

Four Devices Used by Maeterlinck in Creating
the Atmosphere of His Early Plays.

by

Mary A. Hall, A. B., 1928.

University of Wichita.

Submitted to the Department of
Romance Languages and the
Faculty of the Graduate School
of the University of Kansas
in partial fulfillment of the
requirements for the degree of
Master of Arts.

Approved by:

E. Gallo
Head of the Department.

December, 1929.

Four Devices Used by Maeterlinck in Creating
the Atmosphere of His Early Plays.

Table of Contents.

	Page
I. Introduction -----	1
II. The Dramatic Value of <u>Silence</u> as outlined in <u>Le Trésor des Humbles</u> -----	5
III. Atmosphere Created by the Use of Silence -----	10
IV. Atmosphere Created by the Suggestion of Impending Doom -----	28
V. Atmosphere Created by Setting and by Objective Details -----	44
VI. Atmosphere Created by Comparisons and by Dialogue -----	81
VII. Conclusion -----	91
VIII. Appendix -----	93
IX. Notes -----	95
X. Bibliography -----	104

Introduction.

It is inevitable that the work of Maurice Maeterlinck, the Belgian poet-dramatist, who has created an entirely new genre of drama in French literature, should have been labeled static or symbolistic. That he objected to such a classification is evident from a letter written to Mr. Barrett H. Clark in which he says, " You must not attach too great importance to the expression 'Static'; it was an invention, a theory of my youth, worth what most literary theories are worth, - that is, almost nothing. Whether a play be static, or dynamic, symbolistic or realistic, is of little consequence. What matters is that it be well written, well thought out, human and, if possible, superhuman in the deepest significance of the term."⁽¹⁾

M. René Doumic in an article for the Revue des Deux Mondes, says of him: "Pour mériter tout à fait le nom de poète, il ne lui manque que de savoir écrire en vers. Il a d' ailleurs au plus haut degré le poétique 'sens du mystère'. Non seulement il aperçoit le mystère aux confins de la vie, mais il le retrouve

dans la vie tout entière, et il n' est aucun de nos actes les plus ordinaires qui ne lui paraisse tout imprégné de merveilleux. Il a en outre le don de traduire ses idées par des images habilement choisies et qui s' harmonisent exactement à la nuance de sa sensibilité. Une pièce de théâtre et jusqu' à un traité d' apiculture sont pour lui des symboles qui s' organisent, se développent, vivent de leur vie propre et nous induisent à penser." (e)

Maeterlinck has carried forward the type of symbolist drama already begun by Villiers de l' Isle-Adam, which combines spiritual romanticism with idealism. The latter dramatist, together with the poets, Verlaine and Mallarmé, exercised an important influence upon the writing of Maeterlinck.

Arthur Symons in his book, The Symbolist Movement in Literature, thus analyzes the work of these major symbolists: "All the art of Verlaine is in bringing verse to a bird's song, the art of Mallarmé in bringing verse to the song of an orchestra. In Villiers de l' Isle-Adam drama becomes an embodiment of spiritual forces, in Maeterlinck not even their embodiment, but the remote sound of their voices. It is all an

attempt to spiritualize literature, to evade the old bondage of rhetoric, the old bondage of exteriority. Description is banished that beautiful things may be evoked, magically; the regular beat of verse is broken in order that words may fly upon subtler wings..."⁽³⁾

"And the aim of Maeterlinck, in his plays, is not only to render the soul and the soul's atmosphere, but to reveal this strangeness, pity, and beauty through beautiful pictures."⁽⁴⁾ He has been unusually careful in his choice of scenes, and has made them emotionally significant. Like Wagner, he realized that the art of the stage is one of pictorial beauty, of correspondence in rhythm between the speakers, their words, and their surroundings.

The reader is carried far from the world of reality into a land of fancy where he finds dark, sinister castles, magic fountains, deep forests, tranquil seas, stormy skies, beautiful maidens, spectral nuns, lewd beggars, subterranean caverns, ocean grottoes, all the product of a vivid and poetic imagination.

Maeterlinck has an exceptional power in creating atmosphere. Each of his plays carries with it a totality of impression carefully built up by the author. Some of his dramatic works trace only a delicate outline,

as that of a garden seen through a mist, while others stand out in bold relief, bleak and foreboding as the fate that awaits his characters.

It is the purpose of this paper to determine by the analysis of one of his plays, Pelléas et Mélisande, four devices employed by the author in creating atmosphere: his use of silence, the suggestion of impending doom, setting and objective details, comparisons and dialogue. Then, an examination of nine other of his early plays will show that the same devices recur systematically in the drama of his first manner. The plays chosen for study are: Pelléas et Mélisande, La Princesse Maleine, L'Intruse, Les Aveugles, Alladine et Palomides, Intérieur, La Mort de Tintagiles, Aglavaine et Sélysette, Ariane et Barbe-Bleue, Sœur Béatrice.

The Dramatic Value of Silence as outlined in
Le Trésor des Humbles.

The Dramatic Value of Silence as outlined in
Le Trésor des Humbles.

In three essays of Le Trésor des Humbles, written in 1896, Maeterlinck has given expression to some theories of dramatic technique that throw a considerable light upon the different devices used by him in creating the atmosphere of his earlier plays.

It seems a little unusual that one should look for a statement of dramatic technique in a volume of essays, but the elements there treated form such an integral part of his dramatic system, that this source cannot be overlooked.

By far the most important element to be considered in his early conception of the static drama is silence.

"Le silence est l'élément dans lequel se forment les grandes choses, pour qu' enfin elles puissent émerger, parfaites et majestueuses, à la lumière de la vie qu' elles vont dominer...La parole est trop souvent, non comme le disait le Français, l' art de cacher la pensée, mais l' art d' étouffer et de suspendre celle-ci, en sorte qu' il ne reste plus rien à cacher. La parole est grande, elle aussi; mais ce n' est pas ce qu' il y a de plus grand...La parole est du temps, le silence de l' éternité."⁽¹⁾

In silence reside the greatest treasures of human wisdom. Words are not the true means of communication"..... dès que nous avons vraiment quelque chose à nous dire, nous sommes obligés de nous taire....."⁽²⁾

"Nous ne parlons qu' aux heures où nous ne vivons pas, dans les moments où nous ne voulons pas apercevoir nos frères et où nous nous sentons à une grande distance de la réalité. Et dès que nous parlons, quelque chose nous prévient que des portes divines se ferment quelque part. Aussi sommes-nous très avares du silence, et les plus imprudents d' entre nous ne se taisent pas avec le premier venu.....Rassemblez vos souvenirs, dans ce silence auquel il faut avoir recours encore; afin que lui-même s' explique par lui-même; et s' il vous est donné de descendre un instant en votre âme jusqu' aux profondeurs habitées par les anges, ce qu' avant tout vous vous rappellerez d' un être aimé profondément, ce n' est pas les paroles qu' il a dites ou les gestes qu' il a faits, mais les silences que vous avez vécus ensemble; car c' est la qualité de ces silences qui seule a révéilé la qualité de votre amour et de vos âmes."⁽³⁾

Maeterlinck wishes to make it clear that he is here speaking only of what he terms "silence actif",

for he believes that there is, also, a "silence passif", which is only the reflection of sleep, of death, or of non-existence. He has carried a step further the "great empire of Silence" of Carlyle, and believes that we are surrounded by it on all sides.⁽⁴⁾

"Dès que les lèvres dorment, les âmes se réveillent et se mettent à l'oeuvre; car le silence est l'élément plein de surprises, de dangers et de bonheur, dans lequel les âmes se possèdent librement.....'Nous ne nous connaissons pas encore, m' écrivait quelqu' un que j' aimais entre tous, nous n' avons pas encore osé nous taire ensemble!'"⁽⁵⁾

Perhaps the most frequently cited passage used to illustrate Maeterlinck's theory of the static drama, is found in le Tragique Quotidien of the same volume:

"Il y a un tragique quotidien qui est bien plus réel, bien plus profond et bien plus conforme à notre être véritable que le tragique des grandes aventures....."

"J' admire Othello, mais il ne me paraît pas vivre de l' auguste vie quotidienne d' un Hamlet, qui a le temps de vivre parce qu' il n' agit pas. Othello est admirablement jaloux. Mais n' est-ce peut-être

pas une vieille erreur de penser que c' est aux moments où une telle passion et d' autres d' une égale violence nous possèdent que nous vivons véritablement? Il m' est arrivé de croire qu' un vieillard assis dans son fauteuil, attendant simplement sous la lampe, écoutant sous sa conscience toutes les lois éternelles qui règnent autour de sa maison, interprétant sans le comprendre ce qu' il y a dans le silence des portes et des fenêtres et dans la petite voix de la lumière, subissant la présence de son âme et de sa destinée, inclinant un peu la tête, sans se douter que toutes les puissances de ce monde interviennent et veillent dans la chambre comme des servantes attentives, ignorant que le soleil lui-même soutient au-dessus de l' abîme la petite table sur laquelle il s' accoude, et qu' il n' y a pas un astre du ciel ni une force de l' âme qui soient indifférents au mouvement d' une paupière qui retombe ou d' une pensée qui s' élève, - il m' est arrivé de croire que ce vieillard immobile vivait, en réalité, d' une vie plus profonde, plus humaine et plus générale que l' amant qui étrangle sa maîtresse, le capitaine qui remporte une victoire ou l' époux qui venge son honneur." (6)

It is interesting to note that Maeterlinck was so convinced of the truth of this observation, that he has made it the motif of one of his plays, Intérieur, and has thus created for the stage the very picture that his description suggests.

His drama exemplifies what Huneker says in his Iconoclasts: "Plot, action, trickeries, cheap illusions, must be swept away into the limbo of things used up. Atmosphere, the atmosphere of unuttered emotions, arrested attitudes, ideas of the spiritual subconscious, are to usurp the mechanical formulas of today. The ideal is music - music, the archetype of the arts. (Walter Pater preached this platonic doctrine.) 'It is only the words that at first sight seem useless that really count in a work.' But to realize, to exteriorize the mystery, the significance of the soul life, what a strange and symbolic web must be woven by the poet-dramatist! He must break with the conventions of the past and create something that is not quite painting, not quite drama, something that is more than poetry, less than music - full of ecstasies, silent joys, luminous pauses, and the burning fever of the soul that sometimes slays." (7)

Atmosphere Created by the Use of Silence.

Atmosphere Created by the Use of Silence.

Perhaps the device that has been used most frequently by Maeterlinck is that of silence ... "great fissures of silence, pauses as deep and as sinister as murky midnight pools."

"These pauses are always pregnant, - like the pauses in strange pages of Schumann or those mysterious empty bars at the beginning of a Chopin tragedy in tone, - empty, forbidding vestibules to woful edifices," says Huneker.⁽¹⁾

The author has used this device in a variety of ways: in silences specifically indicated in the stage directions as "Un Silence"; in silences not so indicated, but obviously required by the context; in vivid impressions of silence obtained through dialogue. Moreover, not content with creating an atmosphere of silence, Maeterlinck heightens and intensifies its effect by carefully thought out gradations: the sudden cessation of a sound previously heard; the description as audible, of sounds usually deemed inaudible; the attribution of qualities of sound to inaudible things.

Of silences definitely indicated in the stage directions, Pelléas et Mélisande contains ten, a

rather small number for so long a play. In L' Intruse, a one-act play less than half the length of Pelléas et Mélisande, ten are mentioned. These silences occur always at crucial moments.

An instance is found in the fourth scene of the first act of Pelléas et Mélisande when Geneviève, Mélisande, and Pelléas are standing just outside the castle gate. Night falls rapidly upon them, and as the night descends, silence, too, envelops them, an ominous silence that seems to foreshadow all the tragedy that later befalls them. (2)

The third act offers a similarly indicated silence when Golaud, now suspicious of Pelléas, emerges with him from the hideous subterranean passages of the castle. Half suffocated by the deadly odors, almost reeling, they come forth, and then depart in silence. (3)

In the opening scene of the final act, silence is again used. The servants are standing just outside, awaiting the signal to go up into the apartment where Mélisande lies dying. Some children are playing before the castle:

" Sixième Servante.

On n' entend plus aucun bruit dans la maison;..

Septième Servante.

Il faudrait faire taire les enfants qui jouent devant le soupirail.

Huitième Servante.

Ils se tairont d'eux-mêmes tout à l'heure.

Neuvième Servante.

Le moment n'est pas encore venu...⁽⁴⁾

Finally there comes a pause; the children have ceased their games; they are seated before the window, frightened, silent, pressed close to one another; not even their breath can be heard. The house is utterly still. This is the signal for the servants, and they all go out in silence.⁽⁵⁾

In the death scene of Mélisande, silence is again used in a telling manner. Mélisande, but half-conscious, maintains the persistent silence of a child. Little by little the servants of the castle silently enter the room, range themselves quietly about the walls and wait.

Golaud passionately desires the truth from her lips before she dies, but the old king Arkël will not let him approach her: "Attention... Il faut parler à voix basse. Il ne faut plus l'inquiéter... L'âme humaine est très silencieuse... L'âme humaine aime à s'en aller seule..."

Just at that moment all the servants fall to their knees in the rear of the room. There is a long silence, -

this time, of death. At last, Arkël speaks: "Je n' ai rien entendu... Si vite, si vite, .. Tout à coup... Elle s'en va sans rien dire..... Il lui faut le silence maintenant..."⁽⁶⁾

In the play, Alladine et Palomides, while the two lovers are in the dungeon into which the jealous old king has thrown them, an effective use of silence is made. They have heard the sound of iron against stone. They do not know whether this sound is the forerunner of release and happiness, or of death. There follows a silence, a breathlessness of expectation. The stage directions are, as usual, very definite: "Un silence; puis une pierre se détache à l' extrémité de la voûte; et un rayon de la lumière du jour fait irruption dans le souterrain."⁽⁷⁾ They wait in speechless anxiety. Before the sisters of Palomides enter, however, a second silence is indicated in the stage directions.

After Alladine and Palomides have been rescued, all too late, by the sisters of the latter, they are taken, dying, to adjoining rooms of the castle.

In the last scene we hear only their voices grow fainter and fainter, until they die away: "Un silence.- Astolaine et les soeurs de Palomides écoutent, dans l'angoisse. Puis la garde-malade ouvre, de l' intérieur, la porte de la chambre de Palomides, paraît sur le

seuil, fait un signe, et toutes entrent dans la chambre qui se referme. Nouveau silence. Peu après, la porte de la chambre d' Alladine s' ouvre à son tour; l' autre garde-malade sort aussi, regarde dans le corridor, et ne voyant personne, rentre dans la chambre dont elle laisse la porte ouverte." (8) These silences, in this still room, speak far more eloquently than words, of death.

In L' Intruse, a tense silence takes place just after the lamp has flickered out, while the family waits in darkness. So deep is the silence that the ticking of the clock suddenly seems to the grandfather a loud, almost unbearable sound. (9)

Often Maeterlinck has used a silence immediately following the entrance of a character, to emphasize the gravity of the situation, as in Ariane et Barbe-Bleue, when Ariane and the nurse enter the dungeon; in Intérieur, when the Old Man finally enters the house; in Aglavaine et Sélysette, when Aglavaine first appears.

As has been said, there are instances, too, when the stage direction is missing, but when silence is undoubtedly required by what follows.

An illustration of this type may be found in the first scene of the fourth act of Aglavaine et Sélysette. Aglavaine stands gazing at the key which Sélysette has surrendered to her. Sélysette moves slowly off the stage. Aglavaine looks long after her, balancing the key in her hand. Then with a sudden impulse, ".....s' approchant du bord de la terrasse, elle regarde un instant la clef d' or, et, brusquement, (10) la lance au loin, dans la mer."

The impression of silence is frequently conveyed, however, not by actual pauses, but by means of dialogue. This method, in fact, has been more often employed than either of the two already discussed.

One of the first of such instances occurs in the stifling heat of the day when Pelléas takes Mélisande to a miraculous fountain, which is supposed to have opened the eyes of the blind, and which, for that reason, bears the name, "fontaine des aveugles." It is there, in silence, that the eyes of Pelléas and Mélisande are opened to love:

" Mélisande.

Comme on est seul ici...On n' entend rien...

 Pelléas.

Il y a toujours un silence extraordinaire...
(11)
On entendrait dormir l' eau..."

In the play, Aglavaine et Sélysette, the essence of Maeterlinck's theory of silence seems to be expressed in the dialogue:

" Aglavaine.

On attend en effet que le silence parle...

Méléandre.

Que vous dit-il?

Aglavaine.

Si l' on pouvait redire ce qu'il nous dit, ce ne serait plus le silence... Nous n' avons prononcé que des paroles à peu près inutiles, des paroles que tout le monde eût pu trouver, et cependant ne sommes-nous pas tranquilles, et ne savons-nous pas que nous nous sommes dit des choses qui valent bien mieux que nos paroles? Nous nous sommes dit les petits mots timides que disent les étrangers qui se rencontrent, et cependant, qui sait tout ce qui vient de se passer entre nous trois; et si tout ce qui doit arriver ne s' est pas décidé sous une de ces paroles... Existe-t-il une destinée que des paroles n' aient jamais effleurée? Mais ce que je sais, en tout cas, c' est que notre silence m' a prédit que j' allais aimer Sélysette comme une petite sœur... Il a crié cela à travers toute mon âme, depuis le premier pas que j' ai fait dans cette salle; et c' est la seule voix que j' aie

bien entendue...

Attirant Sélysette.

Pourquoi donc, Sélysette, faut-il que l' on vous aime ainsi, et qu' on pleure malgré soi lorsque l' on vous embrasse?

Elle l' embrasse longuement.

Viens aussi, Méléandre...

Elle l' embrasse également.

C' était peut-être ce baiser que nous attendions tous, et ce sera le sceau qui scellera notre silence pour la nuit..."
(12)

Aglavaine again emphasizes the power of unuttered thoughts and emotions when she assures Sélysette that Méléandre still loves her:

" Sélysette.

Il te l' a dit?...

Aglavaine.

Non, s' il me l' avait dit, je n' en serais pas aussi sûre..."
(13)

They kiss each other in silence and leave separately.

In two of Maeterlinck's plays, L'Intruse and Les Aveugles, which are truly typical of the static drama, this element of silence has been used as the precursor of death. Not only do the dialogues of the dramas

indicate silence, but all the action of the plays seems enveloped in its atmosphere.

The play, L' Intruse, takes place in a dark room of an old castle. Waiting in silent suspense are the blind grandfather, who seems always to feel the approach of death, the father, the matter-of-fact uncle, who understands little of the situation, and the three daughters. In the garden outside, the nightingales are singing.

Suddenly their notes cease. During the silence that ensues, all end by feeling that a presence has entered the garden. Yet no sound has been heard; not even the dogs have barked. It is the blind grandfather who breaks the silence:

" L' Aïeul.

Est-ce que les rossignols ne recommencent pas à chanter, Ursule?

La Fille.

Je n' en entends plus un seul dans toute la campagne.

L' Aïeul.

Il n' y a pas de bruit cependant.

Le Père.

Il y a un silence de mort."

(14)

The lamp flickers, then goes out; the house is

invaded by a cold, damp air; there comes a silence in which only the ticking of the clock can be heard:

" La Fille. (15)
On entendrait marcher un ange."

A moonbeam shines through one corner of the window and casts a strange light over the room. On the stroke of midnight, one hears a vague sound. L' Intruse has entered.

One of Maeterlinck's plays that contains a haunting note of terror is Les Aveugles, and it is again by means of silence that the atmosphere is created.

Even the setting of the play, a majestic old forest under a sky deeply studded with stars, suggests silence. Twelve blind men and women of varying ages are seated on stones, roots, and dead leaves, waiting for the return of their leader, who, unknown to them, sits dead in their midst.

Even though there follows a vague, broken conversation amongst them, the general impression is still of silence, - of things felt rather than voiced, of a conversation, with long silences between:

" La Jeune Aveugle.

J' entendais qu' il souriait gravement; j' entendais qu' il fermait les yeux et qu' il voulait se taire..." (16)

The utter hopelessness of the scene is felt more and more as they wait in darkness for the priest, who never returns. The motif of silence is accentuated when they discover the dead priest in their midst:

"Il est mort sans rien dire."⁽¹⁷⁾

In addition to silences that have been definitely indicated by Maeterlinck, there are examples of implied silence.

Méléandre, for instance, in Aglavaine et Sélysette, uses a metaphor which suggests silence when he speaks of their love as follows: ".....Et plus nous lutterons, plus nous verrons monter entre nous un désir qui sera comme un voile de plus en plus obscur...Et les meilleures choses vont mourir en nous-mêmes, sous ce voile..."⁽¹⁸⁾

In one of Aglavaine's speeches, too, is an illustration of the same type of silence: ".....Parlons comme des êtres humains, comme de pauvres êtres humains que nous sommes, qui parlent comme ils peuvent, avec leurs mains, avec leurs yeux, avec leur âme, quand ils veulent dire des choses plus réelles que celles que les paroles peuvent atteindre..... ne t' inquiète pas si tu ne peux répondre...Quelque chose parle en toi que j' entends aussi bien que toi-même..."⁽¹⁹⁾

When words fail, even inanimate objects can speak, as when Aglavaine and Méléandre find Sélysette's handkerchief still wet with her tears:

" Méléandre.

Il a gardé pour nous la chaleur de ses larmes...

Aglavaine.

Tu vois bien, puisqu' elle ne parle pas, les plus petites choses vont parler à sa place"⁽²⁰⁾

In Intérieur, silence plays so dominant and all-pervading a rôle, that this play seems to deserve treatment apart.

Maeterlinck acknowledges his indebtedness for the theme of the drama to his friend, Charles van Lerberghe, who had written a little play, Les Fleurs, the idea of which is death knocking at the door.⁽²¹⁾

The setting of Intérieur is the reverse of that used in L'Intruse. In the former play, the approach of death is felt through the medium of people outside the door, while in the latter, the group awaiting this unseen presence is within.

In Intérieur, Maeterlinck has dared to do a most unusual thing: the real action and spirit of the drama are carried on in pantomime by the group of

characters within the house, visible to the audience through the window, but never heard. This device furnishes a striking example of his use of silent action; the audience traces the development of the drama by the motions of the characters. When one of them rises, walks, or makes a gesture, his movements appear grave, slow, apart, and as though spiritualized by the darkness, the light, and the transparent film of the window panes. (22)

An Old Man and a Stranger cautiously enter the garden. They bring news of the tragic death by drowning of the young daughter, but when they see, through the lighted window, the tranquillity and happiness of the family, they pause outside, unable to fulfill their sad mission.

The Old Man paints the scene within that greets his eyes: "Je voudrais voir, d'abord, s'ils sont tous dans la salle. Oui, j'aperçois le père assis au coin du feu. Il attend, les mains sur les genoux...La mère s'accoude sur la table.....elle ne sait pas ce qu'elle regarde; ses yeux ne clignent pas..... Les deux sœurs de la morte sont aussi dans la chambre. Elles brodent lentement; et le petit enfant s'est

endormi. Il est neuf heures à l'horloge qui se trouve dans le coin...Ils ne se doutent de rien et ils ne parlent pas." (23)

The Old Man hesitates to enter alone:".....j' ai peur du silence qui suit les dernières paroles qui annoncent un malheur...C' est alors que le cœur se déchire..." (24)

Meanwhile the funeral cortège is winding slowly and silently up the moonlit path/. Everything within is peaceful as in a dream. The two sisters rise and come to the window, resting their hands against the panes and gazing into darkness in a long silence:"On dirait qu' elles écoutent leurs âmes..." (25)

Not merely has Maeterlinck devised various methods of conveying the impression of silence, but he has, also, succeeded in heightening or intensifying its effect, as, for instance, when a sound, previously heard, dies away.

An example of this is found in La Princesse Maleine, when Hjalmar and Maleine are alone in the park beside the murmuring fountain: They grow silent, and a moment later, "le jet d' eau sanglote étrangement et meurt." (26)

This sudden cessation of sound is often merely described, not actually experienced, as in L'Intruse, when, suddenly, the nightingales cease their singing:

" La Fille.
les rossignols se sont tus tout à coup." (27)

A similar instance occurs in Pelléas et Mélisande, when the children cease playing in the court:

" Première Servante.
 Je n' entends plus crier les enfants..... On
 n' entend plus même respirer les enfants..." (28)

Another method used by Maeterlinck to intensify these silences is by describing as audible, sounds usually supposed to be inaudible.

An illustration of this device is found in L'Intruse, when, in the midst of a tense suspense, the faint sound comes from the garden of leaves falling to the ground and of roses dropping their petals. As the family sits about the table, the delicate and sensitive ear of the grandfather distinguishes the moment when one of the daughters folds her hands.

In La Mort de Tintagiles, it is Ygraine who describes the loneliness and silence of the place:.....
 "Je ne voyais pas d' autres événements qu' un oiseau qui

volait, une feuille qui tremblait, une rose qui s'ouvrait. Il y régnait un tel silence qu'un fruit mûr qui tombait dans le parc appelait les visages aux fenêtres."⁽²⁹⁾

Maeterlinck has employed a unique method of contrast in that he attributes sound to things that have no sound. Such striking words as the following illustrate this point:

"Est-ce le bruit de la grotte qui vous effraie? C'est le bruit de la nuit ou le bruit du silence..."⁽³⁰⁾

"J'entends nos lumières"⁽³¹⁾, found in the lyric sung by Mélisande describing the three blind sisters with their golden lamps.

"Je crois qu'il y a des étoiles; je les entends..."⁽³²⁾

"On entendrait dormir l'eau."⁽³³⁾

"On attend, en effet, que le silence parle..."⁽³⁴⁾

To preserve the atmosphere of silence, Maeterlinck usually banishes from the stage all elements that create sound. Especially is this true in the case of crowds. He seldom introduces them on the stage. Their clamor is heard from behind the scenes, muffled and subdued by the distance.

La Princesse Maleine is the only one of his dramas that offers an exception to this method of treatment.

In this earliest of his plays, he introduces the crowd directly upon the stage.

In Ariane et Barbe-Bleue, the crowd is heard, it is true, but from the wings: "Rumeurs, cris, tumulte, bruit d'armes, au dehors dans le lointain." (35)

The entire conflict takes place off stage, and is described by the wives who watch anxiously at the windows. Eventually the mob invades the castle, mounts the stairs, and comes as far as the doorway, in full view of the audience, but does not cross the threshold: "Ce sont des paysans, les uns farouches, les autres réjouis ou intimidés. Leurs vêtements, par suite de la lutte, sont déchirés et en désordre. Ils. . . . s'arrêtent, ahuris, à la vue d'Ariane qui se dresse devant eux. . . les poussées, les hurlements, les rires continuent un moment, puis s'éteignent en chuchotements respectueux et intrigués." (36)

In Sœur Béatrice, the crowd, like the one in Ariane et Barbe-Bleue, advances no farther than the door. The crowd is not hostile, but is composed of the needy who come to the supposed Sœur Béatrice for aid: "En effet, les pauvres, vieillards, infirmes, malades, femmes portant des petits enfants, etc., se sont timidement avancés, et croyant reconnaître Béatrice, craintifs,

hésitants, étonnés, se rapprochent du seuil, s'arrêtent
devant la porte, regardent et attendent." (37)

In plays in which crowds do not figure extensively, a somewhat similar effect is produced by other means: great flocks of birds are described as being startled into sudden flight; gulls circle with a whirring noise about Sélysette's tower. The sudden passing or disappearance of such objects intensifies the effect of the succeeding silence.

Atmosphere Created by the Suggestion of
Impending Doom.

Atmosphere Created by the Suggestion of Impending
Doom.

It is impossible to read these plays of Maeterlinck's without feeling the atmosphere of impending doom. Some tragic fate, usually death, seems always to be hovering near, awaiting his characters. His method of bringing the tragedy to a culmination varies: In L'Intruse and Intérieur, the treatment is nearly the same; slowly and noiselessly the dread presence of death penetrates the family circle, transforming happiness into despair. The ending of Les Aveugles, on the other hand, permits the reader to speculate as to the ultimate fate of the sightless, even after the curtain has gone down on the scene of hopelessness. In marked contrast with L'Intruse and Intérieur, Maeterlinck has introduced, in La Mort de Tintagiles, a scene of violent death. The death scenes of Mélisande and of Alladine and Palomides, although differing from the first two in details, are akin to them in atmosphere.

Maeterlinck suggests impending doom, as he does silence, by various means: sometimes by the premonitions of his characters revealed in the dialogue of the play;

sometimes by symbolism, a point that will not be treated in this discussion; again, by his striking use of natural phenomena.

In Pelléas et Mélisande, the first impression of tragedy to come is conveyed by the setting itself, - a sombre old castle surrounded by gloomy forests whose very depth and obscurity are symbolic of the unhappiness that is to follow. Geneviève, whom forty years of living in this gloom have made submissive, endeavors to reassure Mélisande by telling her that one grows accustomed, in time, to the shadows of these dark forests:..."Il y a des endroits où l' on ne voit jamais le soleil."⁽¹⁾

Throughout the play, the setting continues to accentuate this impression: The moon suddenly breaking through the clouds lights up the grotto and reveals to the terrified Mélisande "trois vieux pauvres à cheveux blancs, assis côte à côte, se soutenant l' un l' autre, et endormis contre un quartier de roc".⁽²⁾

Mélisande, who has begun to feel the fatal influence that Pelléas seems to have brought into her life, especially since the loss of her wedding

ring in the fountain, begs Golaud to take her away:

"...Je sens que je ne vivrai plus longtemps..."⁽³⁾

Later in the same scene, when Golaud insists that she go with Pelléas in search of the lost ring, Mélisande leaves with the words that occur so frequently in the play, each time with a slightly different significance:

"Je ne suis pas heureuse! ..." ⁽³⁾

Again we feel the premonition of evil in the third act when the knock of little Yniold frightens Mélisande, who is spinning at her wheel and talking with Pelléas. Even the child seems to foresee the tragedy, and exclaims,⁽⁴⁾
 "Petite-mère...petite-mère...vous allez partir..."

Perhaps the scene over which horror and danger hover to the fullest extent, is the one in which Golaud leads Pelléas through the subterranean parts of the castle:".....tout le château s' engloutira une de ces nuits, si l' on n' y prend pas garde.....Oh! voici...⁽⁵⁾
 sentez-vous l' odeur de mort qui s' élève?" The entire picture is terrifying. Obviously the main purpose of the scene is to foretell disaster.

Impending doom is again made evident in the fourth act when Pelléas, deeply disturbed, meets Mélisande for the last time, at the fountain of the

blind. He tries to tell her farewell: ".....je serai si loin que tu ne pourras plus me voir.....l' on dirait que j' ai tout le poids du ciel et de la terre sur le corps."⁽⁶⁾

Similar illustrations are present in other plays: Alladine, reluctant to enter the old castle with its winding stairs and corridors, and its many windows overlooking the sea, says, "Je ne puis m' empêcher d' être inquiète quand je rentre au palais...Il est si grand et je suis si petite..."⁽⁷⁾

In the second scene of the second act, which takes place on the draw-bridge of the castle, impending doom is indicated when Alladine's lamb falls into the black, swirling water of the moat.⁽⁸⁾ Each time Alladine's lamb is mentioned, it seems to be in order to heighten the suggestion of coming disaster. The details of treatment are, however, frankly symbolistic in this, as in analogous cases in other plays.

More than a suggestion of doom, almost a threat, is implied by the wild behavior of Ablamore when Palomides meets him in the corridor: ".....Il m' a regardé sans rien dire; j' ai passé; et comme je me retournais, j' ai vu qu' il riait sournoisement en agitant ses clefs."⁽⁹⁾

In Aglavaine et Sélysette, Méléandre seems to have a premonition that his love affair with Aglavaine will end badly: "C' est quand on est heureux qu' il faut craindre au contraire... Il n' y a rien qui soit plus menaçant que le bonheur; et chaque baiser qu' on donne peut réveiller un ennemi...." (10)

Aglavaine's ill-concealed fears for Sélysette are shared by the reader and audience: "...Ne monte plus là-haut jusqu' après mon départ, Sélysette, et ne t' inquiète plus de l' oiseau aux ailes vertes... J' ai fait un mauvais rêve où il était mêlé..." (11)

The entire atmosphere of the play, La Mort de Tintagiles, is oppressive, almost stifling; as if the old queen, secure in her tower chamber, had herself gripped one by the throat. Ygraine warns Tintagiles even in her first speech that his stay there will be unhappy. Throughout the entire play, she fears the doom that will overtake her little brother upon whom she lavishes all her affection: "...Il est temps, Tintagiles, et le vent devient noir sur la mer.... Donne-moi ta petite main... Je la garderai bien et nous allons rentrer dans le château malade..." (12)

Bellangère, while wandering through the labyrinth of dimly-lighted corridors in the castle overhears the

servants of the queen, and warns Ygraine of the danger threatening that very evening.

Ygraine, with great fear in her heart, repeats slowly, "Quoi?... ce soir?..." (13)

Ygraine tells something of the character of the old queen who murders any who may stand in the way of her power: ".....Elle est là sur notre âme comme la pierre d' un tombeau et pas un n' ose étendre le bras..." (14) Nothing could be more certain, even thus far in the play, than the death awaiting Tintagiles.

The beginning of the third act finds Aglovale seated in front of the great iron portal, his sword upon his knees, ready to defend Tintagiles: ".....Il est peut-être temps qu' on se défende, quoiqu' on sache que l' effort ne servira de rien." (15)

In L' Intruse, the approach of death seems always imminent. Many of the speeches of the grandfather reveal his unrest: "Il vaut mieux rester ici, on ne sait pas ce qui peut arriver." (16)

And as the night wears on: "Je voudrais que cette soirée fût passée!" (17)

And again: "... Je crois que je ne vivrai plus longtemps..." (18)

Even the lamp flickers, as if affrighted:

L' Aïeul.

"Il me semble qu' elle est bien inquiète...
bien inquiète...

.....

La Fille.

Elle s' éteint tout à fait." (19)

Another play in which unrest is felt keenly is Les Aveugles. The whole interim during which the blind men and women await the return of the priest is filled with tremulous moments:

Troisième Aveugle-Né.

"Il faudrait savoir où nous sommes!

Le Plus Vieil Aveugle.

Nous ne pouvons pas le savoir!

Le Sixième Aveugle.

Il faut que nous soyons très loin de la maison;
je ne comprends plus aucun bruit.

Troisième Aveugle-Né.

Depuis longtemps, je sens l' odeur des feuilles
(20)
mortes!"

La Princesse Maleine contains so many instances

of impending doom that it seems wise to limit the illustrations to a few striking and effective examples.

One is to be found in the second act, when Hjalmar glances from the window of his room and sees the mournful spectacle of a burial in progress: "Il pleut; un enterrement dans le cimetière: on a creusé deux fosses et le dies irae entre dans la maison. On ne voit que le cimetière par toutes les fenêtres; il vient manger les jardins du château; et voilà que les dernières tombes descendent jusqu' à l' étang. On ouvre le cercueil,
(21)
je vais fermer la fenêtre."

When in the third act, Hjalmar suggests to Queen Anne that perhaps Princess Maleine is still living, her deeply ironical reply sounds the death knell of the little princess:

" Hjalmar.

On dit qu' elle vit peut-être.....Vous la verrez peut-être.

Anne.

Ah! ah! ah! dans l' autre monde alors?" (22)

Equally significant is the King's rejoinder to Hjalmar:

" Hjalmar.

Il y a beaucoup de malades au village.

Le Roi.

Et beaucoup de morts au cimetière!" (23)

We continue to feel that the tragedies of the evening are not yet over. The storm is still raging and there are other signs:

" Anne.

.....Il paraît que l' orage a fait de grands ravages.

Angus.

On dit que les cygnes se sont envolés.

Hjalmar.

Il y en a un qui est mort." (24)

Throughout the entire last act the sound of the tocsin is heard. This serves to intensify the gloomy atmosphere of the scene until the murders take place. The calmness and quiet of the close of the play present a fitting contrast to this night of horrors: "Ils sortent tous, à l' exception des sept béguines, qui entonnent le Miserere en transportant les cadavres sur le lit. Les cloches se taisent. On entend les rossignols au dehors. Un coq saute sur l' appui de la fenêtre et chante." (25)

In the illustrations thus far given, the sense of imminent disaster has been aroused either by the setting or by significant premonitions felt by different characters.

Maeterlinck has, however, also made a striking use of natural phenomena in creating his atmosphere of impending doom. The elements seem always either to foretell disaster or to heighten its horror. A crash of thunder, a flash of lightning, a reddish cast over the moon, even a lunar eclipse precede the tragic situations. This device has been used most frequently in La Princesse Maleine, Maeterlinck's first play, published in 1889, which won for him the title of the Belgian Shakespeare.

Huneker describes the play in this manner: "The dénouement is horrible. Maleine is strangled by the Queen, who also loves Hjalmar, and to the accompaniment of a lunar eclipse, thunderbolts, a cyclone, meteors that explode, wounded swans that fall from stormy skies, this night of strange portents comes to an end after the prince avenges Maleine by stabbing the queen and killing himself."⁽²⁶⁾

Even the first page of the play begins with omens. Stéphanos and Vanox, officers of Marcellus,

are in the gardens of the castle discussing the great fête that is taking place within to celebrate the engagement of Prince Hjalmar and Princess Uglyane. They notice rain-filled clouds in the west. Suddenly an enormous comet makes its appearance: "Elle a l' air de verser du sang sur le château!" (27)

Here a shower of stars seems to fall upon the castle:

" Vanox.

Les étoiles tombent sur le château! Voyez! voyez! voyez!

Stéphano.

Je n' ai jamais vu pareille pluie d' étoiles! On dirait que le ciel pleure sur ces fiançailles!

Vanox.

On dit que tout ceci présage de grands malheurs!

Stéphano.

Oui; peut-être des guerres ou des morts de rois." (28)

Still later, Vanox observes that the sky is becoming black and that the moon is strangely red.

In the setting beside the fountain in the park, Hjalmar and Maleine notice odd lights on the marshes:

" Maleine.

Mais qu' est-ce que toutes ces flammes sur les marais?

Feux follets sur les marais.

La Nourrice.

On dit que ce sont des âmes.

Hjalmar.

Ce sont des feux follets. - Viens.

Maleine.

Oh! il y en a un très long qui va au cimetière!" (29)

Unusual noises are heard throughout the castle as if someone were knocking, but it proves to be only the

sound of the wind in the cypress trees. Outside, everything is sinister and dreary; the castle seems to be enveloped in an all-pervading gloom as expressed in

these lines of the servant: "Je viens du jardin; je n' ai jamais vu de ciel pareil; il est aussi noir que l' étang." (30)

A moment later, an old serving-woman says, "Mais regardez donc le ciel! J' ai plus de soixante-dix ans et je n' ai jamais

vu un ciel comme celui-ci!" (30) Throughout the entire act

we feel the imminence of the horrible tragedy that finally takes place.

The evening of the strangling of the princess, she is trying to rest, but is in a troubled state of mind. The huge black dog, Pluton, is crouched in

one corner of her tower chamber. The Heaviness of the atmosphere oppresses her. "Ils m' ont laissée toute seule dans une nuit pareille!"⁽³¹⁾ She sees only the luminous eyes of the dog shining in the darkness. Outside a tempest is rising. The wind blows the curtains and rattles the windows. A ray of moonlight enters her room: "Oh, la triste chambre qu' ils m' ont donnée! (Il tonne) Je ne vois que des croix aux lueurs des éclairs; et j' ai peur que les morts n' entrent par les fenêtres. Mais quelle tempête dans le cimetière! et quel vent dans les saules pleureurs!"⁽³¹⁾ Then, suddenly, there comes a death-like stillness which terrifies Maleine even more than the previous noises. The suspense of the entire situation is heightened when the dog begins to howl.

While the King and Queen Anne are in the act of consummating their ghastly deed, hail beats against the windows, terrifying them. They think it is the sound of human fingers.

" Anne,

On frappe aux fenêtres?

Le Roi.

Oui! Oui! avec des doigts! oh! des millions de

doigts!

Nouvelle averse.

Anne.

"C' est la grêle..." (32)

Still later:

Le Roi.

"Il y a des éclairs! il y a des éclairs!

Anne.

Quoi?

Le Roi.

Il pleut, il pleut sur moi! Ils versent de l' eau sur ma tête!Il faudrait toute l' eau du déluge pour me baptiser à présent! Le ciel écrase de la grêle sur ma tête! Le ciel entier écrase des éclairs sur ma tête!" (32)

The opening scene of the fifth act reveals a large crowd gathered in the cemetery in front of the castle; The tempest continues. Thunder has struck the mill.

" Une Vieille Femme.

La foudre est tombée sur le moulin!

.....

Un Paysan.

Oui! Oui! un globe bleu! un globe bleu!

.....

Un Vieillard,

Avez-vous jamais vu une nuit comme celle-ci?" (33)

The peasants notice the castle burning, with green flames leaping high into the air, and believe it is the end of the world.

There comes a sudden flash of lightning which illumines all the rooms of the ground floor save the one where the princess lies strangled. A great black warship without any visible sailors comes into the harbor. An old man believes the time of the last judgment has arrived. Here the moon appears over the castle, but is almost immediately darkened by an eclipse:

" Un Domestique.

Une éclipse! Une éclipse!

Éclair et coup de foudre formidables.

Tous.

La foudre est tombée sur le château.

Un Paysan.

Avez-vous vu trembler le château?

Un Autre Paysan.

Toutes les tours ont chancelé! ...

..... Un Vieillard.

Il y aura de grands malheurs.

Atmosphere Created by Setting and Objective
Details.

Un Autre Vieillard.

On dirait que l' enfer est autour du château." (33)

They all fear to remain longer in the shadow of the towers, for they believe the dead are going to leave their graves. One of the stone arches of the bridge gives way, cutting off the approach to the castle. Then they see a vision of falling swans in the darkness.

The last scene takes place in a room before the chapel. The chamber is filled with a crowd of lords, courtiers, and ladies-in-waiting. They comment upon the night:

" Un Seigneur (à une fenêtre)

A-t-on jamais vu une pareille nuit!

Un autre Seigneur.

Mais regardez donc les sapins! Venez voir la forêt de sapins, à cette fenêtre! Elle se couche jusqu' à terre à travers les éclairs! -On dirait un fleuve d' éclairs!

Deuxième Seigneur.

Je n' ai jamais vu de lune plus épouvantable!

Troisième Seigneur.

L' éclipse ne finira pas avant dix heures." (34)

Atmosphere Created by Setting and Objective Details.

It is the generally accepted idea that the plays of Maeterlinck contain much that is vague and shadowy, and little that is concrete or objective. It is true that the atmosphere surrounding most of them is indistinct, but in order to produce this deliberately illusory atmosphere, he has made use of specific, objective details.

For this purpose, an indispensable element is the settings themselves, which are planned with such care that background and characters seem to blend into an harmonious whole, and to produce striking pictures.

The play, Pelléas et Mélisande, offers varied settings; some are delicately beautiful, while others are gloomy and sinister. Maeterlinck has often used as settings, parks where fountains play. It is beside the "fontaine des aveugles" that Golaud first finds Mélisande. It is there that Pelléas and the princess stroll and confess their love:

" Pelléas.

..... -Je viens souvent m' asseoir ici, vers midi, lorsqu' il fait trop chaud dans les jardins.....

Mélisande.

Oh! l' eau est claire...

Pelléas.

Elle est fraîche comme l' hiver. C' est une vieille fontaine abandonnée. Il paraît que c' était une fontaine miraculeuse, - On l' appelle encore la 'fontaine des aveugles'." ⁽¹⁾

It is again at this magic fountain, that Golaud, approaching stealthily, sword in hand, watches the two lovers, standing in the moonlight on the edge of the forest. It is here that the climax of the tragedy is reached.

Another scene, in which setting creates much of the unreal atmosphere, is found in the second act, before a grotto to which the two have come in search of Mélisande's wedding ring. Pelléas gives this description of the interior: ".....Elle est très grande et très belle. Il y a des stalactites qui ressemblent à des plantes et à des hommes. Elle est pleine de ténèbres

bleues..... On y a, paraît-il, caché de grands trésors. Vous y verrez les épaves d' anciens naufrages..... Quand on y allume une petite lampe, on dirait que la voûte est couverte d' étoiles, comme le firmament. Ce sont, dit-on, les fragments de cristal ou de sel qui brillent ainsi dans le rocher."⁽²⁾ Their only glimpse of the interior comes when the moon lights up the entrance, disclosing the sinister figures of three miserable old beggars.

The most beautiful scene in the play, and the one for which Maeterlinck is probably best known, is found in the third act. It recalls the delicate charm of the balcony scene of Romeo and Juliet. The stage represents one of the towers of the castle beneath which there is a winding road. Mélisande is seated at her window combing her hair and singing a song of the three blind sisters. Pelléas enters and hears her singing. The night about them is wonderfully beautiful. "Il y a d' innombrables étoiles; je n' en ai jamais autant vu que ce soir.....mais la lune est encore sur la mer..." As she bends out of the window so that Pelléas may kiss her hand, her golden tresses, suddenly streaming down the tower, drop upon his shoulders. While they are

(3)
speaking, doves fly about them in the night.

The lovers in the play, Alladine et Palomides, have a more foreboding setting for their tryst. The second act shows them standing upon a draw-bridge above the moat of the castle. Alladine's lamb is with them. King Ablamore is leaning from a tower window. The frowning moat is described by Palomides: "Il mène à la forêt. On y passe rarement. On aime mieux faire un très long détour. Je crois qu' on en a peur parce que les fossés sont plus profonds qu' ailleurs en cet endroit, et que l' eau noire qui descend des montagnes bouillonne horriblement entre les murs avant de s' aller jeter dans la mer. Elle y gronde toujours; mais les quais sont si hauts qu' on l' aperçoit à peine. C'est l' aile la plus déserte du palais. Mais de ce côté-ci la forêt est plus belle, plus ancienne, et plus grande que toutes celles que vous avez vues. Elle est pleine d' arbres extraordinaires et de fleurs qui sont nées d' elles-mêmes."⁽⁴⁾

Maeterlinck has employed subterranean grottoes, a frequent setting with him, in the fourth act of Alladine et Palomides. With tremendous effort Palomides

has succeeded in freeing his bleeding hands, and gropes about in the treacherous darkness of the dungeon to find Alladine. As he unbinds her eyes, he tells her

....."Ce sont des grottes innombrables... de grandes salles bleues, des piliers éclatants et des voûtes profondes."⁽⁵⁾ The love scene which follows recalls the deep passion of the "Liebestod" of Tristan und Isolde, and as a worthy substitute for the rich Wagnerian harmonies, Maeterlinck has employed word pictures. His description of the grotto is vivid: "Nous sommes dans des grottes que je n' ai jamais vues... Ne te semble-t-il pas que la lumière augmente?-.....On m' a parlé souvent des grottes merveilleuses sur lesquelles sont bâtis les palais d' Ablamore..... Je savais que la mer inondait les plus basses; et c' est probablement le reflet de la mer qui nous éclaire ainsi..... la lumière vient à notre rencontre, parce que nous n' avons rien... Elle augmente sans cesse...Je suis sûr que l' aurore pénètre l' océan, et qu' à travers toutes ses vagues vertes, elle envoie jusqu' à nous le plus pur de son âme d' enfant..."⁽⁶⁾

They discover that they are on the peak of a rock overhanging the blue sea which lights their faces:

"Alladine, se retournant et regardant l' eau
bleue qui les éclaire

Oh! ...

Palomides.

On dirait que le ciel a coulé jusqu' ici...

.....

Elle est pleine de fleurs immobiles et étranges...
As-tu vu la grande qui s' épanouit sous les autres?
On dirait qu' elle vit d' une vie cadencée... Et
l' eau... Est-ce de l' eau?... elle semble plus belle
et plus pure et plus bleue que toute l' eau de la
terre...

Alladine.

Je n'ose plus la regarder...

Palomides.

..... Vois-tu les pierreries des voûtes ivres
de vie qui semble^t nous sourire; et les milliers
et les milliers d' ardentes roses bleues qui
montent le long des piliers? ... " (7)

Another striking picture is of the two lovers in
each other's arms at the bottom of the black water. In
the stage directions; which in themselves are poetic,

this description is found, in marked contrast with the preceding: "Immobilés et anxieux, ils regardent d' autres pierres se détacher lentement dans une insouvenable clarté, et tomber une à une, tandis que la lumière entrant à flots de plus en plus irrésistibles leur révèle peu à peu la tristesse du souterrain qu' ils ont cru merveilleux; le lac miraculeux devient terne et sinistre;les roses ardentes apparaissent les souillures et les débris décomposés qu' elles étaient. Enfin, tout un pan de rocher s' abat brusquement dans la grotte." (8)

The setting for La Mort de Tintagiles, though picturesque, is gloomily suggestive. It is the summit of a hill which overlooks the castle. Ygraine and Tintagiles let their eyes wander far into the valley toward the castle: "Tu vois là, derrière les arbres morts qui empoisonnent l' horizon, tu vois là le château, au fond de la vallée?

Tintagiles.

Ce qui est si noir, sœur Ygraine?

Ygraine.

Il est noir en effet... Il est au plus profond d' un cirque de ténèbres.....Il tombe en ruines, et personne n' y prend garde... Les murailles se

fendent et l' on dirait qu' il se dissout dans les ténèbres... Il n' y a qu' une tour que le temps n' attaque point... Elle est énorme; et la maison ne sort pas de son ombre....." (9)

The most elaborate setting to be found in the plays under discussion is that of Ariane et Barbe-Bleue, a magic castle that suggests the oriental splendor of a palace of the Arabian Nights: "Une vaste et somptueuse salle en hémicycle dans le château de Barbe-Bleue. Au fond, une grande porte. De chaque côté de celle-ci trois petites portes d' ébène à serrures et ornements d' argent ferment des espèces de niches dans une colonnade de marbre. Au-dessus de ces portes, mais au dernier plan, six fenêtres monumentales auxquelles on peut accéder de chaque côté de la salle, par un escalier arrondi qui mène à une sorte de balcon intérieur." (10)

At length Ariane succeeds in finding the key that fits the silver lock: "les deux vantaux glissent d' eux-mêmes dans les rainures latérales et subitement disparaissent, découvrant un prodigieux amoncellement.

(11)

d' améthystes entassées jusqu' au sommet de l' ouverture."

Ariane is greeted with a cascade of amethyst jewels of all kinds, necklaces, bracelets, rings, aigrettes, buckles, girdles, diadems - all pour out before her, a mass of violet flames.

She proceeds to the second door and this time is showered with dazzling blue sapphires. She opens the third portal and sees a heap of pale milky-white pearls. The fourth opening reveals emeralds; the fifth, a cascade of rubies. The sixth door presents the most wonderful sight of all....."Mais cette fois l' irradiation est intolérable. -Ce sont des cataractes d' énormes et purs diamants qui se précipitent dans la salle; des millions d' étincelles, de rayons, de feux-croisés, d' irisations se rencontrent, s' éteignent, se rallument, déferlent, se multiplient, s' étalent et s' exaspèrent. Ariane, déconcertée, ramasse un diadème, une rivière, des poignées de splendeurs qui éclatent et en pare, (12) au hasard, ses cheveux, ses bras, sa gorge et ses mains."

The setting for Sœur Béatrice, is one of serene beauty. It is a vast cloister. In the middle there is the large door of the convent, while to the right, reached

by a few low steps, is the portal leading to the chapel. In the angle formed by this door and the wall of the corridor at the back, in a niche, is a life-sized statue of the Virgin on a pedestal. "Elle est habillée selon la coutume espagnole, de somptueux vêtements de velours et de brocart qui lui donnent l'apparence d'une princesse céleste. Une large ceinture orfévrie lui enserre la taille, et un diadème d'or où étincellent des pierreries couronne la chevelure qui se répand sur les épaules de l'image." ⁽¹³⁾ To the left of the main entrance can be seen the interior of Sister Beatrice's cell containing a table and chair. It is night. A lamp burns before the statue at whose feet Béatrice is prostrate.

Not only is the plot taken from one of the old miracle plays, but also a suggestion of the early drama is conveyed in the settings themselves. One of the most striking scenes of the play is that of the miracle, which occurs when the nuns are all gathered in the chapel. They file in silently to pray for the safe return of the Virgin....."-Soudain, on entend filtrer à travers les portes de l'église un chant d'une indicible douceur.....

Enfin les deux battants sont violemment repoussés et la nef apparaît tout inondée de flammes et d'étranges splendeurs qui ondulent, s'épanouissent, s'entrecroisent, infiniment plus éclatantes que celles du soleil dont les rayons éclairent le corridor. Alors, parmi des Alleluias et des Hosannas délirants qui sont explosion de toutes parts, bouleversées, hagardes, transfigurées, ivres de joie et d'épouvante surnaturelles, brandissant d'éblouissantes gerbes, surchargées de fleurs miraculeuses qui multiplient l'extase, enveloppées des pieds à la tête de vivantes guirlandes qui entravent leur marche, aveuglées sous la pluie de pétales qui ruisselle des voûtes, les religieuses encombrant en tumulte les portes trop étroites, descendent en chancelant les degrés, étouffées sous les prodigieuses jonchées et tout en effeuillant à chacun de leurs pas leur fardeau qui renaît dans leurs mains, entourent le vieux prêtre maintenant redressé; pendant que celles qui les suivent s'avancent à leur tour dans la houle de fleurs animées qui déferle sans cesse le long des marches du portail." (14)

In La Princesse Maleine, Maeterlinck gives still another evidence of his liking for fountain scenes when he has Prince Hjalmar wait for Princess Uglyane

near a fountain in a park whose description is revealed in the soliloquy of Hjalmar:....."Je n' ai jamais vu ce bois plus obscur que ce soir;.....Mais qu' est-ce que toutes ces lueurs autour de moi? Tous les hiboux du parc sont donc venus ici! Allez-vous-en! Allez-vous-en! au cimetière! auprès des morts! (Il leur jette de la terre.) Est-ce qu' on vous invite aux nuits de noces? Voilà que j' ai des mains de fossoyeur à présent.-.....-Oh! comme les feuilles tombent autour de moi! - Mais il y a là un arbre qui se dépouille absolument! Et comme les nuages s' agitent sur la lune! -Mais ce sont des feuilles de saule pleureur qui tombent ainsi sur mes mains!.....-Je n' ai jamais vu ce bois plus étrange que ce soir! - Je n' ai jamais vu plus de présages que ce soir!"

(15)

Of the plays included in this discussion, it is interesting to note that seven have their scenes laid in castles. Much of the action of La Princesse Maleine, Pelléas et Mélisande, La Mort de Tintagiles, Aglavaine et Sélysette, and Alladine et Palomâdes, takes place in the dark, foreboding rooms and corridors of old castles or palaces that seem always to cast a shadow of gloom upon their inhabitants. Even the setting of L' Intruse is given as "une salle assez sombre en un

vieux château." The sumptuous castle of Barbe-Bleue, previously described, is the most elaborate of them all.

Throughout his plays, Maeterlinck has placed particular emphasis upon openings, such as doors, windows, cracks in walls, through which a dazzling light often streams, blinding his characters. Of these openings, he has employed in the plays studied, the device of doors more often than any other, a fact perhaps due to his deeply symbolic treatment of them. A few examples will serve to illustrate their use as dramatic devices, considered quite apart from their symbolic significance.

In the opening scene of Pelléas et Mélisande, the servants are grouped about the great portal of the castle trying to open it in order to wash the threshold. Slowly and with great effort, the vast portal eventually swings open with a noise that is enough
(16)
to wake everyone within the castle.

Closed doors form a significant part of the setting in Alladine et Palomides: "Un corridor. Il est si long que ses derniers arceaux se perdent dans une sorte d' horizon vaporeux. Les sœurs de Palomides

attendent devant l' une des innombrables portes closes qui donnent sur ce corridor, et semblent la garder. Un peu plus bas, et du côté opposé, Astolaine et le médecin causent devant une autre porte également fermée.⁽¹⁷⁾

Doors in L' Intruse, are described as follows:
 ".....Une porte à droite, une porte à gauche et une petite porte masquée dans un angle. Au fond, des fenêtres à vitraux où domine le vert et une porte vitrée s' ouvrant sur une terrasse."⁽¹⁸⁾ It is through this outside door that death enters. Even the realization that death has finally come is made more poignant because of Maeterlinck's use of doors:....."Ils écoutent dans une muette terreur, jusqu' à ce que la porte de cette chambre s' ouvre lentement, la clarté de la pièce voisine s' irrué dans la salle, et la Soeur de Charité paraît sur le seuil, en ses vêtements noirs, et s' incline en faisant le signe de la croix, pour annoncer la mort de la femme."⁽¹⁹⁾

Doors are an important detail in the stage setting of La Mort de Tintagiles, and the tragedy of the play is largely carried by them. In the third act, Ygraine tells of having examined the doors of the castle:.....
 "Il y en a trois. Nous garderons la grande...Les deux

autres sont épaisses et basses. Elles ne s'ouvrent jamais. Les clefs en sont perdues depuis longtemps, et les barres de fer sont scellées dans les murs. Aidez-moi à fermer celle-ci; elle est plus lourde que la porte d'une ville... Elle est solide aussi, et la foudre elle-même ne pourrait pas entrer... Êtes-vous prêt à tout?" (20) Aglovale, sword upon his knee, ready to defend little Tintagiles, seats himself upon the low steps before the door. The only indication of setting for the last act is: "Une grande porte de fer sous des voûtes très sombres." (21)

Doors are frequently used as a device in La Princesse Maleine.

When the King and Queen Anne go to the room of the princess to carry out the queen's horrible intention, it is necessary to open the door of Maleine's room: "Oh! oh! oh!" cries the King. (22) "J'aurais moins peur de la porte de l'enfer!" There is still another sound which terrifies him: (23) "On entend des coups sourds contre la porte." It proves to be only little Allan playing ball against the door.

In the fifth act, the situation becomes more tense:

" Le Roi.

Ah! on frappe à toutes les portes ici! Je ne veux plus qu' on frappe aux portes!"⁽²⁴⁾

In the third scene of the same act, the great black dog is scratching at the door:

" La Nourrice.

Il est encore à la porte de Maleine! - Pluton! Pluton! Pluton! Qu' est-ce que tu fais là?- Mais qu'a-t-il donc à gratter à cette porte?"⁽²⁵⁾

It is outside the door of Maleine's room that Hjalmar finally learns of the death of the princess.

Seven doors form the interior scene of Ariane et Barbe-Bleue: one massive portal in the center is flanked on either side, by three smaller doors of ebony, with silver mountings.

The two doors mentioned in the setting of Sœur Béatrice have been previously described.

At the beginning of the second act, the Virgin, who, in the course of her intervention, assumes a human rôle:".....s' avance en chantant vers la porte

du couvent,...Durant les dernières paroles de ce chant, une main timide a frappé à la porte du couvent. La Vierge ouvre les deux battants et l' on voit sur le seuil une petite fille, nu-pieds, extrêmement misérable et déguenillée."⁽²⁶⁾

When the crowd of poor people has assembled on the threshold outside, the sound of their murmured prayers reaches the Virgin through the closed door.

Still later in the act, when the miracle occurs, there filters through the door, a song of wonderful sweetness. Attention is again directed to the doors when at the close of the act, three old and poorly-dressed pilgrims knock, seeking alms.⁽²⁷⁾

The setting in the third act is exactly the same as that of the first; the door of the chapel is open, and through it are seen the lighted tapers burning on the altar.⁽²⁸⁾

Similar illustrations could be found of his use of other openings, but since they serve practically the same purpose, consideration of them would seem mere repetition.

And coming to the characters themselves, we

feel that Maeterlinck is little preoccupied with the portrayal of the physical appearance of any of his personages; his concern lies chiefly with their souls. His fragile heroines are beautiful, but one has only the faintest and most indistinct picture of them, save, perhaps, when he emphasizes such details as the golden hair of Mélisande or the child-like eyes of Sélysette. None of his creations is flesh and blood, except Monna Vanna. The description of his men characters, too, is largely in outline. Even important personages who appear in his drama are sometimes spoken of in the most general terms. Maeterlinck is willing to dismiss them with the vague name, "Vieillard", "Étranger". Less important rôles are designated as "Servante" or "Portier".

Of the limited number of physical details given, one of the most frequently recurring is hair. He seems to attribute to it a quality of almost human sensitiveness, as, for instance, when he speaks of it as trembling.

Maeterlinck's description of the golden tresses of Mélisande comes at once to mind. This device forms the motif of the entire second scene in the third act.

Pelléas, who is passing beneath her tower window, sees her arranging her hair for the night:

" Pelléas.

C' est là ce que je vois sur le mur?...Je croyais que c' était un rayon de lumière..."

He begs her to lean forward so that he may kiss her hand, when suddenly, her hair streams down the tower upon Pelléas who exclaims, "Non, non, non...je n' ai jamais vu de cheveux comme les tiens, Mélisande!... Vois, vois; ils viennent de si haut et m' inondent jusqu' au cœur...Ils sont tièdes et doux comme s' ils tombaient du ciel...Ils me fuient, ils me fuient jusqu' aux branches du saule...Ils s' échappent de toutes parts...Ils tressaillent, ils s' agitent, ils palpitent dans mes mains comme des oiseaux d' or; et ils m' aiment, ils m' aiment mille fois mieux que toi!

.....Entends-tu mes baisers?...Ils s' élèvent le long des mille mailles d' or...Il faut que chacune d' elles t' en apporte un millier; et en retienne autant pour t' embrasser encore quand je n' y serai plus..." (29)

Another reference to Mélisande's hair has been made earlier in the play while she and Pelléas are beside the fountain:

" Pelléas.

Oh! Oh! prenez garde! prenez garde! Mélisande! ...
Mélisande -...Oh! votre chevelure!Vos cheveux
ont plongé dans l' eau...

Mélisande.

Oui, oui; ils sont plus longs que mes bras...Ils
sont plus longs que moi..."⁽³⁰⁾

In the first act of Alladine et Palomides, the
hair of the little Greek slave is admired by Ablamore:
....."Oh! qu' elle est belle ainsi, les cheveux sur les
fleurs et l' agneau familier.....Je vais l' embrasser
sans qu' elle s' en aperçoive, en retenant ma pauvre barbe
blanche..."⁽³¹⁾

Astolaine comments, later, upon the hair of
Ablamore:....."Comme ses cheveux ont blanchi ces jours-
ci!"⁽³²⁾

In Intérieur, the hair of the drowned sister
seems to impress the Stranger:....."Je m' approche
et j' aperçois sa chevelure qui s' était élevée presque
en cercle, au dessus de sa tête, et qui tournoyait
ainsi, selon le courant..." At the same moment, the
Old Man looks into the window and notices the hair of
the ~~two~~ sisters trembling on their shoulders: "Avez-vous
vu trembler sur leurs épaules la chevelure de ses deux
soeurs?"⁽³³⁾

In La Mort de Tintagiles, the servants of the queen notice the way in which the two sisters have wound their hair about their little brother, as if to protect him. La Deuxième Servante says with reference to his hands:

"Elles plongent jusqu' au fond des cheveux de ses soeurs.....

Première Servante.

Il serre une boucle d' or entre ses petites dents...

Deuxième Servante.

Il faudra couper les cheveux de l' aînée...

Première Servante.

Et ceux de l' autre soeur de même, vous verrez... (34)

As the servants are carrying him away, he is still wrapped in these flowing tresses!....."L' une d' elles emporte dans ses bras Tintagiles endormi, dont les petites mains crispées par le sommeil et l' agonie, l' inondent tout entière du ruissellement des longues boucles d' or ravies aux chevelures des deux soeurs." (35)

Ygraine, desperate since the abduction of her little brother, discovers the place of concealment by following the golden curls: "J' ai trouvé toutes ces boucles d' or le long des marches et le long des

murailles; et je les ai suivies. Je les ai ramassées.
 Oh! Oh! elles sont très belles!" (36)

Uglyane, in dressing for her rendez-vous with
 Prince Hjalmar, is concerned over her coiffure:

" Uglyane.

Et mes cheveux?- ainsi?

Anne.

(37)

Il faudrait les lisser un peu sur le front."

The King cites his hair as proof that he is
 growing both old and ill: "Presque tous mes
 cheveux sont tombés;.....et je crois que j' ai toutes
 les flammes de l' enfer dans la tête!" (38)

Still later in the same act, the King again re-
 marks about his hair: "Mes cheveux blanchissent, voyez-
 vous!" (39)

After the murder of the princess, Hjalmar, in
 an interview with his father, makes this comment upon
 his hair, perhaps symbolic of the bloodshed that is
 to follow:

" Hjalmar.

Mon père, qu' y a-t-il là sur vos cheveux?

Le Roi.

Sur mes cheveux?

Hjalmar.

Il y a du sang sur vos cheveux!" (40)

In the description of the young blind maiden given in the setting of Les Aveugles, her hair is spoken of particularly:....."La sixième est d' une jeunesse éclatante et sa chevelure inonde tout son être." (41)

In Aglavaine et Sélysette, Méléandre, in describing Aglavaine, comments especially upon her hair:....."Et puis, tu verras, elle a des cheveux singuliers; on dirait qu' ils prennent part à toutes ses pensées...Ils sourient ou ils pleurent selon qu' elle est heureuse ou triste,.....Je n' avais jamais vu des cheveux vivre ainsi. Ils la trahiraient constamment, si c' était trahir quelqu' un que de révéler une vertu qu' il eût voulu cacher; car elle n' a jamais autre chose à cacher..." (42)

Ariane, feeling about in the dark in the second act of Ariane et Barbe-Bleue, touches the five wives: "Et ces cheveux qui vous inondent!"

....."Vous devez être belle! ...Mes bras séparent des flots tièdes et mes mains sont perdues dans des boucles rebellesAvez-vous mille chevelures?..."

(43)
Sont-elles noires, sont-elles blondes?...

Later, when it grows lighter, she notices the hair of Mélisande:....."Mais celle qui me regarde à travers ses cheveux qui semblent l'entourer de flammes immobiles, comment la nomme-t-on?" (44)

Ariane, in speaking of her own hair says,..... (45)
"Toute ma chevelure est un ruisseau d'éclairs!"

Mélisande's dress is in tatters, but she speaks as follows to Sélysette: "Toi aussi, tes seins nus séparent tes cheveux..." (46)

Ariane speaks again of Mélisande's hair:
"Ta chevelure est le plus beau miracle que j'aie vu; elle éclairait là-bas l'ombre du souterrain et sourirait encore dans la nuit d'un tombeau, et tu te plais à en éteindre chaque flamme!.....(Elle arrache le voile, dénoue les tresses et toute la chevelure de Mélisande s'étale brusquement et resplendit sur ses épaules)." (47)

In Sœur Béatrice, Bellidor tries every persuasion known to him in his attempt to induce Sister Beatrice to renounce her vows for him. He gently draws back the veil that is about her forehead:....."- Bientôt apparaissent les premières boucles d'or; puis, tout à coup forçant les derniers plis, comme des flammes

délivrées, jaillit toute la chevelure qui inonde le visage de Béatrice qui se réveille." (48)

Béatrice tries to protest, but he is delighted, enraptured over the beauty of her hair: "Voilà! Voilà! ce sont tes flammes qui t' éveillent; c' est ta propre beauté qui t' inonde, et tes propres rayons qui t' étreignent!" (49)

Bellidoro notices the resemblance between the Virgin and Sister Béatrice, especially in their hair: "Regarde ses cheveux à travers tes cheveux quand mes mains en divisent le voile qui tressaille...Ce sont les mêmes rayons de la même lumière et des mêmes délices!" (50)

As if by magic, at the beginning of the second act, the Virgin slowly comes to life. It is interesting to note that Maeterlinck has made an especial comment on the "chevelure resplendissante" of the Virgin. (51)

Béatrice, broken in spirit after her unhappy worldly experience, returns to the convent at the beginning of the third act. She presents quite a different appearance this time, a change disclosed particularly by the description of her hair:....."Elle est couverte de haillons, ses cheveux déjà gris sont épars sur sa face douloureusement amaigrie et livide." (52)

Another physical detail that seems to have been treated almost as fully as hair is eyes.

Golaud is attracted by Mélisande's eyes:.....
 (53)
 "Vous ne fermez jamais les yeux?"

A striking example of Maeterlinck's description of eyes is found in the fourth act of Pelléas et Mélisande, when Golaud speaks so satirically of the "innocent eyes of Mélisande": "Une grande innocence! ...Ils sont plus grands que l'innocence! ...Ils sont plus purs que les yeux d'un agneau...Ils donneraient à Dieu des leçons d'innocence! Une grande innocence! Écoutez: j'en suis si près que je sens la fraîcheur de leurs cils quand ils clignent; et cependant, je suis moins loin des grands secrets de l'autre monde que du plus petit secret de ces yeux! ... Une grande innocence!On dirait que les anges du ciel s'y baignent tout le jour dans l'eau claire des montagnes!
 (54)
 ...Je les connais, ces yeux!"

Ablamore in Alladine et Palomides, comments upon the unusual eyes of his little intended bride: "Ce n'est pas son regard ordinaire. Je l'ai vu bien des fois lorsqu'elle arrêtait ses beaux yeux sur des enfants, sur la forêt, la mer ou sur ce qui l'entoure."
 (55)

Hjalmar in La Princesse Maleine, describes Maleine as follows: "Je ne l' ai vue qu' une seule fois...elle avait cependant une manière de baisser les yeux; - et de croiser les mains; - ainsi - et des cils blancs étranges! Et son regard! ...on était tout à coup comme dans un grand canal d' eau fraîche...Je ne m' en souviens pas très bien; mais je voudrais revoir cet étrange regard..."⁽⁵⁶⁾

Uglyane's eyes inspire this rather caustic comment: "Il y a une petite âme de cuisinière au fond de ses yeux verts."⁽⁵⁶⁾

The King, on seeing the eyes of the dead says of them:⁽⁵⁷⁾"Ils vont sauter sur moi comme des grenouilles!"

Sélysette notices Aglavaine's shining eyes:⁽⁵⁷⁾"Tes yeux brillent, tu me caches quelque chose....."

Aglavaine.

Mes yeux brillent, au contraire, parce que je ne cache plus rien..."⁽⁵⁸⁾

Aglavaine and Méléandre had first thought that they might be able to find happiness by lying to Sélysette:.....⁽⁵⁹⁾"Mais vraiment, devant ses grands yeux purs, j' ai senti que ce n' eût pas été possible, puisque ce n' eût pas été vrai..."

Aglavaine comments upon Sélysette's eyes as follows: "Je ne t' ai jamais vu les yeux plus clairs que ce matin, ma petite Sélysette... On dirait que ton âme est ivre dans ton corps..."⁽⁵⁹⁾ perhaps an indication of her suspicion of Sélysette's suicidal plans.

Aglavaine wishes to look into her eyes:....."quand je plonge ainsi avec toutes mes craintes, que je n' ose pas dire, dans l' eau pure de tes yeux, il semble que c' est eux qui m' interrogent et me disent en tremblant: 'Qu' y lis-tu?' au lieu de répondre à une question que je ne peux pas faire..."⁽⁵⁹⁾

Ariane is surprised to see that all the wives have a startled expression:....."Que vous me regardez avec des yeux étranges! ..."

And a moment later, in speaking with Sélysette:.....
"-Oh! tes grands yeux hésitent comme s' ils voyaient la mort, et pourtant c' est la vie! ..."⁽⁶⁰⁾

Ariane likewise notices the eyes of Bellangère:.....
"Et celle dont les grands yeux suivent avidement la lumière de ma lampe?"⁽⁶¹⁾

Of the eyes of Bellidor, Béatrice says,
"et ses yeux sont plus doux que les yeux d' un enfant qui se met à genoux..."⁽⁶²⁾

The Abbess, after noticing that the image of the Virgin is gone, calls Sister Beatrice to her. The Virgin advances and stops near her:....."son visage et ses yeux immobiles rayonnent d' une sorte de silence et d' espérance impassibles."⁽⁶³⁾

This description of the eyes of the Virgin is in deliberate contrast with that of Béatrice's eyes when she returns to the convent, after twenty years of disillusionment: "Ses yeux meurtris n' ont plus que le regard immobile et trop vaste de ceux qui vont mourir et n' espèrent plus rien."⁽⁶⁴⁾

In giving his fragmentary description of physical traits, Maeterlinck frequently visualizes arms and hands, although less often than hair and eyes:

In the balcony scene, Pelléas begs for Mélisande's hand to kiss, but can not reach it. He is touched only by her golden locks that stream down the side of the tower.⁽⁶⁵⁾

The paralyzed arms of Méligrane are emphasized in Aglavaine et Sélysette. Sélysette has come back to embrace her grandmother: "Approche-toi davantage, mon enfant, car tu sais que je ne peux pas embrasser ceux que j' aime puisque mes pauvres bras ne m' obéissent

plus..."⁽⁶⁶⁾

When Sélysette starts to leave for the last time, Méligrane tries to restrain her with these same helpless arms, but to no avail:

" Méligrane.

Sélysette, reste ici...Je ne veux pas...Je ne veux pas que tu t' en ailles...(Elle fait de grands efforts inutiles pour se lever et étendre les bras.)
Je ne peux pas, je ne peux pas...tu vois bien, Sélysette..."⁽⁶⁶⁾

Ariane, in touching the wives of Barbe-Bleue in the darkness, comments upon their arms:....."Et voici vos bras nus qui sont souples et chauds..... j' embrasse tout le monde et je cueille vos bras à la ronde! ..."⁽⁶⁷⁾

In speaking of Sélysette's arms, Ariane says,⁽⁶⁸⁾"Et tes petits bras nus tremblent si tristement en attendant l' amour..."

.....

" Ariane.

Où caches-tu tes bras divins?

Sélysette.

Mais ici, dans mes manches d' orfroi...

Ariane.

.....Je les admirais tout à l' heure, tandis que tu nouais ta chevelure...Ils semblaient s' élever pour appeler l' amour, et mes yeux attendris caressaient tous leurs gestes...Je me retourne et ne retrouve que leur ombre. (Dénouant les manches.) Et voilà deux rayons de bonheur que je délivre encore!...

Sélysette.

Oh! mes pauvres bras nus...Ils vont trembler de froid...

Ariane.

(69)

Mais non, puisqu' ils sont adorables..."

These few examples will suffice to show Maeterlinck's clear visualization of arms and hands.

In producing the shadowy atmosphere which surrounds most of his plays, Maeterlinck has paid especial attention to lighting effects. From the time of day indicated in the various settings, it is evident that the author has a distinct predilection for evening and sunset scenes, with all color subdued as in twilight vision. A few of his scenes take place before full light has come, in the hazy dawn. The time of day is even occasionally given as noon, but in such instances, the action takes place in some deeply shaded or secluded spot, not penetrated by the glaring rays of the sun. And lastly,

midnight has been used, sometimes with a strange hint of fatality. The midnight scenes are frequently lighted by the rays of the moon.

Maeterlinck has mentioned few colors, - chiefly blue, green, with occasional touches of crimson and rose, and even these as if seen through a dim half-light. They all seem to be blended into an indistinct haze, save in a few striking instances, such as Ariane et Barbe-Bleue, with its rich, oriental setting.

A device that has been used consistently by Maeterlinck is contrast. In the midst of scenes of darkness, he sometimes lets a radiance of light stream suddenly in, that not only blinds his characters, but also inspires fear in their hearts. It is only occasionally, however, that the deep shadows are penetrated by these sudden bursts of dazzling light.

In Pelléas et Mélisande, for example, dawn is the time of day of the first scene, when the servants are gathered just outside the castle door, while most of the following scenes take place at night, often in the forest. (70) In fact, but once in the play does the action occur while the sun is shining. Even in this

case, the characters remain under the shadow of the trees. It is only a ray gleaming on the golden ring tossed into the air by Mélisande that indicates that the sun is there. The ensuing love scene at the tower window again takes place in darkness. Still later they notice the moonlight with its ethereal reflections on the forest.

....."Il faut que je te parle ce soir", says Pelléas to Mélisande at the beginning of the fourth act, and in the last scene during their rendez-vous in the park, he calls her from the moonlight into the shadow. (71)

The death scene of Mélisande takes place just at sunset: "C'est le soleil qui se couche sur la mer." (72)

The only indication of color in the play is found in the third scene of the third act in which the grottoes are described as full of "ténèbres bleues". A sparkle from the fragments of salt crystals serves to brighten the atmosphere in the second act.

The opening scene of La Princesse Maleine occurs at midnight; (73) while the second scene takes place twelve hours later, at noon, but again in modified

light, since the setting is the gloomy castle looking out upon the forest. Hjalmar, in the following scene says, "C' est comme si cette nuit et cette forêt avaient versé un peu d' eau sur mes yeux..." (74)

The oppressive darkness of the castle tower is felt keenly in the succeeding scene: "Depuis combien de jours sommes-nous dans cette tour?" (75) The sun is dazzling as it enters suddenly through a crevice of the wall:

" La Nourrice.

Fermez les yeux! Je crois que je deviens aveugle!

Maleine.

. . . . "Oh! c' est une fournaise! et j' ai des meules rouges dans les yeux." (76)

Meanwhile, without, the sky and calm sea are a deep blue.

In the following act, the first scene shows the deep recesses of a forest, while in the second, a burial is in progress in the cemetery at the close of day.

All the action from this time on takes place, if not in darkness, at least in semi-light. In fact, the only scenes laid in broad daylight, are found in the first act of the play.

Situations in which darkness is used with remarkable effectiveness occur in the fourth act where the sky "est aussi noir que l' étang"; the scene which finds Maleine in her room, under the great shadow of the cypress tree; the scene in which the storm breaks.

The terrified crowds scurrying through the cemetery in the black night add to the horror of the fifth act.

The entire atmosphere of the play, L' Intruse, is one of darkness, even though the indication, "une lampe allumée," is given in the stage directions. (77)

The setting of Les Aveugles presents an "aspect éternel sous un ciel profondément étoilé." (78) The setting of the play in that funereal forest in the deepest night suggests even more than a half-tone, almost obscurity.

There is no indication given of the time of day in Alladine et Palomides, but it is apparent that the whole of the first scene is played in a subdued light.

In the fourth act, the setting of which is the subterranean grottoes, all is darkness save for the sudden burst of light through a crack in the wall.

The play, Intérieur, takes place at night. The stage directions are definite: three of the ground floor windows are lighted. It is nine o' clock in the evening.

Ygraine hints at the time of day in La Mort de Tintagiles. She and her little brother look out upon the castle with its "grandes fenêtres rouges."⁽⁷⁹⁾

In the opening scene of Aglavaine et Sélysette, the little "enfant-femme" says in clapping her hands, "Oh! le soleil se couche!"⁽⁸⁰⁾

No other particular indication of time of action is given until the fourth act: "Le soleil se lève sur la mer... Ne te semble-t-il pas que l' on soit seule au monde dans la fraîcheur et dans le silence transparent de l' aurore et que tout ce qu' on dit participe de l' aurore?..."⁽⁸¹⁾ Sélysette's suicide takes place in the evening.

In Ariane et Barbe-Bleue, this very definite time is given: "... C' est le soir, les lustres sont allumés et les fenêtres ouvertes."⁽⁸²⁾

Maeterlinck has also given clear indications as

to time, in Sœur Béatrice: "Il fait nuit." The second act takes place early in the morning, for "on entend les derniers tintements de la cloche qui sonne matines." (83) The scene for the third act is likewise at dawn: "C' est le petit jour, en hiver, matines finissent de sonner..." (84)

Even though the impression is for the most part that of a sombre, dark atmosphere, Maeterlinck, like a true artist, delights in introducing some bright, glittering object that serves to intensify rather than lessen the general impression of shadows, as, for example, the golden crown of Mélisande; her wedding ring, tossed up into the sunlight; little Yniold's golden ball; the golden fringe on the Princess Maleine's dress; the "manteau de velours vert paon sur une robe vert d' eau"; (85) Sélysette's great golden key to the tower; the strange green bird that hovers about the same tower; and the glorious brilliance and blaze of color of the cascades of jewels that greet Ariane as she opens the forbidden doors.

Atmosphere Created by Comparisons and by
Dialogue.

Atmosphere Created by Comparisons and by Dialogue.

The atmosphere of Maeterlinck's plays is highly colored by his use of comparisons, either similes or metaphors, and the form which his dialogue frequently takes, a form that has been called half childish, particularly in its curious repetition of phrases, and yet that is half mystic in the far-reaching effect of his words.

Although Maeterlinck has made use of numerous figures of speech throughout the plays under discussion, only a few typical examples, similes or metaphors, will be cited:

After having gone through the subterranean grottoes, Golaud and Pelléas emerge, with deep relief, from the terrible air of those underground passages:....."Il y a là un air humide et lourd comme une rosée de plomb, et des ténèbres épaisses comme une pâte empoisonnée..." The sea air that greets them offers a complete contrast: ".....Il y a un vent frais, voyez, frais comme une feuille qui vient de s' ouvrir, sur les petites lames vertes..."⁽¹⁾

Golaud, while questioning little Yniold about Pelléas and Mélisande, uses this simile to describe himself:....."Je suis ici comme un aveugle qui cherche un trésor au fond de l'océan! ...Je suis ici comme un nouveau-né perdu dans la forêt..."⁽²⁾

Arkël feels great pity for Mélisande whose life has become so unhappy since her entrance into the sombre old castle:....."Tu arrivais ici toute joyeuse comme un enfant à la recherche d'une fête,.....Je t'ai vue changer de visage.....comme on change de visage, malgré soi, lorsqu'on entre à midi dans une grotte trop sombre et trop froide...tu étais là..... avec l'air étrange et égaré de quelqu'un qui attendrait toujours un grand malheur, au soleil, dans un beau jardin.....tu es trop jeune et trop belle pour vivre déjà, jour et nuit, sous l'haleine de la mort..."⁽³⁾

Little Yniold, while out on a terrace in front of the castle, has lost his golden ball between a rock and a huge stone:....."On dirait qu'elle a des racines dans la terre..."⁽⁴⁾

Pelléas listens to the beating of Mélisande's heart:"Tu es encore hors d'haleine comme un oiseau pourchassé..."⁽⁵⁾

The timbre of Mélisande's voice as she tells Pelléas that she loves him thrills him deeply:.....

"On dirait que ta voix a passé sur la mer au printemps!
.....on dirait qu' il a plu sur mon coeur! Tu dis cela si franchement! ...Comme un ange qu' on interroge!"⁽⁵⁾

And later:....."Ta voix! ta voix...Elle est plus fraîche et plus franche que l' eau! ...On dirait de l' eau pure sur mes lèvres! On dirait de l' eau pure sur mes mains..."⁽⁵⁾

Of his heart Pelléas says, "Mon coeur est sur le point de m' étrangler..."⁽⁵⁾

In La Princesse Maleine on the night of evil portents, the clouds appear dark and sinister: "On dirait des troupes d' éléphants noirs qui passent depuis trois heures au-dessus du château!"⁽⁶⁾

While the Nurse and Maleine are imprisoned in their tower chamber, the warm sunlight streams in upon them: "Cui! oui! c' est le soleil! Mais voyez donc! c' est de l' argent et des perles sur ma robe! Et c' est chaud comme du lait sur mes mains!"⁽⁷⁾

Hjalmar philosophizes upon his experience with Maleine in the park: "...c' est à certains moments

seulement, et lorsqu' on les regarde, que les choses se tiennent tranquilles comme des enfants sages et ne semblent pas étranges et bizarres; mais dès qu' on leur tourne le dos elle vous font des grimaces et vous jouent de mauvais tours."⁽⁸⁾

Even the thought of Hjalmar's marriage does not appeal to Angus: "Ne grelottez-vous pas en entrant dans les grottes de glace du mariage?"⁽⁸⁾

The tragedy rings from the King this exclamation: "...Ah! c' est à faire pleurer les pavés de l' enfer."⁽⁹⁾

When Sélysette sees Aglavaine sleeping at the edge of the fountain, she exclaims in admiration: "...On dirait qu' elle se mêle aux clartés de la lune."⁽¹⁰⁾

A striking metaphor occurs in the same scene when they are describing love: "...On le regarde au fond de soi, comme un vautour ou comme un aigle étrange dans une cage...La cage vous appartient, mais l' oiseau n' appartient à personne...on le regarde avec inquiétude, on le réchauffe, on le nourrit, mais on ne sait ce qu' il va faire, s' il va voler, se meurtrir aux barreaux ou chanter..."⁽¹⁰⁾

Aglavaine says of Sélysette: "...Elle n' a qu' à se baisser pour trouver des trésors inouïs dans son

cœur, et elle vient les offrir en tremblant, comme une petite aveugle qui ne sait pas que ses deux mains sont pleines de bijoux et de perles...⁽¹¹⁾"

In Ariane et Barbe-Bleue, after Ariane has opened the fourth door from which a shower of emeralds has streamed forth, this lovely comparison occurs: "Oh! celles-ci sont plus vertes que le printemps qui naît le long des peupliers dans les gouttes de rosée du beau soleil de mon village!"⁽¹²⁾

When the last door has been opened and the diamonds have dazzled her, this apostrophe to them is used:..... "Immortelle rosée de lumière! Ruisselez sur mes mains, illuminez mes bras, éblouissez ma chair! Vous êtes purs, infatigables et ne dormez jamais, et ce qui s' agite en vos feux, comme un peuple d' esprits qui sème des étoiles, c' est la passion de la clarté qui a tout pénétré, ne se repose pas, et n' a plus rien à vaincre qu' elle-même."⁽¹³⁾

After the Virgin has taken Béatrice's place, the nuns notice that she seems to be enveloped in a sort of celestial light: "Pourquoi avez-vous mis de la lumière sur votre robe?"⁽¹⁴⁾

Later, Allette asks, "Pourquoi avez-vous mis des étoiles en vos yeux?"

La Vierge.

Il y en a souvent au fond des yeux qui prient...

Allette.

Pourquoi avez-vous mis des rayons en vos mains?

La Vierge.

Il y en a toujours aux mains qui font l'aumône...⁽¹⁴⁾"

A device characteristic of Maeterlinck is that of repetition. For this he has been both praised and condemned. Having lived among peasants in his youth, he deliberately introduced their rustic speech into his dialogue, perhaps feeling that the simplicity of their utterance was in harmony with the atmosphere he was trying to produce.

Certain effective phrases he uses repeatedly, but each time with a slightly different connotation. He is thus able to bring out certain lines so that they imprint themselves upon the mind. Although, sometimes, these repetitions seem childish and tiresome, when, as often, they are happily chosen, they produce a deep impression.

They either take the form of mere statements, or brief, vague questions, which convey exactly his point of suspense.

To take quotations from their proper setting,

is rather unfair, for in so doing, a great deal of their effect is lost. Two short quotations that embody both repetitions and short questions will be cited. The first, an example of really tiresome repetition, is taken from La Princesse Maleine. The Nurse and Maleine are trying to find their way to Hjalmar's castle:

" La Nourrice.

Mais alors, vous devez voir la ville. Laissez-moi regarder.

Maleine.

Je vois le phare.

La Nourrice.

Vous voyez le phare?

Maleine.

Oui. Je crois que c' est le phare...

La Nourrice.

Mais alors, vous devez voir la ville.

Maleine.

Je ne vois pas la ville.

La Nourrice.

Vous ne voyez pas la ville?

Maleine.

Je ne vois pas la ville."⁽¹⁵⁾

The wearisome dialogue continues:

" Maleine.

Il n' y a plus de maisons le long des routes!

La Nourrice.

Il n' y a plus de maisons le long des routes?

Maleine.

Il n' y a plus de clochers dans la campagne!

La Nourrice.

Il n' y a plus de clochers dans la campagne?

Maleine.

Il n' y a plus de moulins dans les prairies!

La Nourrice.

Plus de moulins dans les prairies?" (15)

The entire scene is couched in this vein, and the reader is glad to arrive at its end. However, this passage occurs in his earliest and admittedly poorest play. The purpose of this long drawn out dialogue is to impress deeply upon the mind of the spectator the complete devastation of the country.

The second example, taken from L' Intruse, illustrates a more effective use of question and repetition:

" L' Afeul.

-Combien sommes-nous ici?

La Fille.

Nous sommes six autour de la table, grand-père.

L' Aïeul.

Vous êtes tous autour de la table?

La Fille.

Oui, grand-père.

L' Aïeul.

Vous êtes là, Paul?

Le Père.

Oui.

L' Aïeul.

Vous êtes là, Olivier?

L' Oncle.

Mais oui; mais oui; je suis ici, à ma place ordinaire. Ce n' est pas sérieux, n' est-ce pas?

L' Aïeul.

Tu es là, Geneviève?

Une des Filles.

Oui, grand-père.

L' Aïeul.

Tu es là, Gertrude?

Une Autre Fille.

Oui, grand-père.

L' Aïeul.

Tu es ici, Ursule?

La Fille Aînée.

Oui, grand-père, à côté de vous.

L' Aïeul.

Et qui est assis là?

La Fille.

Où, donc, grand-père? - Il n' y a personne.

L' Aïeul.

Là, là, au milieu de nous?

La Fille.

Mais il n' y a personne, grand-père!" (16)

We are made, through this questioning, to understand that, at least the grandfather feels the presence of the unseen visitor.

Conclusion.

Although the atmosphere surrounding the plays of Maeterlinck included in this study, is vague, shadowy, and indistinct, a careful analysis of them reveals that the author has used definite, specific devices in order to create this effect.

It is possibly true that the dramas of this artist are better adapted to reading than to stage presentation, for it is difficult to preserve under stage lights, their fanciful, symbolic atmosphere.

Throughout this paper, no attempt has been made to show the artistic beauty of the whole by the analysis of the various devices considered: creation of atmosphere by the use of silence, by the suggestion of impending doom, by setting and objective details, by comparisons and by dialogue.

After finishing one of Maeterlinck's plays, we are not quite sure just what we have been reading, -- poetry or prose, but we are very definitely aware of the fact that we have experienced beauty, a beauty

which it has been the object of several composers to express in music. (See Appendix)

Maeterlinck, in these plays that are so far removed from the world of reality, succeeds in evoking a mysterious, dream theatre in which characters and settings seem to blend into an harmonious whole. In creating this atmosphere, he uses only the simplest devices, - a child's ball, a wedding ring, a woolly lamb, a golden crown, shadows, moonlight, silent pauses, a bit of peasant speech, but of these fragments, he weaves a composition that is a masterpiece of delicate, sensitive, artistic style.

Appendix.

His plays lend themselves to musical adaptation. The combination of his expression with musical notation produces an effect that is in the highest degree, harmonious. It is perhaps because of this adaptability that five of his plays have been scored: Ariane et Barbe-Bleue and Soeur Béatrice, by Paul Dukas, La Mort de Tintagiles, by Charles Martin Loeffler, Monna Vanna, by M. Février, Pelléas et Mélisande, by Claude Debussy.

Concerning the music of the plays, Lawrence Gilman has said: "It is a circumstance perhaps less singular than fortunate that the two composers who have most seriously concerned themselves with setting to music the inventions of that admirable mystic and poet, Maurice Maeterlinck, should have been the ones, who, of all living music-makers, were the best fitted for that particular task: Claude Debussy and Charles Martin Loeffler. In Debussy's setting for the lyric stage of Pelléas et Mélisande - in which Maeterlinck's work becomes a 'drame lyrique' in five acts and twelve tableaux - one cannot but recognize a paraphrase which is virtually ideal. Here is the very

accent of Maeterlinck, in one of his authentic inspirations - his very timbre and atmosphere; and throughout, one realizes how peremptory is the need for music in any such poetic endeavour as Maeterlinck's original - despite his well-remembered and singular disapproval of the process to which Debussy subjected his play."⁽¹⁾

Notes.

Notes.

I. Introduction.

1. Phelps, William Lyon: Essays on Modern Dramatists, pp. 200-201.
2. Doumic, René: "Les Deux Manières de M. Maeterlinck", La Revue des Deux Mondes, X, 1er juillet, 1902, p. 925.
3. Symons, Arthur: The Symbolist Movement in Literature. Introduction, p. 9.
4. Ibid., p. 158.

II. The Dramatic Value of Silence as outlined in Le Trésor des Humbles, p. 5.

(The French punctuation of three dots (...) to indicate a suspension in thought, has, when used by Maeterlinck, been preserved in this paper. In any abbreviations of quotations, the omissions will be indicated by the use of five dots (.....).)

1. Maeterlinck, Maurice: "Le Silence", Le Trésor des Humbles, pp. 9-10.
2. Ibid., p. 11.
3. Ibid., pp. 11-12.
4. Ibid., p. 17.
5. Ibid., pp. 18-19.
6. Maeterlinck, Maurice: "Le Tragique Quotidien", Le Trésor des Humbles, pp. 161 and 168-169.
7. Huneker, James: Iconoclasts, p. 379.

III. Atmosphere Created by the Use of Silence, p. 10.

1. Huneker, James: Iconoclasts, p. 373.
2. Pelléas et Mélisande, I, iv.
3. Ibid., III, 111.
4. Ibid., V, 1.
5. Ibid., V, 1.
6. Ibid., V, 11.
7. Alladine et Palomides, IV, 1.
8. Ibid., V, p. 172.
9. L' Intruse, p. 239.
10. Aglavaine et Sélysette, IV, 1.
11. Pelléas et Mélisande, II, 1.
12. Aglavaine et Sélysette, I, Scène Unique.
13. Ibid., II, 111.
14. L' Intruse, p. 211.
15. Ibid., p. 241.
16. Les Aveugles, p. 256.
17. Ibid., p. 289.
18. Aglavaine et Sélysette, II, 1.
19. Ibid., II, 11.
20. Ibid., III, 11.
21. Turquet-Milnes, G.: Some Modern Belgian Writers
22. Intérieur, p. 175.
23. Ibid., p. 176.

III. Atmosphere Created by the Use of Silence.

24. Ibid., p. 177.
25. Ibid., p. 190.
26. La Princesse Maleine, II, vi.
27. L' Intruse, p. 210.
28. Pelléas et Mélisande, V, i.
29. La Mort de Tintagiles, I, p. 206.
30. Pelléas et Mélisande, II, iii.
31. Ibid., III; ii.
32. Les Aveugles, p. 262.
33. Pelléas et Mélisande, II, 1.
34. Aglavaine et Sélysette, I, Scène Unique.
35. Ariane et Barbe-Bleue, III, p. 170.
36. Ibid., III, p. 173.
37. Sœur Béatrice, II, p. 197.

IV. Atmosphere Created by the Suggestion of Impending Doom, p. 28.

1. Pelléas et Mélisande, I, iv.
2. Ibid., II, iii.
3. Ibid., II, ii.
4. Ibid., III, 1.
5. Ibid., III, iii.
6. ^{Ibid.} IV, 1.

IV. Atmosphere Created by the Suggestion of Impending
Doom.

7. Alladine et Palomides, I, p. 122.
8. Ibid., II, ii.
9. Ibid., III, ii.
10. Aglavaine et Sélysette, II, i.
11. Ibid., IV, i.
12. La Mort de Tintagiles, I, p. 210.
13. Ibid., II, p. 213.
14. Ibid., II, p. 215.
15. Ibid., p. 218.
16. L' Intruse, p. 202.
17. Ibid., p. 207.
18. Ibid., p. 232.
19. Ibid., p. 238.
20. Les Aveugles, p. 263.
21. La Princesse Maleine, II, ii.
22. Ibid., III, i.
23. Ibid., III, iii.
24. Ibid., V, ii.
25. Ibid., V, iv.
26. Huneker, James: Iconoclasts, p. 372.
27. La Princesse Maleine, I, i.
28. Ibid., I, i.

IV. Atmosphere Created by the Suggestion of Impending
Doom.

29. *Ibid.*, III, 111.

30. *Ibid.*, IV, 11.

31. *Ibid.*, IV, 111.

32. *Ibid.*, IV, v.

33. *Ibid.*, V, 1.

34. *Ibid.*, V, 11.

V. Atmosphere Created by Setting and Objective Details, p. 44.

1. Pelléas et Mélisande, II, 1.

2. *Ibid.*, II, 111.

3. *Ibid.*, III, 11.

4. Alladine et Palomides, II, 11.

5-8. *Ibid.*, IV, 1.

9. La Mort de Tintagiles, I, p. 207.

10. Ariane et Barbe-Bleue, I, p. 135.

11. *Ibid.*, I, p. 139.

12. *Ibid.*, p. 142.

13. Sœur Béatrice, I, p. 183.

14. *Ibid.*, II, pp. 207-208.

15. La Princesse Maleine, II, vi.

16. Pelléas et Mélisande, I, 1.

17. Alladine et Palomides, V, p. 163.

18. L'Intruse, p. 201.

V. Atmosphere Created by Setting and Objective Details.

19. Ibid., p. 245.
20. La Mort de Tintagiles, III, p. 217.
21. Ibid., V, p. 236.
22. La Princesse Maleine, IV, iv.
23. Ibid., IV, v.
24. Ibid., V, ii.
25. Ibid., V, iii.
26. Sœur Béatrice, II, p. 195.
27. Ibid., II, p. 210.
28. Ibid., III, p. 211.
29. Pelléas et Mélisande, III, ii.
30. Ibid., II, i.
31. Alladine et Palomides, I, p. 118.
32. Ibid., III, p. 142.
33. Intérieur, p. 179.
34. La Mort de Tintagiles, IV, p. 231.
35. Ibid.,^{IV} p. 234.
36. Ibid.,^V 236.
37. La Princesse Maleine, II, iv.
38. Ibid., III, i.
39. Ibid., III, v.
40. Ibid., V, ii.
41. Les Aveugles, p. 249.
42. Aglavaine et Sélysette, I, Scène Unique.

V. Atmosphere Created by Setting and Objective Details.

43. Ariane et Barbe-Bleue, II, p. 151.
44. Ibid., II, p. 154.
45. Ibid., II, p. 160.
46. Ibid., II, p. 163.
47. Ibid., III, p. 166.
48. Sœur Béatrice, I, p. 188.
49. Ibid., I, p. 188.
50. Ibid., p. 190.
51. Ibid., II, p. 194.
52. Ibid., III, p. 211.
53. Pelléas et Mélisande, I, ii.
54. Ibid., IV, ii.
55. Alladine et Palomides, I, p. 117.
56. La Princesse Maleine, I, iii.
57. Ibid., V, iv.
58. Aglavaine et Sélysette, II, iii.
59. Ibid., III, iii.
60. Ariane et Barbe-Bleue, II, p. 152.
61. Ibid., II, p. 154.
62. Sœur Béatrice, I, p. 184.
63. Ibid., II, p. 201.
64. Ibid., III, p. 211.
65. Pelléas et Mélisande, III, ii.
66. Aglavaine et Sélysette, IV, v.
67. Ariane et Barbe-Bleue, II, p. 151.

V. Atmosphere Created by Setting and Objective Details.

68. Ibid., II, p. 152.
69. Ibid., III, p. 167.
70. Pelléas et Mélisande, I, 1.
71. Ibid., IV, iv.
72. Ibid., V, ii.
73. La Princesse Maleine, I, 1.
74. Ibid., I, iii.
75. Ibid., I, iv.
76. Ibid., I, iv.
77. L' Intruse, p. 201.
78. Les Aveugles, p. 249.
79. La Mort de Tintagiles, I, p. 207.
80. Aglavaine et Sélysette, I, Scène Unique.
81. Ibid., IV, 1.
82. Ariane et Barbe-Bleue, I, p. 135.
83. Soeur Béatrice, II, p. 194.
84. Ibid., III, p. 211.
85. La Princesse Maleine, II, iv.

VI. Atmosphere Created by Comparisons and by Dialogue, p. 81.

1. Pelléas et Mélisande, III, iv.
2. Ibid., III, v.
3. Ibid., IV, ii.
4. Ibid., IV, iii.
5. Ibid., IV, iv.

VI. Atmosphere Created by Comparisons and by Dialogue.

6. La Princesse Maleine, V, ii.
7. Ibid., I, iv.
8. Ibid., III, ii.
9. Ibid., V, iv.
10. Aglavaine et Sélysette, II, ii.
11. Ibid., III, ii.
12. Ariane et Barbe-Bleue, I, p. 141.
13. Ibid., pp. 142-143.
14. Sœur Béatrice, II, pp. 195-196.
15. La Princesse Maleine, I, iv.
16. L'Intruse, pp. 230-231.

VII. Appendix, p. 95.

1. Gilman, Lawrence: "Some Maeterlinck Music",
The Music of Tomorrow, pp. 132-133.

Bibliography.

Bibliography.

1. Benoist, Antoine. Le Théâtre d'aujourd'hui. Paris: Société Française d'Imprimerie et de Librairie, 1912. Deuxième Série. (pp. 57-109.)
2. Clark, Barrett H. The Continental Drama of Today. New York: Henry Holt and Company, 1914. (pp. 181-200.)
3. Clark, Barrett H. A Study of Modern Drama. New York: D. Appleton and Company, 1925. (pp. 159-175.)
4. Courtney, W; L. The Development of Maurice Maeterlinck. London: Grant Richards, 1904. (pp. 1-67.)
5. Debussy, Claude. Pelléas et Mélisande, de Maurice Maeterlinck, Musique de Claude Debussy. Paris: (1902-1907.)
6. Dickinson, Thomas H. An Outline of Contemporary Drama. Cambridge: Houghton Mifflin Company, 1927. (pp. 165-179.)
7. Doumic, René. "Les Deux Manières de M. Maeterlinck", Revue des Deux Mondes, X, 1902. (pp. 924-935.)

8. Doumic, René. Les Jeunes. Paris: Perrin et Cie, Libraires-Éditeurs, 1907. Cinquième Édition. (pp. 227-241.)
9. Dukes, Ashley. Modern Dramatists. Chicago: Charles H. Seffel and Company, No date. (pp. 242-254.)
10. Flaccus, Louis William. Artists and Thinkers. New York: Longmans, Green, and Company, 1916. (pp. 37-62.)
11. Gilman, Lawrence, The Music of Tomorrow. London: John Lane, The Bodley Head, 1907. (pp. 132-143.)
12. Hale, Edward Everett. Dramatists of Today. New York: Henry Holt and Company, 1905. (pp. 147-175.)
13. Henderson, Archibald. European Dramatists. Cincinnati: Stewart and Kidd Company, 1913. (pp. 199-253.)
14. Huneker, James. Iconoclasts. A Book of Dramatists. New York: Charles Scribner's Sons, 1905. (pp. 367-429.)
15. Lewisohn, Ludwig. The Modern Drama. An Essay in Interpretation. New York: B. W. Huebsch, 1916. (pp. 228-236.)
16. Maeterlinck, Maurice. Le Trésor des Humbles. Paris:

- Mercure de France, 1915. Quatre-Vingt-Huitième Édition.
17. Maeterlinck, Maurice. Théâtre. Bruxelles: Paul Lacomblez, Éditeur, 1911, 3 Vols.
18. Moderwell, Hiram-Kelly. The Theatre of Today. New York: Dodd, Mead and Company, 1926. (p. 232.)
19. Phelps, William Lyon. Essays on Modern Dramatists. New York: The Macmillan Company, 1921. (pp. 179-229.)
20. Poizat, Alfred. Les Maîtres du Théâtre. Paris: La Renaissance du Livre, Vol. 2. (pp. 109-129.)
21. Rose, Henry: Maeterlinck's Symbolism. New York: Dodd, Mead and Company, 1911. (pp. 1-59.)
22. Sarcey, Francisque. Quarante Ans de Théâtre. Paris: Bibliothèques des Annales, 1902, Vol. 8, (pp. 408-423.)
23. Slosson, Edwin E. Major Prophets of Today. Boston: Little, Brown, and Company, 1916. (pp. 1-46.)
24. Smith, Hugh Allison. Main Currents of Modern French Drama. New York: Henry Holt and Company, 1925. (pp. 283-307.)
25. Symons, Arthur. The Symbolist Movement in Literature. London: William Heinemann, 1899. (pp. 151- 168.)

26. Turquet-Milnes, G. Some Modern Belgian Writers.

New York: Robert M. Mc Bride and Company, 1918.

(pp. 25-46.)