XXII	A 1
Feast of the Achaians, by Sophocles	III	B 2
Fédora, by Sardou	XXIX	B 5
Femme de Claude (La), by Dumas fils	XXV	C 7
Femme de demain (La), by Lefebvre	XXV	B 9
Femme X (La), by Bisson	XXVII	A 1
Fermière (La), by d'Artois	XXIV	C
Festin de Pierre (Le), by T. Corneille	XXXI	B 2
Fiacre No. 13, by Dornay	XXXIII	D 6
Fille a Guillotin (La), by Fleischmann	XXIII	A 3
Fille du député (La), by Morel	XXVII	A 3
Fille du roi d'Espagne (La), Miracle of Notre-Dame	XXXII	B 2
Fille Elisa (La), by E. de Goncourt	XVI	A 2
Fille sauvage (La), by de Curel	XXXVI	D
Fils de Jahel (Les), by Mme. Armand	XX	B 2
Fils de Porthos (Le), by Blavet	XXIV	A 5
Fils naturel (Le), by Dumas fils	XII	B
Flore de Frileuse, by Bergerat	XXVII	B 2
Fontovéjune, by Lope de Vega	VIII	B 2
Fortune des Rougon (La), by Zola	XXX	C 1
Fortune and Misfortune of a Name, by Calderon	XXIX	B 6
Fossiles (Les), by de Curel	XIV	B 1
Foulards rouges (Les), by Dornay	XXXV	
Francillon, by Dumas fils	XXV	B 2
François les bas bleus, by Messager	XXIV	B 6
Françoise de Rimini, by A. Thomas	XXV	C 3
Frère d'armes (Le), by Garand	XXI	D 1
Frères ennemis (Les), by Racine	XIII	A 2
Frères Zemganno (Les), by E. de Goncourt	XXI	B 1
Friquet (Le), by Willy and Gyp	XXIV	B 6
Fugitive (La), by Picard	XXI	C 2
Furie (La), by Bois	XXII	A 5

G

Gardener's Dog (The), by Lope de Vega	XXIV	B 4
Gardienne (La), by de Regnier	XXXV	
Gavroche, by Dornay	XXXIII	B 2
Georgette, by Sardou	XXVII	A 1

Gerfaut, by C. de Bernard	XXV	C	6
Germinal, by Zola	VIII	B	2
Germinie Lacerteux, by the Goncourts	XXII	C	1
Ghosts, by Ibsen	XVIII	B	3
Glatigny, by Mendes	XXIV	A	9
Glaucus Pontius, by Aeschylus	IX	B	2
Glu (La), by Richepin	XXII	A	5
Gold Bug (The), by Poe	XI	B	1
Goetz de Berlichingen, by Goethe	V	C	
Grande Iza (La), by Bouvier	XXXIII	B	2
Grande Marnière (La), by Ohnet	XXIX	A	2
Grand soir (Le), by Kampf	VIII	A	1
Grands (Les), by Veber and Basset	XXXIII	A	3
Great Expectations, by Dickens	XXI	A	2
Griffe (La), by Bernstein	XXII		
Guèbres (Les), by Voltaire	XIX	A	2
Guests (The), by Aeschylus	VII	B	
Giubor, Miracle of Notre-Dame	XXIII	B	4

H

Hamlet, by Shakespeare	IV	A	1
	and XIII	C	
Hanouman, Hindu drama	X	C	2
Heaven and Earth, by Byron	XXIV	A	1
Hecuba, by Euripides	III	A	2
Hedda Gabler, by Ibsen	XVI	A	3
Helen, by Euripides	X	C	1
Helen Reclaimed, by Sophocles	XII	C	
Heliades (The), by Aeschylus	XIII	A	1
Henry IV, by Shakespeare	XXX	B	
Henry V, by Shakespeare	IX	B	1
	and XXXIII	A	1
Henry VI, by Shakespeare	VI	B	
Henry VIII, by Shakespeare	XXV	B	5
Henri VIII, by Saint-Saens	XXV	B	5
Heraclides (The), by Aeschylus	I	A	1
" " by Euripides	I	A	1
Heraclius, by Corneille	XVIII	B	2
Heracles Mainomenos, by Euripides	XVI	A	1
Hercules Furens, by Seneca	XVI	A	1
Hercules on Œta, by Seneca	XXV	B	1
Hermione, Sophocles	X	C	2
Hernani, Hugo	XXIV	A	3
	XIX and XX	A	1
Herodias, by Flaubert	XXII	B	
Hero and the Nymph (The), by Kalidasa	XXXV		
Hippolyte, by Euripides	XXVI	B	1
" by Seneca	XXVI	B	1
His Own Gaoler, by Calderon	XXIX	B	2
Homme á deux têtes (L'), by Forest	XXXIII	C	6

Homme de proie (L'), by Lefèvre and Laporte	X	D 2
Horace, by l'Aretin	XXIII	B 5
" by Corneille	XXIII	B 5
Huron (Le), by Voltaire	XXI	D 2
Hypermnestre, by Metastasio	XXIII	B 3
" by Riupeiroux	XXIII	B 3
" by Lemierre, etc.	XXIII	B 3
Hypsipyle, by Aeschylus	XXIII	B 2
" by Euripides	XXIII	B 2
" by Metastasio	XXIII	B 2
Idiot (L'), by de Lorde	III	A 4
Idoménée, by Crébillon	XXIII	A 2
" by Lemiere	XXIII	A 2
" by Cienfuegos	XXIII	A 2
Illusions perdues (Les), by Balzac	XXX	C 1
Image (L'), by Beauborg	XXIV	B 8
Impasse (L'), by Fread Amy	XV	A 1
Indigne, by Barbier	V	B
Indiscret (L'), by See	XVII	A 1
Inflexible (L'), by Parodi	XXVII	D 2
Ino, by Euripides	XVI	A 1
Insociale (L'), by Mme. Aurel	XXXVI	B
Intruder (The), by Maeterlinck	XXXVI	B
Iobates, by Sophocles	XXVI	B 1
Iolas, by Sophocles	II	B 2
Ion, by Euripides	XIX	B 1
Iphigenia, by Aeschylus	XXIII	A 1
" by Sophocles	XXIII	A 1
Iphigenia in Aulis, by Euripides	XXIII	A 1
Iphigénie á Aulis, by Racine	XXIII	A 1
Iphigénia in Tauris, by Euripides	XIX	C 2
" " " by Goethe	XIX	C 2
Iphigénie en Tuaride, projected, by Racine	XIX	C 2
Irène, by Voltaire	XXIX	B 4
Israel, by Bernstein	XIX	E
Ixion, by Aeschylus	III	A 5
" by Sophocles	III	A 5
" by Euripides	III	A 5

J

Jack the Ripper, by Bertran and Clairian	III	B 7
Jack Tempête, by Elzéar	XXIV	A 8
Jacobines (Les), by Hermant	XXV	C 4
Jacobites (Les), by Coppee	XXV	D 2
Jacques Bonhomme, by Maujan	VIII	B 1
Jacques Damour, by Zola	XXV	C 2

Jalousie, by Vacquerie	XXXII	C	5
Jarnac, by Hennique and Gravier	XXIII	B	6
Jean Cévenol, by Fraisse	XXXIII	B	3
Jephthe, by Buchanan	XXIII	A	2
" by Boyer	XXIII	A	2
Jerusalem Delivered, by Tasso	XIX	G	1
Jeu de la Feuillee (Le), by Adam de la Halle	VII	C	1
Jeu de Robin et de Marion (Le), by Adam de la Halle	X	A	
Jeu de Saint-Nicholas (Le), by Jean Bodel	II	A	
Job, by Moses (?)	XXXI	B	1
Jocelyn, by Lamartine	XXII	A	1
" by Godard	XXII	A	1
Joie de vivre (La), by Zola	XXIV	B	7
and	XXI	A	2
Joueurs d'osselets (Les), by Aeschylus	III	B	2
and	VII	B	
Judgment of Arms (The), by Aeschylus	XII	C	
Julius Caesar, by Shakespeare	XXX	A	2
Jumeaux (Les), by Hugo	XXXV		

K

Kermesse rouge, by Eekhoud	III	A	8
King John, by Shakespeare	I	A	1
and	VI	C	1
Kreutzer Sonata (The), by Tolstoi	XXV	D	1

L

Labors of Jacob, by Lope de Vega	XIII	A	1
Laconian Women (The), by Sophocles	IX	C	1
Lady from the Sea (The), by Ibsen	XXIV	B	8
Lakmé, by Delibes	XXIX	A	4
Laocoon, by Sophocles	V	C	
and	XXXVI	A	1
Later Life of Rama (The), by Bhavabuti	XXXV		
Lawn-tennis, by Mourey	XXVI	D	2
Legende du Coeur (La), by Aicard	XXV	D	1
Lélie, by Willy	XXII	C	2
Lemnian Women (The), by Sophocles	XXIII	B	2
Lena, by Berton and Mme. van Velde	XXVII	B	4
Life is a Dream, by Calderon	XIII	B	2
Lohengrin, by Wagner	II	A	
Loi de l'homme (La), by Hervieu	XXI	C	3
Lois de Minos, by Voltaire	XIX	A	2
Lorenzaccio, by Musset	VIII	A	1
Louis Pérez of Galicia, by Calderon	V	A	
Louis Leclercq, by Verlaine	XVII	C	2

Love and Intrigue, by Schiller	XXXII	B 3
Love's Sacrifice, by Ford	XXXII	A 3
Loves of Krishna (The), by Roupa	XXIV	D 1
Loves of the Three Oranges (The), by Gozzi	XVIII	D 1
Lucienne, by Gramont	XXV	A 1
Lucrèce Borgia, by Hugo	VI	C 3
XXIII B 1, XXXII A 2, XIX B 1 and	XIX	D
Luther, by Werner	XX	A 4
Lutte pour la vie (La), by Daudet	XV	B
Lydie, by Miral	XXIX	A 4
Lyncée, by Theodecte	XXIII	B 3
" by Abeille	XXIII	B 3
Lys (Les), by Wolf and Leroux	XXVIII	D 1

M

Macbeth, by Shakespeare	XXX	C 1
Madame Bovary, by Flaubert	XXV	C 7
Madame Caverlet, by Augier	XXVII	A 1
Madame de Maintenon, by Coppée	XXI	B 2
Madame l'Amirale, by Mars and Lyon	XXVI	B
Madame la Mort, by Mme. Rachilde	XXIV	B 8
Madame Margot, by Moreau and Clairville	VIII	A 2
Madame Thérèse, by Erckmann-Chatrian	XXIX	A 4
Madeleine, by Zola	XXXIV	B 1
Mlle. de Bressier, by Delpit	XXIX	B 2
Mlle. de Maupin, Gautier	XVIII	
Madhouranirouddha, by Vira	XXIX	A 4
Mahaviracharita, by Bhavabuti	X	C 2
Mahomet, by Voltaire	XIX	E
Maidens of Trachis, by Sophocles	XXV	B 1
Maison d'argile (La), by Fabre	XII	A 3
Maison des deux Barbeaux (La), by Theuriet	XXV	C 4
Maitre (Le), by J. Jullien	XIII	B 1
Maitre Ambros, by Widor	XXXIII	B 1
Malatia and Madhava, by Bhavabuti	X	C 1
and	XXIV	C 1
Malefilâtre (Les), by Porto-Riche	XXV	C 7
Malheur aux pauvres, by A. Bouvier	XXXII	C 3
Maman Colibri, by Bataille	XXII	C 1
Manfred, by Byron	XXXIV	A 1
Mangeront-ils, by Hugo	XXIV	A 3
and	I	A 3
Mannequin d'osier (Le), by France	XXV	C 4
Manon Lescaut, by Prevost	XXVII	B 6
Maquignon (Le), by Josz and Dumur	III	A 1
Marchande de sourires (La), by Judith Gautier	XXIX	B 7
Mari (Le), by Nus and Arnould	XXV	C 1

Mariage d'André (Le), by Lemaire and de Rouvre	XVIII	B	1
Mariage de Mlle. Beulemans (Le), by Fonson and Wicheler	XXIV	A	3
Mariage d'Olympe (Le), by Augier	XXVII	B	8
Marianne, by Dolce.	XXXII	A	1
Marianne, by Tristan l'Hermite	XXXII	A	1
Marianne, by Voltaire	XXXII	A	1
Marie Stuart, by Alfieri	XXXIII	A	2
Marie Stuart, by Schiller	XXIV	B	2
Marie Stuart, by Samson	XXIV	B	2
Marie Tudor, by Hugo	XXIV and XIX	B	3
Marino Faliero, by Byron	VI	C	1
Marion Delorme, by Hugo	XXVII and XIX	B	4
Marius vaincu, by Mortier	XXX	A	3
Marjolaine (La), by Richepin fils	XXIV	A	6
Marquis de Priola (Le), by Lavedan	XXVII	A	1
Martyre, by Dennery	XXI	C	1
Martyrs (Les), by Chateaubriand	XXXI	A	2
Massière (La), by Lemaitre	XIV	B	1
Master Builder (The), by Ibsen	XVII	A	1
Maternité, by Brieux	VI	D	1
Maucroix (Les), by Delpit	XIV	A	1
Measure for Measure, by Shakespeare	XXI	D	2
Medea, by Euripides	XXV	A	1
" by Corneille	XXV	A	1
" by Seneca	XXV	A	1
Mejor Alcalde el Rey (El), by Lope de Vega	III	A	3
Meistersinger (Die), by Wagner	XXIV	A	9
Melanippe, by Euripides	XXIII	B	1
Meleager, by Sophocles	IV	B	
Memnon, by Aeschylus	IX	B	2
Ménages de Paris (Les), by Raymond	XXV	B	3
Mensonges, by Bourget	XXVII	B	7
Mer (La), by J. Jullien	XIII	D	
Merchant of Venice (The), by Shakespeare	III	B	6
Mère du Pape (La), Miracle of Notre-Dame	XXXI	B	4
Mère meurtrier de son enfant (La), Miracle of Notre-Dame	XVII	C	2
Mères ennemies (Les), by Mendes	XXV	B	2
Mérope, by Maffei	XIX	B	1
" by Voltaire	XIX	B	1
" by Alfieri	XIX	B	1
Message of Angada (The), by Soubatha	X	C	2
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"	Orithyie	X	A	
"	Europa	X	A	
"	The Carians	X	A	
"	The Sphinx	XI	B	1
"	Palamede	XI	C	3
"	Philoctetes	XII	A	
"	The Judgment of Arms	XII	C	
"	The Heliades	XIII	A	1
"	Seven Against Thebes	XIII	A	2
"	Agamemnon	XV	A	1
"	The Weavers of Nets	XVI	A	1
"	Athamas	XVI	A	1
"	The Thracians	XVI	B	
"	Semele	XVII	B	1
"	Œdipus	XVIII	A	1
"	Alcmene	XVIII	D	2
"	Telephus	XIX	B	1
"	The Priestesses	XIX	C	2
"	Polydectes	XIX	F	2
"	The Waiting-Women	XX	A	2
"	The Phoenissae	XX	A	3
"	Iphigenia	XXIII	A	1
"	Hypsipyle	XXIII	B	2
"	The Danaides	XXIII	B	3
"	Laius	XXVI	D	1
"	The Aedonians	XXXI	A	1
"	Pentheus	XXXI	A	1
"	The Bassarides	XXXI	A	1
"	The Wool-Carders	XXXI	A	1
"	Ajax Locrian	XXXI	B	3
"	The Nurses	XXXI	B	4
"	The Eumenides	XXXIV	A	2
"	Niobe	XXXVI	A	1
"	Troilus	XXXVI	A	1
"	Penthesilea	XXXVI	C	
"	The Death of Achilles	XXXVI	C	
"	Psychostase	XXXVI	C	
Aicard:	Smilis	XXI	A	2
		and XXV	C	4
Aicard:	La Légende du Cœur	XXV	D	1
Alamanni:	Antigone	XX	A	3
Alfieri:	The Conspiracy of the Pazzi	VIII	A	2
"	Polynice	XIII	A	1
"	Saul	XIII	D	
"	Agis	XIII	D	

Alfieri: Philippe II	XIV	B	3
	and XXVI	B	2
" Octavia	XV	B	
" Merope	XIX	B	1
" Antigone	XX	A	3
" Sophonisbe	XX	B	3
" Rosemonde	XXV	B	5
" Myrrha	XXVI	A	2
" Timoleon	XXX	A	1
" Brutus II	XXX	A	2
" Marie Stuart	XXXIII	A	2
" Don Garzia	XXXIII	C	3
" Orestes	XXXIV	A	2
Amigues: La Comtesse Frédégonde	XXV	B	7
Ancey: L'Ecole des veufs	XXVI	B	3
Andersen: Le Compagnon de voyage	XI	B	2
Anguillara: Œdipus	XVIII	A	1
Annunzio (d'): La Citta morta	XXVI	C	2
Arétin (l'): Horace	XXIII	B	5
Armand (Mme): Les Fils de Jahel	XX	B	2
Arnold: Le rime d'un autre	XXXIII	D	2
Arnould: Le Mari	XXV	C	1
" La Belle aux cheveux d'or	XVII	C	3
Arnyvelde: La Courtisane	XXVII	B	6
Artois (d'): La Fermière	XXIV	C	
Athis: Le père Chasselas	XXXV		
Attilius: Electra	IV	A	1
Auge de Lassus: La Conspiration de général Malet	VIII	A	1
Augier: Diane	XXI	C	1
	and XXXIII	A	2
" Madame Caverlet	XXVII	A	1
" Le Mariage d'Olympe	XXVII	B	8
Aurel: L'Insociale	XXXVI	B	

B

Balzac: Cesar Birotteau	VI	B	
" La cousine Bette	XXII	C	1
" Vautrin	XXVI	D	1
Balzac: Les Illusions perdues	XXX	C	1
Barbier: Indigne	V	B	
Barlatier: La Morte	XXIV	B	8
Basset: Les Grands	XXXIII	A	3
Bataille: L'Enchantement	XIV	A	4
" Maman Colibri	XXII	C	1
" La Vierge folle	XXV	B	9
" Le Scandale	XXXIV	B	2
Beaubourg: L'Image	XXIV	B	8
" Dieu ou pas Dieu	XXIX	A	3

Beaumont: The Two Noble Kinsmen	XIV	C	
" Valentinian	XXXIII	D	4
Becque: Les Corbeaux	VII	B	
Bell: Catharine la Batarde	XXXIII	D	1
Bergerat: Vidocq	III	C	
" Myrane	XXV	B	7
" Flore de Frileuse	XXVII	B	2
Berlioz: Les Troyens	I	B	1
	and XX	B	3
Bernard: Mon ami Teddy	XXIV	A	7
Bernard (Tristan): Le Danseur inconnu	XXVIII	A	2
Bernard (C. de): Gerfaut	XXV	C	6
Bernede: Le Roi Soleil	XXXIII	C	2
Bernhardt (Sarah): L'Aveu	XXV	C	4
Bernstein: Israel	XIX	E	
" La Griffe	XXII	A	3
" Le Bercail	XXV	C	4
" Après moi	XXV	D	1
" Le Voleur	XXXIII	A	3
Berton: La Rencontre	XXV	C	4
" Lena	XXVII	B	4
Bertrand: Jack the Ripper	III	B	7
Bhatta Narayana: Venisamhara	III	A	5
Bhavabuti: Malati and Madhava	X	C	1
	and XXIV	A	3
" Mahaviracharita	X	C	2
" Later Life of Rama	XXXV		
Bilhaud: La Courtisane de Corinth	III	B	5
Biollay: M. Bute	XVI	A	3
" Les Angles du divorce	XXVIII	E	
Bisson: Nick Carter	III	C	
" La Femme X	XXVII	A	1
Bizet: L'Arlésienne	XXII	A	5
Blavet: Les Fils de Porthos	XXIV	A	5
Bodel (Jean): Le Jeu de Saint-Nicholas	II	A	
Bois (G.): Edith	V	C	
Bois (J.): La Furie	XXII	A	5
Boissy: Alceste	XXI	A	1
Bannetain: L'Opium	XXII	C	2
Borteau-Lotti: Soeurette	XXV	C	7
Bourget: Le Disciple	III	A	8
" La Barricade	XXIV	A	7
" Mensonges	XXVII	B	7
" Le Tribun	XXVII	D	2
" L'Emigré	XXVIII	A	1
" Le Divorce	XXVIII	D	1
Bouvier: La Dame au Domino rose	XVIII	C	
" La Sang-brulé	XXVI	C	1
" Malheur aux pauvres	XXXII	C	3
" La grande Iza	XXXIII	B	2
Boyer: Jephtha	XXIII	A	2

Brieux: Maternité	VI	D	1
" Les Avariés	XVII	C	2
" Simone	XXVII	D	6
" La Petite Amie	XXVIII	A	2
" Suzette	XXXII	A	3
Buchanan: Alceste	XXI	A	1
" Jephtha	XXIII	A	2
Buet: Le Prêtre	III	A	1
Busnach: Le Secret de la Terreuse	XXXIII	B	4
Byl: L'Age Critique	XXV	C	3
Byron: The Two Foscari	III	A	1
" Sardanapalus	VI	A	2
" Marino Faliero	VI	C	1
" The Deformed Transformed	IX	D	3
Cain	XIII	A	1
" Heaven and Earth	XXIV	A	1
" Werner	XXVII	C	
" Manfred	XXXIV	A	1

C

Caillavet (de): Papa	XIV	B	1
" Le Coeur a ses raisons	XIV	D	
" L'Ane de Buridan	XXIV	B	6
" La Montansier	XXV	C	3
Cain: Les Révoltés	III	A	5
Calderon: The Alcalde of Zalamea	III	A	3
" Love After Death	III	A	6
" Devotion to the Cross	V	A	
" Louis Perez of Galicia	V	A	
Calderon: Three Punishments in One	XIII	B	1
" The Schism of England	XV	B	
" The Constant Prince	XX	A	4
" Secret Vengeance for Secret Outrage	XXV	D	1
" The Physician of His Honor	XXV	D	1
" His Own Gaoler	XXIX	B	6
" Fortune and Misfortune of a Name	XXIX	B	6
" The Worst is Not Always Certain	XXXII	A	1
" Life is a Dream	XIII	B	2
Cantchana Atcharya: The Victory of Arjuna	IX	C	2
Capus: Un Ange	XXII	C	2
" L'Attentat	XXIV	A	7
" La Veine	XXV	A	3
Carcinus: Œdipus	XVIII	A	1
Carre: La Courtisane de Corinth	III	B	5
" La Roman d'une Conspiration	VIII	A	2

Cervantes: Don Quixote	II	A	
Caesar: Œdipus	XVIII	A	1
Chabrihan (Comtesse de): Pierre Pascal	XV	A	1
Chancel: S. A. R.	XX	B	3
Charton: Devant l'ennemi	XXIV	A	8
Chatrian: La Nuit de Saint-Jean	XXIV	A	7
" Myrtille	XXVIII	A	2
" L'Ami Fritz	XXVIII	A	2
" Les Rantzau	XXIX	A	3
" La Taverne des Trabans	XXIX	A	3
" Madame Thérèse	XXIX	A	4
Chateaubriand: Les Martyrs	XXXI	A	2
" René	XXXIV	B	
Chenier (M. J.): Electre	IV	A	1
" Œdipus	XVIII	A	1
Cicero (Q.): Electra	IV	A	1
Cienfuegos: Idomenee	XXIII	A	2
Clairian: Jack the Ripper	III	B	7
Clairville: Madame Margot	VIII	A	2
Claretie: Le Prince Zilah	XXVII	B	3
Claudel: Partage de midi	XV	A	1
Cliquet: C'est la loi	XXV	B	8
Coedès: Le Crime de Maisons-Alfort	III	A	1
Coolus: Le Risque	XIV	A	4
" Une femme passa	XIV	D	
Coolus: Les Passagères	XXIV	B	6
" Antoinette Sabrier	XXIV	C	3
" Coeur a Coeur	XXV	C	6
" Les Bleus de l'amour	XXVIII	C	2
" 4 x 7 — 28	XXXII	A	3
Coppée: Madame de Maintenon	XXI	B	2
" Les Jacobites	XXV	D	2
" Severo Torelli	XXVII	D	1
Corneille (P.): Andromède	II	A	
" Pompée	III	A	4
" Nicomède	V	C	
Cinna	VIII	A	1
Rodogune	XIII	E	
Psyché	XVII	B	1
Œdipe	XVIII	A	1
Héraclius	XVIII	B	2
Polyeucte	XX	B	1
Othon	XX	B	3
Pulchérie	XX	B	3
Tite et Bérénice	XX	B	3
Sertorius	XX	B	3
Théodore	XX	D	
Pertharite	XXI	D	2
Horace	XXIII	B	5
Attila	XXIV	A	4
Agésilas	XXIV	A	5

Corneille (P.): Suréna	XXIV	A	5
" Don Sanche	XXIV	A	6
" La Conquête de la Toison d'or	XXIV	B	1
" Médée	XXV	A	1
" Le Cid	XXIX	B	1
Corneille: Clitandre	XXXIII	D	1
Corneille (T.): Ariane	VI	D	1
	and XXIV	B	7
" Le Comte d'Essex	XXIV	B	2
" Le Festin de Pierre	XXXI	B	2
Coypel: Alceste	XXI	A	1
Crébillon: Electre	IV	A	1
" Atrée et Thyeste	XIII	A	2
" Idoménée	XXIII	A	2
" Rhadamiste et Zénobie	XXV	C	2
" Semiramis	XXVI	A	1
Crémieux: La Charbonnière	XXI	D	1
Crichna Cavi: The Death of Cansa	XIII	C	
Croisset: Le Circuit	XXIV	C	
Cromelynck: Le Sculpteur de Masques	XXVI	C	1
Curel (de): Les Fossiles	XIV	B	1
" La Fille sauvage	XXXVI	D	

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Dalayrac: Raoul de Créqui	XXV	E	
Dallière: La Mission de Jeanne d'Arc	VIII	B	1
Danceny: L'Or	III	A	1
Darlay: La Petite Caporale	IX	D	4
" Les Aventures de Gavroche	XXXV		
Dartois: Un Patriote	XXIII	B	4
Daudet: Tartarin	VI	B	
" La Lutte pour la vie	XV	B	
" Port-Tarascon	XVII	C	4
" L'Evangeliste	XX	B	1
" Sapho	XXII	A	3
" L'Arlésienne	XXII	A	5
" L'Obstacle	XXIV	A	8
" Numa Roumestan	XXV	B	2
" La Petite Paroisse	XXV	C	4
Decourcelle: Le Roi sans royaume	VIII	A	1
" L'As de trèfle	XXVII	D	3
" Les cinq doigts de Birouk	XXX	C	1
Delahaye: La Déclassée	III	B	4
Delacour: La Criminelle	XXXIII	B	2
Delavigne: Une famille au temps de Luther	XIII	A	1
Delibes: Lakmé	XXIX	A	4
Delpit: Les Maucroix	XIV	A	1
" Mlle. de Bressier	XXIX	B	2
Demolder: La Route d'emeraude	XXII	A	6

Dennery: Martyre	XXI	C	1
" Le petit Jacques	XXI	D	1
Descaves: L'Attentat	XXIV	A	7
Desnard: La Degringolade	XXXIII	D	6
Devore: Page blanche	XXV	C	1
" La Conscience de l'enfant	XXVI	C	1
Diaz: Benvenuto	XXIV	B	7
Dickens: Great Expectations	XXI	A	2
Diogenes: Œdipus	XVIII	A	1
Dolce: Marianne	XXXII	A	1
Donnay: L'Autre Danger	XIV	B	4
" Le Torrent	XXV	C	1
" Paraitre	XXV	D	1
Dorat: Alceste	XXI	A	1
Dornay: Gavroche	XXXIII	B	2
" Fiacre No. 13	XXXIII	B	2
" Les Foulards-rouges	XXXV		
Dostoievsky: Crime and Punishment	XXXIV	A	3
Doyle: Sherlock Holmes	III	C	
Ducange: Trente ans ou la vie d'un joueur	XXII	C	2
Ducis: Œdipe	XVIII	A	1
" Abufar	XVIII	B	1
Dumas père: Monte-Cristo	III	B	4
" Don Juan	V	B	
Dumas fils: L'Etrangére	III	B	7
	and XXV	B	3
" Le Fils naturel	XII	B	
" Le Père prodigue	XIV	B	1
" Le Divorce de Sarah Moore	XXI	A	2
" La Question d'argent	XXIV	A	7
" Francillon	XXV	B	2
" La Princesse Georges	XXV	B	3
" Diane de Lys	XXV	C	3
" La Femme de Claude	XXV	C	7
" L'Affaire Clémenceau	XXV	D	1
" Denise	XXVII	B	3
" La Dame aux camélias	XXVII	B	6
" M. Alphonse	XXVII	B	7
" La Princesse de Bagdad	XXXII	A	1
Dumay: La petite Milliardaire	XXIV	A	7
Dumur: Le Maquignon	III	A	1
" Rembrandt	VII	D	
Duval: L'Article 301	XXIV	C	

E

Edmond (C.): La Bucheronne	XXIV	A	8
Eekhoud: Kermesse rouge	III	A	8
Elzéar: Jack Tempête	XXIV	A	8
Emile-Michelet: Le Pèrerin d'amour	XXVII	B	7

Erckmann:	La Nuit de Saint-Jean	XXIV	A 7
"	L'Ami Fritz	XXVIII	A 2
"	Myrtille	XXVIII	A 2
"	Les Rantzau	XXIX	A 3
"	La Taverne des Trabans	XXIX	A 3
"	Madame Thérèse	XXIX	A 4
Ernault:	La Croisade des enfanteles francs	VII	B
"	La tentation de vivre	XVI	A 2
Euripides:	The Heraclidæ	I	A 1
Euripides:	The Suppliants	I	A 2
"	Danae	I	B 2
"	The Cretans	I	B 2
"	Augeus	I	B 2
"	Alope	I	B 2
"	Telephus	I	B 3
"	Andromeda	II	A
"	Antiope	II	B 1
"	Dictys	II	B 2
"	Hecuba	III	A 2
"	Ixion	III	A 5
"	Phrixus	III	B 4
"	Electra	IV	A 1
"	Archelaus	VI	C 1
"	Peleus	VII	C 1
"	Theseus	IX	D 1
"	Œnomaus	IX	D 2
"	Rhesus	IX	D 1
		and XXXVI	C
"	Helen	X	C 1
"	Polyidus	XI	A
"	Women of Scyros	XI	C 2
"	Palamede	XI	C 3
		and XXXIII	C 2
"	Philoctetes	XII	A
"	The Phœnissæ	XIII	A 1
"	Phœnix	XIV	B 3
"	Heracles Mainomenos	XVI	A 1
"	Ino	XVI	A 1
"	Phaeton	XVII	A 1
"	The Peliades	XVII	C 4
		and XIX	E
	Ion	XIX	B 1
"	Cresphontes	XIX	B 1
"	Aegeus	XIX	B 2
"	Alexander	XIX	C 1
"	Iphigenia in Tauris	XIX	C 2
"	Protesilas	XX	A 2
"	Antigone	XX	A 3
"	Alceste	XXI	A 1
"	Andromache	XXI	D 1

Euripides:	Iphigenia in Aulis	XXIII	A	1
"	Erechtheus	XXIII	A	1
"	Melanippe	XXIII	B	1
"	Hypsipyle	XXIII	B	2
Euripedes:	Medea	XXV	A	1
"	Andromache	XXV	B	1
"	Alcmeon	XXV	B	4
"	Hippolyte	XXVI	B	2
"	Eole	XXVI	C	1
"	Chrysippus	XXVI	D	1
"	The Cretans	XXVI	E	
"	The Bacchantes	XXXI	A	1
"	Bellerophon	XXXI	B	3
"	Phaeton	XXXI	B	5
"	Orestes	XXXIV	A	2
"	Troades (The)	XXXVI	A	1
Ezekiel:	The Exodus of the Hebrews	XXXI	A	2

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Fabre:	La Maison d'argile	XIII	A	3
"	César Birotteau	XX	A	4
"	La Vie publique	XXVIII	A	1
		and XXX	C	1
Fall:	La Divorcée	XXXII	A	2
Fauchois:	Beethoven	VII	D	
"	Rivoli	XXV	C	7
"	L'Exode	XXIX	A	4
Ferrier:	La Cornette	XXI	D	1
Feuillet:	Chamillac	XXVII	B	5
Fèvre:	En Detresse	VII	C	2
Feydeau:	Le Circuit	XXIV	C	
Flaubert:	Salammbô	VIII	B	1
"	Saint Julien l'hospitallier	XIX	E	
"	Hérodias	XXII	B	
"	The Temptation of St. Anthony	XXII	B	
"	Madame Bovary	XXV	C	7
Fleischmann:	La Fille a Guillotin	XXIII	A	3
Flers (de):	Papa	XIV	B	1
"	La Cœur a ses raisons	XIV	D	
"	L'Ane de Buridan	XXIV	B	6
"	La Montansier	XXV	C	3
Fletcher:	The Two Noble Kinsmen	XIV	C	
"	Valentinian	XXXIII	D	4
Fonson:	Le Mariage de Mlle. Beulemans	XXIV	A	8
Ford:	'Tis Pity She's a Whore	XXVI	C	2
"	The Broken Heart	XXIX	A	1
"	Perkin Warbeck	XXX	B	
"	Love's Sacrifice	XXXII	A	3
Forest:	La petite milliardaire	XXXIV	A	7

Forest: L'Homme a deux têtes	XXXIII	C 2
Fournier: Le Roman d'une conspiration	VIII	A 2
Fraisse: Les Champairol	I	B 3
" Jean Cévenol	XXXIII	B 3
France: Le Mannequin d'osier	XXV	C 4
" Les Noces corinthiennes	XXIX	A 4
" Crainquebille	XXXIII	A 3
Franck: Cœur maternel	XXXIII	A 3
Pread Amy: L'Impasse	XV	A 1
Frondaie: Montmartre	XXVIII	E

G

Ganderax: Miss Fanfare	XXV	B 7
Garaud: Le Frère d'armes	XXI	D 1
Gautier: Mademoiselle de Maupin	XVIII	
" Une nuit de Cléopâtre	XXII	A 5
	and XXIV	B 4
Gautier (Judith): La Marchande re sourires	XXIX	B 7
Gavault: La petite Chocolatière	XXVIII	A 2
Geffroy: L'Apprentie	XX	C
Géraldy: L'Eclaboussure	XXXIV	A 3
Gide: Saul	XVI	B
Gilkin: Etudiants russes	XXVII	D 1
Giraldi: Orbecche	IV	D
Gluck: Alceste	XXI	A 1
Godard: Jocelyn	XXII	A 1
" Dante	XXIV	A 3
Goethe: Faust	I	C 1
	and VI	D 1
" Clavijo	III	A 8
" Goetz de Berlichingen	V	C
" Egmont	V	C
	and VIII	B 1
" The Natural Daughter	VII	A
" The Second Faust	IX	D 3
" Pandora	XVII	C 1
" Iphigenia in Tauris	XIX	C 2
Stella	XXV	B 6
" Werther	XXXIV	B
Goldoni: Don Juan	V	B
Gombaud: Les Danaides	XXIII	B 3
Goncourt (E. and J. de): Renée Mauperin	XVII	C 2
" " Germinie Lacerteux	XXII	C 1
Goncourt (E. de): Les Frères Zemganno	XXI	B 1
Goncourt (E. de): La Fille Elisa	XVI	A 2
Gorsse (de): La Petite Caporale	IX	D 2
Gounod: Le Tribut de Zamora	XXIV	A 3
" Sapho	XXXIII	D 1

Gozzi: Turandot	XI	C	1
" Zobeide	XV	B	
" Loves of the Three Oranges	XVIII	D	1
" The Blue Monster	XIX	G	2
Zeim	XXVIII	B	
" The Serpent Woman	XXXIII	A	1
" Le Corbeau	XXXIII	A	3
" Le Roi Cerf	XVIII	D	1
Grabbe: Don Juan	V	B	
Gramont (de): Rolande	XXII	C	1
" Lucienne	XXV	A	1
Grangeneuve: Ambra	III	A	6
Gravier: Jarnac	XXIII	B	6
Gregory Nazianzen (Saint): Christ Suffering	XX and XXXI	A	2 and 1
Grenet-Dancourt: La Banque de l'Univers	XVII	A	2
Grétry: Richard Cœur-de-Lion	X and XXXV	D	1
Grillet: Les Pierrots	XXXIII	B	2
Guiches: Les Quarts d'heure	XXV and XXVII	C	4 and 1
Guillard: Electra	IV	A	1
Guinon: Decadense	XXV	C	1
Guiraud: Le Poussin	XXVIII	D	2
Guitry (S.): Petite Hollande	XXIV	B	6
Guyot (Yves): Un drôle	XXV	C	1
Gyp: Le Friquet	XXIV	B	6

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Halévy: L'Abbe Constantin	XXVIII	A	2
Harshadeva (Sri): The Necklace	XXIV	D	3
Hardy: Alceste	XXI	A	1
Hauptmann: The Weavers of Silesia	VIII	B	2
Heine: Almanzor	XXIX	A	4
Hennique: Amour	XV	A	1
" Jarnac	XXIII	B	6
Hermant: Trains de luxe	XXIV	B	6
" Les Jacobines	XXV	C	4
Hérold: Le Cor fleuri	XXIV	B	3
Hervieu: Le Reveil	XXI	C	2
" La Loi de l'homme	XXI	C	3
Hervieu: Le Course du flambeau	XXI	E	
" Le Dédale	XXIV and XXV	A C	12 2
" Les Tenailles	XXV	C	1
" Connais-toi	XXV	C	3
" L'Enigme	XXV	D	1
Hirsch: En grève	XXIV	A	7
Hornung: Raffles	V	A	
Hroswitha: Abraham	XX	D	

Hugo:	Mangeront-ils?	I	A	3
		and XXIV	A	3
"	Lucrèce Borgia	VI	C	3
	XIX B 1, XIX D, XXIII B 1	and XXXII	A	2
"	Les Jumeaux	VII	A	
		and XXXV		
"	Toilers of the Sea	IX	D	2
"	Ruy-Blas	XXIV	A	7
"	Hernani	XIX		
	XX A 1	and XXIV	A	3
"	Torquemada	XIX		
		and XXIII	A	3
		and XXIII	A	3
"	La Esmeralda	XIX		
		and XXIV	A	11
"	Marie Tudor	XIX		
		and XXIV	B	3
"	Marion Delorme	XIX		
		and XXVII	B	4
"	Le Roi s'amuse	XIX	A	4
"	Les Burgraves	XIX	F	1
"	Ninety-Three	XXIII	A	3
"	Angelo	XXV	C	1
"	Cromwell	XXX	A	3
Ibsen:	An Enemy of the People	V	C	
"	Hedda Gabler	XVI	A	3
"	The Master Builder	XVII	A	1
"	The Wild Duck	XVII	C	1
"	Ghosts	XVIII	B	3
"	Rosmersholm	XXXIV	B	
"	The Lady From the Sea	XXIV	B	8
Icres:	Les Bouchers	III	A	8
Jarry:	Ubu-roi	XXX	C	
Jeoffrin:	La Montansier	XXV	C	3
Jonathan:	Simon l'enfant trouve	III	A	6
"	Pierre Vaux	XXI	D	1
Joncières (de):	Le Chevalier Jean	XXXII	C	2
Josz:	Le Maquignon	III	A	1
"	Rembrandt	VII	D	
Jullien:	Le Maitre	XIII	B	1
"	La Mer	XIII	D	
"	La Sérénade	XXV	C	3
"	L'Echéance	XXV	C	8
"	Vielle histoire	XXVII	A	2

K

Kalidasa: Sakuntala	XVI and XXXV	C	
" Agnimitra and Malavika	XXIV	D	2
" The Hero and the Nymph	XXXV		
Kampf: Le Grand Soir	VIII	A	1
Kouan-han-king: The Resentment of Teoun-go	III	B	3

L

Labiche: L'Affaire de la rue de Lourcine	XVI	A	3
Lagrange-Chancel: Alceste	XXI	A	1
Lamothe: Œdipus	XVIII	A	1
Laporte: L'Homme de proie	X	D	2
Laumann: Le Cœur revelateur	XXXIV	A	3
Lavedan: Le Duel	XIII	A	1
" Varennes	XXIV	B	3
" Les Quarts d'heure	XXV	C	4
	and XXVII	A	1
" Le Marquis de Priola	XXVII	A	1
" Sire	XXVII	B	7
Léautaud: Le Petit Ami	XXVI	A	1
Leblanc: Arsène Lupin	V	A	
Lefebvre: La Femme de demain	XXV	B	9
Lefèvre: L'Homme de proie	X	D	2
Lemaire: Le Mariage d'André	XVIII	B	1
Lemaitre: La Massière	XIV	B	1
" Le Depute Leveau	XXV	B	3
" Révoltée	XXV	C	4
Lemierre: Idoméncée	XXIII	A	2
" Hypermnestre	XXIII	B	3
Lemonnier: Le Droit au bonheur	XXI	C	2
" Le Possédé	XXII	A	5
Lenéru (Mme.): Les Affranchis	XXV	B	8
Léon: La Veuve joyeuse	XXVIII	A	2
" La Divorcée	XXXII	A	2
Lenôtre: Varennes	XXIV	B	3
Leroux: Les Lys	XXVIII	D	1
Lessing: Damon	XIV	D	
" Emilia Galotti	XXIV	C	
" Miss Sara Sampson	XXV	B	7
Linant: Conte de Noel	XIII	F	
Livet: Nick Carter	III	C	
Longepierre: Electre	IV	A	1
Lope de Vega: The Labors of Jacob	XIII	A	1
" El mejor alcalde el Rey	II	A	3
" Fontovejune	VIII	B	2
Discovery of the New World	IX	D	1
The Abduction of Helen	X	B	

Lope de Vega: Aimer Sans savoir qui	XIX	D	
	and XXXIII	B	1
" Nina de Plata	XXIV	A	5
" The Mill	XXIV	A	5
" The Gardener's Dog	XXIV	B	5
Lorde (de): L'Idiot	III	A	4
" Terre d'epouvante	VI	A	4
Loti: Ramuntcho	XXVIII	A	1
Louys: Aphrodite	XXII	A	3
Loyson: L'Apôtre	XXVII	D	2
Lucas: Alceste	XXI	A	1
Lyon: Madame l'Amirale	XXVI	B	1

M

Maeterlinck: The Princess Maleine	VII	A	
" The Blind	VII	D	
" The Blue Bird	IX	D	3
" Pelleas and Melisande	XIV	A	3
Monna Vanna	XXXII	A	1
The Seven Princesses	XXXVI	B	
" The Intruder	XXXVI	B	
Mafféi: Merope	XIX	B	1
Mairet: Sophonisbe	XX	B	3
Maldagne (Mme.): La Boscotte	XXXIII	D	3
Manfredi: Semiramis	XXVI	A	1
Manzoni: Adelghis	V	C	
Manzoni: The Count of Carmagnola	V	C	
	and VI	C	1
Manzotti: Sieba	XXVIII	B	
Margueritte: Pierrot assassin de sa femme	XXXIV	A	4
Marinetti: Poupées electriques	XXXIII	B	3
Marot: La Casquette au pere Bugeaud	III	A	8
" Casse-museau	XXVII	D	5
" Les Aventures de Gavroche	XXXV		
Marras: La Famille d'Armelles	XXV	D	2
Mars: Mme. l'Amirale	XXVI	B	1
Marthold: L'Ogre	XXXIII	D	3
Martelli: Tullia	XXX	C	2
Mary (J.): Roger-la-honte	III	B	4
	and XXXIII	D	5
" Le Regiment	XXVII	D	3
" La Béte féroce	XXX	C	1
Masse: Une nuit de Cléopâtre	XXII	A	5
	and XXIV	B	4
Massenet: Esclarmonde	XVII	B	2
" Manon	XXII	A	3
Massiac: Le secret de Gilberte	XXVII	B	2
Massinger: The Virgin Martyr	XX	D	
" The Fatal Dowry	XXV	C	5

Massinger: The Bondman	XXXII	A	1
" The Portrait	XXXII	C	1
Mathey: Zoe Chien-Chien	IV	A	2
Maujan: Jacques Bonhomme	VIII	B	1
Maupassant: Pierre et Jean	XIV	A	1
Mazel: Les Amazones	XXIX	A	4
Meilhac: La Veuve joyeuse	XXVIII	A	2
Melitus: Œdipus	XVIII	A	1
Mendès: Glatigny	XXIV	A	9
" Les Mères ennemies	XXV	B	2
" La Reine Fiammette	XXIX	B	3
	and XXXIII	A	3
Mercereau: Mon frère	XIII	A	2
Merimee: Colomba	III	A	1
Messager: Francois les bas-bleus	XXIV	B	6
Metastasio: Cato	V	C	
	and XXIX	A	2
" Alexander	V	C	
" The Desert Isle	XII	B	
" Cyrus	XIII	C	
	and XIX	B	3
Antigone	XIV	B	1
Demophon	XIX	A	1
Olympiade	XIX	B	1
Regulus	XX	A	1
" Themistocles	XX	A	2
" Dido	XX	B	3
" Achilles in Scyros	XX	B	3
" Hypsip le	XXIII	B	2
" Hylermnestre	XXIII	B	3
" Demetrius	XXIV	A	5
" Semiramide riconosciuta	XXIV	B	8
	and XXXII	B	1
" Adrien	XXIV	C	
" Zenobia	XXV	C	2
" Nitetis	XXVIII	A	1
" The Chinese Hero	XXVIII	A	1
" The Shepherd King	XXVIII	C	1
" Siroes	XXXIII	B	2
" Artaxerxes	XXXIII	D	2
" Ætius	XXXIII	D	4
Méténier: La Casserole	III	A	7
Michaud d'Humiac: Le Gœur de Se-hor	XXVII	D	6
Mikhael: Le Cor fleuri	XXIV	B	3
Milliet: Le Roi de l'argent	XXXIII	B	3
Milloecker: L'Etudiant pauvre	XXXIII	A	1
Miral: Lydie	XXIX	A	4
Mirbeau: Les Affaires sont les affaires	XXVII	A	3
Moses (?): Job	XXX	B	1
Molière: Don Juan	V	B	
Montépin: La Policière	XXVII	C	

Moreau: Madame Margot	VIII	A	2
" Le Drapeau	XXIV	A	8
" Gerfaut	XXV	C	6
" Un divorce	XXXII	A	1
Morel: Terre d'épouvante	VI	A	4
" La Fille du député	XXVII	A	3
" La Pieuvre	XXXIII	C	1
Mortier: Marius vaincu	XXX	A	3
Mourey: L'Automne	VIII	B	2
" Lawn-tennis	XXVI	D	2
Mussato: Ezzelino	XXX	C	1
Musset: Fantasio	II	B	2
" Lorenzaccio	VIII	A	1
" On ne badine pas avec l'amour	XVII	C	2
" André del Sarte	XXV	C	4
Mustière: Rosse, tant et plus	VIII	A	2

N

Népoty: L'Oreille fendue	XXVII	A	3
Nicomaque: Œdipus	XVIII	A	1
Nigond: 1812	XIV	A	1
Nô: Les Carbonari	XXIX	A	4
Nus: Le Mari	XXV	C	1

O

Ohnet: Serge Panine	XXV	B	2
" Dernier amour	XXV	B	6
" La Comtesse Sarah	XXV	C	3
" La Grande Marnière	XXIX	A	2
Ollognier (Mme.): Le Sais	XXIV	A	3

P

Pailleron: La Souris	XIV	A	4
Paladilhe: Patrie	XXV	D	2
" Diana	XXXIII	D	3
Parodi: L'Inflexible	XXVII	D	2
Paton: Le Divorce de Sarah Moore	XXI	A	2
Perrault: Bluebeard	II	A	
" Le Petit Poucet	VI	D	2
" Peau d'âne	XXVI	A	3
Peter: L'Or	III	A	1
Phrynichus: The Danaides	XXIII	B	3
Picard: La Fugitive	XXI	C	2
Planquette: Surcouf	XXIV	A	7
Poe: The Purloined Letter	XI	A	
" The Gold Bug	XI	B	1
" Berenice	XXXIV	B	

Pobles (de): L'Enfant du Temple	XX	A	4
Polti: Compère le Renard	V	A	
" Les Cuirs de bœuf	XXVI	A	1
Porto-Riche: Le Vieil Homme	XIV	B	2
" Les Malefilâtre	XXV	C	7
Pouvillon: Le Roi de Rome	VII	B	
Pradon: Electre	IV	A	1
" Regulus	XX	A	1
Prevost: Manon Lescaut	XXVII	B	6
Prevost (Jean): Œdipus	XVIII	A	1
Prevost (M): Pierre et Thérè e	XXVII	A	2
" La plus faibl e	XXVIII	A	2

Q

Quinault: Alceste	XXI	A	1

R

Rabier: Et ma sœur?	XXVIII	B	
Racine: Esther	I	C	1
" Alexandre	V	C	
" Les Frère ennemis	X II	A	2
" Britannicus	XIV	A	1
" Mithridate	XIV	B	1
" Irhigénie en Tauride (projected)	XIX	C	2
" Bérénice	XX	B	3
" Alceste (projected)	XXI	A	1
Andromaque	XXI	D	2
and	XXV	B	1
" Iphigénie a Aulis	XXIII	A	1
" Bajazet	XXIV	B	4
" Phèdre	XXVI	B	1
" Athalie	XXXI	A	2
Rachilde: La Voix du sang	XIX	G	3
" Madame la Mort	XXIV	B	8
Rajasekhara: The Sons of Pandou	III	A	5
" The Statue	XXIV	D	3
Raymond: Les Ménages de Paris	XXV	B	3
Regnier (de): La Gardienne	XXXV		
Renauld: Le Crime d'un autre	XXXIII	D	2
Reyer: Sigurd	XXV	C	3
Richard: Boislaurier	II	A	
and	XIV	A	1
" Le Roman d'Elise	XXVIII	D	2
Richebourg: La petite Mionne	XIX	A	3
Richepin: Nana-Sahib	V	C	
" L'Ancien	XXI	A	2
" Le Chien de garde	XXI	D	1
" La Glu	XXII	A	5

Richepin: La Route d'émeraude	XXII	A	6
Richepin fils: La Marjolaine	XXIV	A	6
Richter (J. P.): Titan	XVIII	D	2
Riupeiroux: Hypermnestre	XXIII	B	3
Rivoire: Le b n roi Dagobert	XVII(	D	2
" Mon ami Teddy	XXIV	A	7
Rochard: Le péché de Marthe	XXVIII	B	
" La Bête féroce	XXX	C	1
Rochefort: Electre	IV	A	1
Rod: Le Réformateur	VI	C	1
Roinard Les Miroirs	XXV	D	1
Rolland: Le 14 juillet	VIII	B	2
Romains: L'Armée dans la Ville	VIII	B	2
Rostand: L'Aiglon	VII	B	
" Chantecler	VIII	A	2
" Cyrano	XXI	C	2
Roudradeva: The Story of Yayati	XXIX	A	2
Roupa: The Loves of Krishna	XXIV	D	1
Rouvre: (de) Le Mariage d'André	XVIII	B	1
Rozier: Le Divorce de Sarah Moore	XXI	A	2
Rucellai: Rosemonde	IV	C	
Ryner: Vive le roi!	XX	A	4
Rzewuski: Count Witold	XXXIV	B	2

S

Sadwell: Don Juan	V	B	
Sainte-Foix: Alceste	XXI	A	1
Sainte-Marthe: Œdipus	XVIII	A	1
Saint-Georges de Bouhélier: Le Roi sans couronne	V	C	
Saint-Pol Roux: La Dame a la faulx	XXIV	B	9
Saint-Saens: Samson et Dalila	XV	A	2
" Ascanio	XXIV	C	
" Henri VIII	XXV	B	5
" Proserpine	XXV	B	7
" L'Ancêtre	XXIX	B	6
Salieri: The Danaides	XXIII	B	3
Samain: Polypheme	XXIV	A	1
Samara Dikchita: The Victory of Pradyoumna	XXIX	A	2
Samson: Marie Stuart	XXIV	B	2
" Le Crime de Jean Moret	XXIX	B	7
Sard: Le Démon du foyer	XXIV	A	4
Sardou: Thermidor	VIII	A	1
" La Tosca	XXI	D	2
" Cleopatra	XXII	A	4
" La Sorcière	XXIV	B	1
" Odette	XXVII	A	1
" Georgette	XXVIII	A	1
" Le Crocodile	XXVII	B	5

Sardou:	Fedora		XXIX	B 5
"	Theodora		XXXIII	A 2
"	L'Affaire des Poissons		XXXIII	B 2
Sardou (André):	L'Etau		XVI	D
Schiller:	William Tell		III	B 6
		and	VI I	B 2
Schiller:	The Brigands		V	A
		and	XXXIII	C 3
"	Fiesco		VIII	A 1
"	Don Carlos		XIV	B 3
		and	XXVI	B 2
"	The Bride of Messina		XVIII	A 2
"	Marie Stuart		XXIV	B 2
"	Wallenstein		XXX	A 3
"	Love and Intrigue		XXXII	B 3
Second:	La Vicomtesse Alice		V	D
Sedaine:	Richard Cœur-de-Lion		X	D 1
		and	XXXV	
See:	L'Indiscret		XVII	A 1
Seneca:	The Phœnissæ		XIII	A 1
"	Thyestes		XIII	A 2
"	Octavia		XV	B
"	Hercules Furens		XVI	A 1
"	Œdipus		XVIII	A 1
"	Medea		XXV	A 1
"	Hercules on Œta		XXV	B 1
"	Hippolyte		XXVI	B 1
"	The Trojan Women		XXXVI	A 1
Séverine:	Sainte-Hél ne		III	A 2
Shakespeare:	King John		I	A 1
"	The Tempest		III	B 1
"	The Merchant of Venice		III	B 6
		and	XI	B 2
	Hamlet		IV	A 1
		and	XIII	C
	Troilus and Cressida		V	C
	Richard II		VI	B
	Timon of Athens		VI	C 1
	Coriolanus		VI	C 1
		and	XII	B
	King Lear		VI	C 1
	Henry VI		VI	B
	Henry V		IX	B 1
		and	XXXIII	A 1
	Pericles		XXXV	
		and	XI	B 2
	Two Gentlemen of Verona		XIV	D
	Measure for Measure		XXI	D 2
	Antony and Cleopatra		XXII	A 4
	Henry VIII		XXV	B 5
	Romeo and Juliet		XXIX	B 6

Shakespeare:	Julius Cæsar	XXX	A	2
"	Henry IV	XXX	B	
"	Macbeth	XXX	C	1
	Richard III	XXX	C	1
	Comedy of Errors	XXXII	A	1
	Much Ado About Nothing	XXXII	B	1
	Othello	XXXII	B	1
"	Cymbeline	XXXII	B	2
"	A Winter's Tale	XXXV		
Shaw:	Mrs. Warren's Profession	XXVII	A	1
Shelley:	The Cenci	III	B	5
		XIII B 3 and XXVI	A	3
Sienkiewicz:	By Fire and Sword	X	A	
Sophocles:	Chyses	I	A	1
"	Minos	I	A	1
"	Oicles	I	A	1
"	Œdipus at Colonus	I	A	3
		and XII		
"	Nausicaa	I	B	1
"	The Pheacians	I	B	1
"	Acrisius	I	B	2
"	Philoctetes at Troy	I	B	3
"	Eurysaces	I	C	2
"	Andromeda	II	A	
"	Ægeus	II	B	1
"	Peleus	II	B	1
		and VII	C	1
"	Iolas	II	B	2
"	Œnee	II	B	2
"	Phineus	II	B	2
"	Aletes and Erigone	III	A	1
"	Nauplius	III	A	2
"	Ixion	III	A	5
"	The Feast of the Achæans	III	B	2
"	Phrixus	III	B	4
"	Tereus	III	B	5
"	The Epigones	IV	A	1
"	Electra	IV	A	1
"	Eriphyle	IV	A	1
"	Meleager	IV	B	
"	Ajax Locrian	V	B	
"	Laocoon	V	C	
"	The Shepherds	VI	A	1
"	The Xoanephores	VI	A	2
"	Teucer	VI	C	2
Sophocles:	The Council of the Argives	IX	A	
"	Laconian Women	IX	C	1
"	Sinon	IX	D	1
"	Œnomaus	IX	D	2
"	Orithyie	X	A	
"	The Abduction of Helen	X	B	

Sophocles:	Hermione	X	C	2
"	Polyidus	XI	A	
"	Women of Scyros	XI	C	2
"	Ulysses	XI	C	3
"	Philoctetes	XII	A	
"	Helen Reclaimed	XII	C	
"	Thyestes II	XIII	A	2
"	Ajax	XVI	B	
"	Eumele	XVII	A	1
"	Pelias	XVII and XIX	C E	4
"	Œdipus the King	XVIII	A	1
"	Creusa	XIX	B	1
"	Telephus	XIX	B	1
"	Euryale	XIX	B	2
"	Alexander	XIX	C	1
"	Procris	XIX	G	1
"	Amphitryon	XIX	F	3
"	Alceste	XXI	A	1
"	Iphigenia	XXIII	A	1
"	Iobate	XXVI	B	1
"	Lemnian Women	XXIII	B	2
"	Women of Colchis	XXV	A	1
"	Antigone	XX	A	3
"	The Maidens of Trachis	XXV	B	1
"	Alcmeon	XXV	B	4
"	Phædra	XXVI	B	1
"	Thamiras	XXXI	B	3
"	Niobe	XXXI	B	4
"	Eumele	XXXI	B	5
"	The Phtiotides	XXXII	C	4
"	Palamede	XXXIII	C	2
"	Thyestes at Sicyon	XXXV		
"	The Captives	XXXVI	A	1
"	Laocoon	XXXVI	A	1
"	Polyxena	XXXVI	A	1
"	The Ethiopians	XXXVI	C	
Soubhata:	The Message of Angada	X	C	2
Soudraka:	The Earthen Toy-cart	XXIV	A	5
Soundara Misra:	Abhirama mani	X	C	2
Speroni:	Canace	XXVI	C	2
Spontini:	The Danaides	XXIII	B	3
Stace:	Agave	XXXI	A	1
Stein:	La Veuve joyeuse	XXVIII	A	2
Sue:	Les Enfants naturels	XVIII	A	2

T

Tarbé:	Monsieur de Morat	XXV	B	3
Tasso:	Torrismond	XVIII	A	2
"	Jerusalem Delivered	XIX	G	1

Tchang-Koue-pin: The Tunic Confronted	III	A	1
Tellez: Don Juan	V	B	
Terni (Mme.): Les Bâillinnés	XXXVI	A	2
Theodecte: Œdipus	XVIII	A	1
" Lyncee	XXIII	B	3
Theuriet: La Maison des deux Barzeaux	XXV	C	4
Thomas: Francoise de Rimini	XXV	C	3
Tiercelin: Un voyage de noces	XXV	A	2
Tirso de Molina: Don Juan	V	B	
Tolstoi: The Powers of Darkness	XIII	F	
and	XV	A	1
" Resurrection	XX	C	
" The Kreutzer Sonata	XXV	D	1
Torquet: Cent lignes émues	XXXVI	C	
Trarieux: La Dette	XIV	B	1
Trissino: Sophonisbe	XX	B	3
Tristan l' Hermite: Marianne	XXXII	A	1

V

Vacquerie: Proserpine	XXV	B	7
" Jalousie	XXXII	C	5
Vallette: Le Vierge	XXXIII	B	3
Valnay: L'Esclave du Sevoin	XXXII	A	3
Van Velde (Mme.): Lena	XXVII	B	4
Vauzelles (de): Alceste	XXI	A	1
Veber: Les Grands	XXXIII	A	3
Vedanyatha Vatchespati: Tchitra Yadjgna	XXXI	B	2
Verga: Chevalerie rustique	XXII	A	10
Verhaeren: Le Cloître	XXXIV	A	2
Verlaine: Louise Leclercq	XVII	C	2
Verne: Le Tour du monde en 80 jours	IX	D	1
" Les Enfants du capitaine Grant	XXXV		
Villemer: L'Absente	XXVII	B	1
Villiers: Don Juan	V	B	
Villiers de I'Isle Adam: Le Nouveau-Monde	XXV	C	1
Vira: Madhouranirouddha	XIX	A	4
Vishakadatta: The Minister's Ring	XII	A	
Viswanatha: Mrigancalckha	XXIV	A	1
Voltaire: Eriphyle	IV	A	1
" Adelaide Duguesclin	XIV	A	2
" Agathocle	XIV	A	2
" Amélie	XIV	A	2
" Don Pèdre	XIV	A	2
" Samson	XVII	C	3
" Pandore	XVII	C	1
and	XXIV	A	1
" Les Pélopides	XIII	A	2
" Œdipe	XVIII	A	1
" Les Gnèbres	XIX	A	2
" Les Lois de Minos	XIX	A	2

Voltaire:	Mérope	XIX	B	1
"	Semiramis	XIX	D	
'	Mahomet	XIX	E	
'	Le Huron	XXI	D	2
'	Tanis et Zélide	XXIV	A	2
'	Alzire '	XXIV	A	3
'	Le Triumvirat	XXIV	A	3
'	Zulime '	XXIV	B	4
'	Brutus '	XXVII	D	1
'	Nanine '	XXVIII	A	1
'	Les Scythes	XXIX	A	4
'	Olympie'	XXIX	B	1
'	Irène '	XXIX	B	4
'	Catilina '	XXX	B	
		and VIII	A	1
'	La Mort de Cæsar	XXX	A	2
'	Mariane	XXXII	A	1
'	Tancrède	XXXII	A	1
		and II	A	
'	Zaire '	XXXII	A	2
'	Artémire'	XXXII	C	2
'	Oreste '	XXXIV	A	2

W

Wagner:	Lohengrin	II	A	
"	The Ring of the Nibelungs	V	C	
"	Parsifal	IX	C	2
"	Die Meistersinger	XXIV	A	9
"	Tannhauser	XXII	A	2
Wagner:	Tristan and Isolde	XXV	C	3
Webster:	Vittoria Corombona	XV	A	1
"	Appius and Virginia	XXIV	A	3
"	The Duchess of Malfi	XXIX	A	1
"	Sir Thomas Wyat	XXX	B	
Wells:	The War of the Worlds	VI	A	2
Werner:	Attila	III	A	1
"	The Twenty-fourth of February	XIX	B	1
"	Luther	XX	A	4
Wicheler:	Le Mariage de Mlle. Beulemans	XXIV	A	8
Widor:	Maitre Ambros	XXXIII	B	1
Wilde:	Salome	XXII	B	
Willy:	Le Frequet	XXIV	B	6
"	Lélie	XXII	C	2
Wolf:	Les Lys	XXVIII	D	1

X

Xenocles:	Œdipus	XVIII	A	1

Z

Zaccone: La Cellule No. 7	III	B	3
Zamacois: Bohémos	XXIV	A	9
Zamora: Don Juan	V	B	
Zola: Le Rêve	I	B	2
" La Débâcle	VI	A	1
" L'Argent	VI	B	
	and XVII	A	2
" Germinal	VIII	B	2
" La Terre	XIII	B	1
	and XXX	C	1
" Thérèse Raquin	XV	A	1
	and XXXIV	A	4
" La Bête humaine	XVI	A	2
" L'Œuvre	XX	A	4
" La Joie de vivre	XXI	A	2
	and XXIV	B	7
" La Faute de l'abbe Mouret	XXII	A	1
" La Conquête de Flassans	XXII	A	2
" Nana	XXII	A	6
" L'Assommoir	XXII	C	2
" Le Capitaine Burle	XXII	C	1
" Jacques Damour	XXV	C	2
" Pot-bouille	XXV	C	7
" Renée	XXVI	B	2
Zola: La Curée	XXVI	B	2
" Dr. Pascal	XXVI	B	2
" Son Excellence Eugene	XXX	C	1
" La Fortune des Rougon	XXX	C	1
" Le Ventre de Paris	XXXIII	C	2
" Madeleine	XXXIV	B	1
Zorilla: Don Juan	V	B	

ANONYMOUS

Chinese: The Singer	III	A	1
Hindu: Anarghara-ghava	X	C	2
" Dhourtta Narttaka	XXII	A	1
" Dhourtta Samagama	XXIV	A	9
" Hanouman	X	C	2
Mystery: Le Mystere d'Adam	VI	A	3
Miracles: Robert-le-Diable	V	A	
" Barlaam et Josaphat	X	D	3
" La Mère meutrière de son enfant	XVII	C	2
" Saint Alexis	XIX	G	3
" Saint Ignace d'Antioche	XX	A	4
" Guibor	XXIII	B	4
" L'Empereur Julien	XXXI	A	2

Miracles:	La Mère du Pape	XXXI	B 4
"	La Fille du roi d'Espagne	XXXII	B 2
"	Berthe-au-grand-pied	XXXV	
"	La Reine aux trois fils	XXXV	
'	Berthequine	XXXV	

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