A STUDY OF CLYDE FITCH

by

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Approved: L. G. Dunlap
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TO

MY MOTHER AND MY FATHER.
PREFACE

A course in the modern drama in my Junior year at Friends University was my first introduction to this field of literature. Among the plays which we read in that course was The Climbers, one of Fitch's best known dramas. I had thought previously to my coming to the University of Kansas that I would write on some modern dramatist. After consulting the English Department, I decided to make a study of our American dramatist, Clyde Fitch, and his plays.

Although Clyde Fitch wrote fifty-four plays, only twelve have been printed. Therefore, a complete study is really impossible except to that fortunate person who has access to the other plays in manuscript form. I have, however, tried to make a fair and unprejudiced estimate of Fitch and his plays on the basis of his twelve plays and relevant material. The text of the plays used for this study is the four volume Memorial Edition.

I take this opportunity to thank those who have assisted me in my efforts. To Professor S. L. Whitcomb, I am especially grateful for the continuous help and
ideas which he has given me throughout the year. I wish to thank Miss Gillham and other workers in the University Library.

I appreciate greatly the personal correspondence of Brander Matthews, Dr. Richard Burton, Professor George P. Baker, Professor G. B. Churchill, of Amherst College, and Robert S. Fletcher, the Librarian of Amherst College. I also acknowledge my appreciation of the prompt attention paid to my letters by The Theatre Magazine and by The Drama League of America. Thanks are due to the publishers of the Memorial Edition – Little, Brown and Company – for the gift of the photograph of Clyde Fitch used as a "frontispiece" for this paper.

Lastly I wish to thank Dr. Dunlap for obtaining books for me and for his interest in the progress of my thesis.

R. D. P.

May, 1917.
CONTENTS

Frontispiece: Photograph of Fitch from the Portrait by William M. Chase at Amherst College.

Preface------------------------------------------------I.

Introduction---------------------------------------------1.

Chapter I. William Clyde Fitch: the Man and the Playwright---------------------------------3.

I. Biography---------------------------------------------3.

II. Non-Dramatic Literary Work------------------------15.

III. Career as a Playwright---------------------------16.

Chapter II. General Examination of the Plays of Clyde Fitch----------------------------------25.

I. Titles-----------------------------------------------25.

II. Settings---------------------------------------------27.

III. General Structure----------------------------------37.

Chapter III. Subject-Matter.

I. Subject-Matter in the Fitch Plays------------------39.

II. Special Topics - Suicide, Divorce, Etc.------------48.

Chapter IV. Plot: Motivation, Exposition, Climax, Catastrophe-------------------------------53.
Chapter V. Fitch's Characters - Types and Individuals-------------63.

Chapter VI. Dramaturgy and Histrionics---------77.
I. Stage directions-------------77.
II. Scenery---------------------82.
III. Furniture------------------83.
IV. Properties-----------------83.

Chapter VII. Dialogue and Diction------------------85.
I. Dialogue---------------------85.
II. Dialects---------------------91.
III. Americanisms----------------93.

Chapter VIII. Significance of Fitch in Relation to Modern Social Movements and the Modern Dramas.-------------------96.

Appendix.
I. Works of Clyde Fitch------------104.
II. Characters in the Plays of the Memorial Edition----------110.
III. Chief Actors and Actresses in the Twelve Plays----------120.
IV. Bibliography------------------132.

Index-------------------------------------------------------------------140.
INTRODUCTION.

Today the printed play as well as play-productions is commanding much attention. Not only the class of "easy-going" play-goers, but also other members of society give the plays more than a casual notice. Thinkers of the day are realizing how potent a force, morally and socially, the modern play has come to be. They see the possibilities of the play as the greatest means of communicating to many members of society those new ideas and considerations which are to result in a transformation of society.

One student of modern drama, Addison Lewis, has expressed this interest in the modern drama as follows: "The reader with only a few moments or at the most a half hour to spare from his daily work for reading shuns long-winded works, novels, essays, all but the most crisply told short stories. He demands action and brevity and very recently he has discovered all three in the printed play."

To meet this popular demand, play after play

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has been produced by playwrights of varying capabilities. Among the more recent American dramatists whose plays in the printed form are now receiving attention, Clyde Fitch holds a prominent place. If Fitch had had a longer lease on life, he might have towered far above his contemporaries, because, at the time of his early death, he was beginning to realize wherein his plays were faulty.

During his short career, however, Fitch produced about fifty-five plays and dramatizations. One difficulty in attempting to make a complete study of his productions is that at present only twelve of his plays are accessible in the printed form. These twelve, however, present a fairly adequate basis for a study of Fitch's work because they cover about nineteen years of his dramatic career.

The student of American literature should not overlook the importance of Fitch's plays if he wishes to have a complete knowledge of every phase of his field. It is unfortunate that so little attention has been given to Fitch and his contemporaries. It is as an important and worthy phase of American literature that the subject is studied in the present paper.
When studying dramas or other literature, it is worth while to know something of the early life, the early training and the characteristics of the writer. In fact, a certain amount of such information is really a requirement for the most complete study of the author's productions.

Detailed accounts of the early, including the college, life of Clyde Fitch are not usually accessible. In order to meet the numerous questions which have been sent to Amherst College asking for information concerning Fitch, who was one of their noted graduates, the College Library has prepared a short sketch from which the following material is taken.

"(William) Clyde Fitch, the son of William T. and Alice M. (Clark) Fitch was born in Elmira, New York, May 2, 1865. He spent some of his earlier years at Schenectady, prepared for college with a private tutor and entered Amherst in 1882. As a student his artistic tendencies at once manifested themselves. He was inter-
ested in the undergraduate publications and won a place on the editorial of the College paper, 'The Amherst Student.' In his junior year he was one of the editors of the class book. The dramatics association also attracted him, and he played leading parts in many of its productions, generally taking a female role in which he seems to have met with some success. He was popular with his fellows, and was a member of the Chi Psi Fraternity. Among his classmates was Robert Lansing, now Secretary of State. Fitch was a fair student in the class-room and received his degree in June, 1886.

"After his graduation from College, he took up literary work in New York City, and in 1890 his first play, Beau Brummell, appeared, with Richard Mansfield in the title role. Fitch at once sprang into prominence, and was 'the first American dramatist whose name was sufficiently well known to attract people to the theatre.' A steady stream of literature, chiefly dramas, with now and then a story flowed out of his literary work-shop. In all, he wrote fifty-four plays in less than twenty years. Amherst conferred the degree of Master of Arts upon him in 1892. He died at Châlons sur Marne, France, on September 4, 1909, following an operation for appendicitis."

2. Sketch of Clyde Fitch prepared by Amherst College Library.
Martin Birnbaum, a friend of Clyde Fitch, says that Captain Fitch had hoped that his only son would become an architect. However, while in Holderness School in New Hampshire and later at Amherst College, Clyde Fitch "neglected Euclid and Brunelleschi for his editorial venture, The Thunderbolt, and his marionets, puppet shows, and amateur theatricals." Persistent persuasion was necessary before the son received his father's consent to set out upon a literary career.

As has been said before Fitch settled in New York City, but his 'Sturm und Drang' period was much milder than that of many young artists. He soon found it absolutely necessary to go to the theatre night after night. Already Fitch's taste and desire for works of decorative art had appeared, but not yet did the royalties allow indulgence of an expensive taste. Therefore, in those days when a tapestry or a 'pink marble font,' which Fitch had coveted, was placed on sale, it was necessary for him to consult his valet before the article could be purchased. Usually on such occasions, Antoine's salary had been paid or was just due, and it was with difficulty that the young master persuaded his valet to loan him his wages, even upon

a compound rate of interest. In these days he formed the habit of an annual pilgrimage to Europe. Fitch was a nervous but distinct personality. "He surrounded himself with a sympathetic entourage, to which he remains a boy who wouldn't grow up – like Peter Pan." Fitch loved children and knew how to reach them. Later in his career at the rehearsals of Her Own Way and of The Girl Who has Everything, he made little artists of the children. During the time he was attempting to earn an independent livelihood, he tutored children, contributed jokes to funny papers and verses to magazines and also gave subscription Browning readings. Later he wrote Betty's Finish which was a one-act comedy of college life. The old Boston Museum Company produced this on December 29, 1890. Fitch was introduced to Richard Mansfield in 1890 by Edward A. Dithmar. Mr. Mansfield wished Fitch to write a play for him in which the figure of the dandy, Beau Brummell, would be the lead. Fitch who

was quite a young dandy himself, willingly set to work upon his play, Beau Brummell, the production of which was the real beginning of Fitch's dramatic career. On the nineteenth of May, 1891, the first performance took place. He was then only twenty-six years old.

Archie Bell, another friend of Clyde Fitch, has told us more concerning Fitch's home life than any other of his friends. The following excerpt is taken from Mr. Bell's article, entitled The Real Clyde Fitch, which appeared in November, 1909 issue of The Theatre Magazine. The length of the following quotation may be justified by the fact that it is information — only to be had from a personal acquaintance of the playwright.

"Then, when success came, he increased the scale of magnificence at home. Finally he had two homes in the country and a big town house in New York. They were literally storehouses of European and Oriental art. Trains of servants answered his call. He lounged about his various apartments on priceless tapestries. Flowers were always everywhere about him. On every hand were marbles, paintings, enameled, brocades and bronzes from the four quarters of the earth."
"Cigarettes were passed to him from an old silver casket studded with rubies and sapphires. He supped his morning coffee from rare egg-shell china, duplicates of which are rare in museums. He ransacked old palaces of Europe and haunted the dens of the art dealers. Each season he added a vast consignment. Last year he brought from Spain delicate lace altar-cloths from obscure convents, which were spread beneath French plate glass on his dining table. He decked himself in mandarin robes, perhaps taking a hint from the author of Carmen. Luxury was as the breath of life to him.

"His bed was a wonderful art work executed in France. Four gilded cupids supported it upon their shoulders. It was hung with draperies said to have come from the Petit Trianon. To this he retired when in the city. But he did not sleep. Servants piled volumes about him, and when too weary to write, he read often until the dawn streaked the East. He had collected thousands of columns. His reading covered a broad range of the literatures of the world. His books were selected with infinite care. The sound of the auctioneer's hammer in his home would be a sacrilege. Every article of furniture had been selected by him with loving care and the skill of a connoisseur. His art treasures occupied a
place in his affections similar to those of the brothers Goncourt."

It is a noteworthy and unusual occurrence for a man in his line of work always to answer his correspondence himself; he never dictated his letters to anyone. He wrote his letters in the morning with his coffee near at hand.

Fitch had a great passion for color. He disliked ostentation but little realized that his manner of dress attracted attention. However, he would set out dressed "in purple from head to foot" and almost always he wore "white gloves and screaming cravats." He was especially fond of Italy and Sicily because of their varied colors. He once told Mr. Bell that "his favorite dish was broiled lobster, because he liked the color of the claws."

Fitch was an aristocrat, but, nevertheless, he enjoyed extremely the approval of the mob. He was loyal to his friends and was satisfied with them. He once said that he had but three friends. He hoped that the people would reward him by an acknowledgment of Clyde Fitch, the author. He did not care what people thought of Fitch,


the man.

The playwright was ill during the winter of 1908-9 and physicians advised him to rest. He usually left America in February, but the doctors advised him to abandon his plan. As a result, he planned a long auto tour of this country. During the period when he was supposed to be resting, he was working on two plays, The City and a comedy for Zelda Sears. As spring came on, Fitch's health improved and he suddenly sailed for England. When he arrived in London, The Woman in the Case was the success of the season. Fitch loved fast motoring and before he crossed the Channel he motored to Stratford and in the Midlands.

After he crossed the Channel, he soon found himself in Germany. At Trier he wrote his last message.

"Very successful in placing plays throughout Europe. Some of them will go to Italy, Germany, France, Russia, Sweden and Denmark. Disposed of South African and Australian rights to others. Anxious to get back to New York for rehearsals of The City. Expect to sail 9 September 3."

But on September 4, he died at Chalons sur Marne, France, as the result of an operation for appendicitis.

Although Fitch once said that he had but three friends, one finds a number of individuals closely connected with him in his work - individuals who knew him in daily life and who missed him when he was gone. Among his friends one may include Archie Bell, Martin Birnbaum, Edward A. Dithmar, Charles T. Matthews, Montrose J. Moses, and Virginia Gerson. In the edition of A Wave of Life, published by Mitchell Kennerley, one finds A Tribute paid to Clyde Fitch by M. J. Moses. In this article, the playwright is spoken of as being one of the best of friends, one of the most loyal of associates. He not only had "the ability to attract to himself the love of others, but the gift of drawing from others the best that was in them." Willis Steell and Leo Dietrichstein were both collaborators with Clyde Fitch. In a letter to the writer, Prof. George P. Baker of Harvard states that Miss Elizabeth Marbury of New York City, a play-placer, was a life-long friend of Mr. Fitch and did much for his fortunes.

Thus far nothing has been said of the stage celebrities, except Mansfield, with whom Fitch was connected. Richard Mansfield is undoubtedly the greatest actor for whom Fitch wrote a play. The most noted

actresses who were friends of Fitch are Maxine Elliott, Julia Marlowe, Blanche Walsh, Marie Tempest, Grace George, Mary Mannering, Edith Taliaferro, Clara Bloodgood and Ethel Barrymore. Fitch had several favorites among these celebrities. He dedicated The Truth to Marie Tempest, The Girl with the Green Eyes to Clara Bloodgood, Barbara Frietchie to Julia Marlowe, Her Own Way to Maxine Elliott, The Climbers to Charles T. Matthews, and Nathan Hale to Nat C. Goodwin and Maxine Elliott. Fitch's greatest favorite was Maxine Elliott whom he admired and in whom he had faith. When Fitch was traveling, he always carried with him in his trunks silver-mounted portraits of Miss Elliott and when he had reached his destination or when he tarried, he would take them out and place them upon his desk or mantel.

Clyde Fitch "loved life and wanted to live to work." He had planned to do much more but his early death blighted his career. "He burned the candle of life at both ends and the surgeon's knife assisted in the final flame. He lived alone and was lonely."

A Wave of Life, Fitch's only novel, is said to be autobiographical. The story reveals the efforts of Archie Bell: The Real Clyde Fitch. The Theatre Magazine 10:X. N. 1909.
a gifted man who while working on a literary production enjoys receiving the advice and approval of a young lady friend.

In Barbara Frietchie, the love romance which is dealt with so delicately is that of Mr. Fitch's mother and father.

Fitch's quiet life at "The Other House," in Katonah, was a great contrast to the life which he lived in New York City. Therefore, in his play, The City, he wished to bring out this contrast and to show the terrible strain of the city upon the individual. These seem to be the most important autobiographical allusions in his plays.

Numerous portraits of Clyde Fitch have been published in current magazines both during his life time and also since his death. Some of these are taken from pastels, others from drawings, and still others from photographs. Scotson Clark made a postal card upon which are the pictures of Fitch and Maxine Elliott sitting on a striped sofa reading over a play.

The following is a list of portraits which are to be found in magazines and books; also a caricature of Fitch and several pictures of his home.

Portraits found in magazines:

- Bookman 23:64.
- Critic 34:143.
- Critic 38:225.

Max Beerbohm's caricature of Mr. Fitch:
- Independent 67:125.

Portraits found in books:
Vol. I. Frontispiece.
Vol. II. Frontispiece.
Vol. IV. Frontispiece.
Fitch, Clyde. A Wave of Life.
Edited by Mitchell Kennerley.
Frontispiece.
Pictures of his home at Greenwich, Connecticut:

II. Non-Dramatic Literary Work.

Fitch did not make many ventures in the field of non-dramatic literary work. The Knighting of the Twins, his first book, was composed of eleven short stories for children. This was published soon after he left college. Fitch's only novel, A Wave of Life, was published for the first time in the February, 1911, issue of Lippincott's Monthly Magazine. His two small volumes, — Smart Set: Letters and Conversations, and

Some Correspondence and Six Conversations, contain short satires in the form of letters and effective dialogue. Art, sorrow, the theatre, and the opera are examples of the topics discussed.

Fitch wrote one essay, The Play and the Public; it may be found in Volume IV of the Memorial Edition. He believed that the true moral of the theatre consisted in this, - that the audience should get from a play a mental and moral "lift up" instead of a "let down."

Montrose Moses in The American Dramatist, says that Fitch "began by writing lighter verse and by working out some prose sketches which cannot be termed fiction in the true sense of the word."

III. Career as a Playwright.

During his dramatic career, Fitch was unceasing in his energy and in his striving to do his work as well as possible. He simply had to write, and as late as May 5, 1909, he said of himself: "I can't make my mind keep still." It was this ever increasing industry which caused him to achieve such a successful career

both in America and abroad.

As has been said before, Fitch first wrote lighter verse and some fiction before he won recognition as a playwright. His Betty's Finish, which immediately preceded Beau Brummell, was about his first venture in the field of playwriting. The presentation of this play was followed by his introduction to Richard Mansfield, the result of which was the production of Beau Brummell, which launched Fitch in his dramatic career. For a while, however, after he had won recognition as a result of his Beau Brummell, his productions failed to come forth very readily. However, it was not long before Fitch began to produce play after play in steady succession.

He soon was receiving a large remuneration for his plays. Some critics accused Fitch of writing principally to please the public in order that he might reap large financial benefits, but his friends refute this argument.

Throughout his entire career he was closely associated with the leading actors and actresses of the day.

Although some stage managers were afraid to attempt the production of The Climbers, its success was
marvelous. "The public stood for the first act in The Climbers, three deep behind the last row of seats because they recognized its deliciously ironic observation."

It is quite probable that The Truth had the most wide-spread recognition of any of Fitch's plays. The stage history of this play is rather unusual. At first it was accounted a financial failure and at this time Fitch was very much discouraged. The play was produced for the first time in New York on January 7, 1907. Some critics said that this play was his very best, but Fitch said that the praise had arrived too late. "If the business increases sufficiently," he wrote, "they will keep it on and give it a chance! If by the middle of next week the business is not good it will be taken off in three weeks! It will be a dreadful blow to me, and a discouragement which I do not like to face in my present tired condition...."

Later in the month when the manager was discussing the possibilities of taking off The Truth, it was proposed that the play be given at a special matinee. Concerning this last plan, Mr. Fitch wrote. "I fear this will kill it! I am worn out and bitterly disappointed. Frohman does it in London in March, but this is what counted for me."

Fitch had had a great desire to achieve popularity in Europe, but, up to this time, Europe had turned a cold shoulder to him and hardly knew his name. However, the production of The Truth in London turned the tide for Fitch. He was in London for the opening performance (of The Truth) and the following day he wrote: "There was not a hiss nor a boo. But they cheered and cheered and shouted 'Bravo' after every act; and at the end kept it up, and then began calling for me. I had decided not to go out, so finally the manager came before the curtain and said - 'Mr. Glyde Fitch is not in the house.' I was behind a box curtain! Tempest is wonderful."

In Germany, Italy, Russia, Hungary and Scandinavia The Truth had a notable career after its wonderful success in England.

In April, 1908, Fitch wrote from Berlin concerning the German production of The Truth: "The house was full and so appreciative. It had been announced that the author was coming to see the play; and at the end of the piece, the audience rose and cheered and called me out three times. They said nothing of this sort had ever happened in Hamburg in the middle of the run of a play.

The piece is being arranged for in the best theatres all over Germany. They expect it to be staged in three here."

The Woman in the Case, which was written before The Truth, also attained great popularity abroad. In 1915, preparations were being made for its presentation in Spain. In the period during which The Woman in the Case was composed, The Coronet of the Duchess and Glad of It were two of his failures.

The following passage taken from a letter written after the failure of The Coronet of the Duchess reveals Fitch's despondency.

"Midnight. Dear ____: A log fire, Boots, Fiametta and Clan, all sprawled about and me at the table writing. I feel very small in this house alone, and somehow the failure of the play seems bigger! I have worked hard today, though; just as if I felt the public was crazy for me! I go to rehearsal of 'Her Own Way' company tomorrow."

After the failure of Glad of It, Fitch realized that he must write something strong and something different in order to bring the public back to him and also to hold its attention. With this realization he produced the melodramatic The Woman in the Case. The next morning after the first presentation of his new play the papers praised him unanimously for the dramatic effectiveness.

of the one scene in Act III. He then wrote in a much happier tone: "It is what I told you I knew I must do! And I have done it, and oh, I cannot tell you the relief! The strain before I saw the papers was almost more than I could stand."

Clyde Fitch died before he had made final arrangements for the presentation of The City. When he sailed on his last trip to London, he intended to return to New York City in time to add the finishing touches when the rehearsals would be well under way. In The City, he attempted to introduce stronger, masculine touches.

Although we may not agree with Mr. Clayton Hamilton in his last remark in the following statement, still the passage concerning Fitch's career is noteworthy:

"In all apparent ways his career was a success; he made more money and achieved a wider reputation than any other American playwright, past or present; his work was popular and well rewarded with critical esteem not only in his own country, but in England, Germany and Italy as well; and yet looked at largely, this same career appears to be a failure because Fitch has left behind him no single drama that seems destined to endure."


Fitch's habits of work were very unsystematic. Hence it was difficult for him to work with any one who was systematic in respect to hours of work or to material. He would write with an old pen, clotted with ink, or with an old stub of a pencil. The playwright utilized scraps of paper or cards which happened to be left on his desk. He fastened these to the main part of his manuscript with a pin or with glue. Even while carrying on a conversation if an idea occurred to him he would go to the nearest desk and write it down. At rehearsals and while traveling he would often jot down thoughts or bits of conversation which it might be possible to fit into his play.

Sometimes he would even be working upon three plays at a time. Yet even though his habits were to a certain extent disorderly he always kept his work on each play in excellent order. He had wonderful concentration and memory. If the telephone rang while he was in the midst of an act, he would answer the call, sometimes even make a contract, and then would resume his work where he left off. He would write an answer in his dialogue without re-reading the preceding question.

Critics habitually accused him of writing too many plays. They also felt that he ought to revise his
plays and attempt to mold them into masterpieces. However, Fitch knew that he was giving the public the best that he had. Instead of revising his plays, he set to work with a greater determination to write a better play the next time.

He cared little about working with anyone and refused several requests. Against his work as a collaborator was the fact that his time was very much crowded with rehearsals, composition of plays and business. However, he had the good will and good temper which are necessary for a worthy collaborator. Willis Steell and Leo Dietrichstein were two of his collaborators.

The following is a chronological list of his original plays, but does not include those written in collaboration or his adaptations.

1890 - Betty's Finish.
1890 - Beau Brummell.
1890 - Frédéric Lemaitre.
1891 - A Modern Match.
1891 - Pamela's Prodigy.
1893 - The Harvest.
1893 - The Social Swim.
1894 - His Grace de Grammont.
1894 - April Weather.
1895 - Mistress Betty.
1898 - Nathan Hale.
1898 - The Moth and the Flame.
1899 - The Cowboy and the Lady.
1899 - Barbara Frietchie.
1901 - The Climbers.
1901 - Captain Jinks of the Horse Marines.
1901 - Lovers' Lane.
1901 - The Last of the Dandies.
1901 - The Way of the World.
1901 - The Girl and the Judge.
1902 - The Stubbornness of Geraldine.
1902 - The Girl with the Green Eyes.
1903 - Her Own Way.
1903 - Major André.
1903 - Glad of It.
1904 - The Coronet of a Duchess.
1905 - The Woman in the Case.
1905 - Her Great Match.
1906 - The Truth.
1906 - The Straight Road.
1909 - A Happy Marriage.
1909 - The Bachelor
1909 - The City.

CHAPTER II

GENERAL EXAMINATION OF THE PLAYS OF CLYDE FITCH

I. Titles

Psychologically, the sound of titles has a great effect upon the person who chances to hear them. Publishers, realizing the power of a well-sounding title, frequently request the author to rename his production. In the selection of his titles, Clyde Fitch has utilized this psychological fact. His titles possess not only a modern twang but also a social flavor. The greater majority of them are sharp, short titles, but at the same time realistic.

Many Shakespearean plays bear historical names, such as Richard III and Henry IV. Goldsmith and Sheridan have given to their plays titles which are social and modern. The Rivals, The School for Scandal, and She Stoops to Conquer are titles which might be fitly applied to plays of the late nineteenth or early twentieth century. Among Fitch's fifty odd plays and dramatizations one finds only six in which historical quality is designated by their titles. Barbara Frietchie, Nathan Hale, and Beau Brummell are the most typically
historical in respect to name. Each of the last three shows that at least one character in the play is historical.

Some novels and some plays present double titles, but these are absent in the works of Fitch.

Two of Fitch's most significant titles are The Girl with the Green Eyes and The Climbers. In fact, one critic, Addison Lewis, has made the statement regarding the first that "the title in itself is a stroke of stage genius and the play has been deservedly successful because of the soundness of its underlying idea and despite the thorough improbability of its plot." Fitch's strong play called The Truth could not be named more appropriately. No other title would strike the vital note of the play as this one does. The simple, realistic title "The City" is also quite fitting for one of Fitch's three greatest plays, although it is rather artificial to close the first act with the words of the title. Not only in The City but also in Her Own Way and The Girl with the Green Eyes one finds the identical words of the title in the lines of the play. This is one sign of Fitch's conservatism, or of imitation of his predecessors.

In general, all of Fitch's plays have simple

titles. The Woman in the Case is proverbial in tone, while Her Own Way is the language of everyday life. The Truth, The Climbers and The City may be said to reveal their respective themes or they may be called "thesis" titles. Shakespeare has almost none of this class, although All's Well that Ends Well and a few other titles might be thus classified.

The kind of symbolic title which is found in Maeterlinck's The Intruder does not occur among Fitch's titles. Shakespeare's As You Like It, Bjornson's When the New Wine Blooms, and Ibsen's When We Dead Awaken might be called "blind" titles which are provocative of interest and curiosity. Here, again, Fitch's titles do not present any examples of this class.

We may say, in conclusion, that Fitch's titles are, for the most part, short, simple, definite and rather modern in tone.

II. Settings

New York, especially New York City, is the typical geographical setting of a great number of Clyde Fitch's plays. Fitch was an Easterner and his interest evidently centered about the great eastern metropolis. In Barbara Frietchie he has presented us with a little
variety, — a typical southern play, with the action placed near Hagerstown, Maryland. In Nathan Hale we have a typical New England setting. With the exception of the last two plays and the last two acts of The Truth which are placed in Baltimore, the other American settings in the remainder of his plays (as far as the writer has been able to discover) are in or near New York City.

Not only does Fitch disregard the other states of the Union for dramatic settings, but he barely makes mention of any of them in his plays. In The Bachelor, the heroine is a California girl who has moved to the East. Butte City, Montana, is the home of ViTompson, a quite important character in The Stubbornness of Geraldine. One or two references made to Chicago practically complete the meager list of American places introduced into Fitch's plays.

In Beau Brummell, we first make the Beau's acquaintance in his London quarters, but later, we meet him in Caen and Calais in France. The Vatican in Rome furnishes an unusual but appropriate setting for the second act of The Girl with the Green Eyes. The Stubbornness of Geraldine opens with a clever setting on the deck of a ship in the Atlantic Ocean.

Taking into consideration the twelve plays
which are found in the Memorial Edition, one discovers forty-one interior settings and eleven exteriors. Fitch does not appear to be greatly concerned in portraying nature, but he delights in making his interior settings realistic and characteristic of their period and location. Since Fitch is a social dramatist, he naturally does have more interior settings. The fact that Fitch is a realist and not a naturalist is revealed by his choice of settings. Neither does one find symbolical or classical settings. Settings such as the Beau's dressing room, the ballroom, and the Mall may be said to be conventionalized, historical or traditional. The Mall, a fashionable promenade in London, which Fitch stages in Beau Brummell, figures prominently in literary tradition.

A somewhat typical setting in realistic drama is that of the poor lodging of a once-wealthy individual who has fallen into poverty. In Madame X, grand surroundings characterize the first settings, but poverty rules in the later scene. Beau Brummell illustrates this contrast in setting.

The landing dock of a steamship company, orchards, the deck of a ship, street scenes, a scene by a river, and one outside of a tavern furnish Fitch's eleven
exterior settings.

The following is a tabulation of the interior settings and of the play, act, and scene in which they are found.

<table>
<thead>
<tr>
<th>Room Type</th>
<th>Count</th>
<th>Act/Scene Details</th>
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<td>B. B. IV. 1,2</td>
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<tr>
<td>Ballrooms</td>
<td>2</td>
<td>B. B. II.</td>
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<td></td>
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<td>(G. G. E. I.</td>
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<tr>
<td>Bedrooms</td>
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<td>B. F. IV. 1</td>
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<td>(W. C. IV.</td>
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<tr>
<td>Conservatory</td>
<td>1</td>
<td>S. G. IV.</td>
</tr>
<tr>
<td>Dining room</td>
<td>1</td>
<td>C1. II.</td>
</tr>
<tr>
<td>Drawing rooms</td>
<td>5</td>
<td>Cl. I.</td>
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<td></td>
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<td>(S. G. III.</td>
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<tr>
<td></td>
<td></td>
<td>(W. C. I.</td>
</tr>
<tr>
<td>Dressing room</td>
<td>1</td>
<td>B. B. I, 1</td>
</tr>
<tr>
<td>Flat</td>
<td>1</td>
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<tr>
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<td>Libraries</td>
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<tr>
<td></td>
<td></td>
<td>(Tr. I, II.</td>
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<tr>
<td>Parlors</td>
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<td>B. F. II.</td>
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<td></td>
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</table>
The Vatican and the Visitor's room in the Tombs are the most individual settings in the twelve plays. The flat is the most modern setting found in the preceding tabulation. In the third act of The Woman in the Case we get a picture of the main room in a flat in West Fifty-Second Street, New York City. A stage setting in which a tent figures is rather rare. In Nathan Hale, one sees both the interior of the tent and the immediate surroundings. Among other modern American plays which use a tent, The Garden of Allah may be mentioned.

A setting found in Shakespeare's Henry IV. (Part I,
Act II. Sc. IV.) and in Goldoni's Mistress of the Inn, is the tavern scene, which one also finds in Nathan Hale. Tavern scenes, such as those mentioned and similar to the one in Silas Marner, are rich in local color and realism. The ballrooms, conservatory and drawing rooms suggest the social life of the middle class. In fact, it is this class which is indicated by the majority of place settings in Fitch.

Clyde Fitch does not hold to any of the Greek unities, especially that of time. The time consumed between the opening act of The City and the final speech in the play is about five or six years. Over a year is covered in The Climbers and in Nathan Hale. Fitch's nearest approach to the Greek unity of time is three and one-half or four days, — the approximate duration of time in Truth and Barbata Frietchie. The action in The Girl with the Green Eyes represents about three months. The same is true also of The Woman in the Case. On the other plays the extent of time varies from two weeks to eight or nine months.

A tabular statement is given here of the approximate time covered by each of twelve plays:
Barbara Frietchie 3\(\frac{1}{2}\) days.
Beau Brummell 6 months.
Captain Jinks 2 weeks.
City, The 5 or 6 years.
Climbers, The 14 months.
Girl with the Green Eyes, The 3 months.
Her Own Way 9 1/3 months.
Lovers' Lane 9 months.
Nathan Hale 1\(\frac{1}{2}\) years.
Stubbornness of Geraldine, The 22 days.
Truth, The 4 days.
Woman in the Case, The 3 months.

Lady Windermere's Fan holds to the Greek unity of time, the action of the play taking place within twenty-four hours. Ghosts also comes within this range of time. Pinero's The Schoolmistress and Dandy Dick cover about two days.

Fitch does not distribute time very evenly between the acts. In a number of his plays, the greatest interval of time elapses between the first and second acts. As an example, — in The Climbers, the second act is several years later than the first act while only a few hours elapse between the second and the third. The time in Barbara Frietchie is quite evenly
distributed between the acts, two days being the maximum interval. The acts in themselves do not extend over many hours, as a rule.

The generation in which Fitch lived figures largely in the works of Fitch. He knew his own time and age so well that he triumphed in his plays which deal with modern life. Hence, we are not surprised to discover that among his printed plays two-thirds portray the life of his generation—the generation which marks the transition from the nineteenth into the twentieth century. When Fitch wrote Beau Brummell, however, he looked back seventy-five years and succeeded in giving us a true picture of the age of Richard Brinsley Sheridan. The reader of that play today, looks back about a hundred years or more into the late eighteenth or early nineteenth century. Nathan Hale takes Fitch and his readers back to the period of the Revolutionary War.

Barbara Frietchie is an exceptionally well executed picture of the South in the midst of the Civil War. Fitch threw himself into this play with zest and enthusiasm, and, as a result, his readers, following Barbara, wander through the streets of Hagerstown, Maryland, even into the minister's home and finally to
her own home where she makes her sacrifice. In Captain Jinks of the Horse Marines, Fitch has glanced back into the early seventies and has built up a play about the character of Captain Jinks, the name having been suggested by the once popular song — "I'm Captain Jinks of the Horse Marines."

Although Fitch succeeds admirably in portraying the spirit of the Revolutionary and Civil Wars, he triumphs in his plays which deal with the contemporary life and manners of his age and his locality. Fifty years from now, the person who is interested in studying the manners and characteristic features of New York City during the period from 1890 to 1910 will find a very true account of that time in the society dramas of Clyde Fitch, — perhaps a truer account than he would be able to find in the newspaper files of that period.

As far as the writer has been able to discover, Fitch does not have any scenes or acts which take place during the summer months. In Lovers' Lane, the third act — an Autumn scene with apples on the trees — is followed by a spring setting when the trees are in blossom. Spring and fall scenes are also characteristic of Nathan Hale. The Christmas season is conspicuous in The Climbers. A glance at the scenes reveals the fact
that about twelve scenes are laid in the morning, four at noon or thereabouts, seven in the afternoon and ten at night. Recess time and the morning of a man of fashion, such as that of Beau Brummell, are instances of Fitch's social treatment of time.

As has been said earlier in this chapter, Fitch is a realist, and not an idealist or naturalist, hence the realistic settings which we find in his plays. A number of his scenes, however, are quite romantic, as, for example, those in Barbara Frietchie and a few in Her Own Way. An unusual scene - one which was entirely novel to theatre-goers and which was also a surprise to individuals as closely connected with the stage as stage-managers - was the opening scene in The Climbers. Some managers were even afraid to undertake the staging of this play because they did not know how the public would take a play which opened just as the chairs were being removed after a funeral.

In a number of places, Fitch is obscure in that he does not tell in what season or at what time of the day the action is taking place. It is impossible in several places even after studying the context to figure out the particular time. In Her Own Way, instances may be found of this obscurity in time setting. On the
other hand, only one obscurity has been discovered in his place settings. In Beau Brummell, Fitch has not woven in all the details of place. Caen, France, the setting of the last scene, is rather isolated in the play. Except for this little blemish, he definitely places all his settings.

III. General Structure

After having considered the titles and settings, we now come to a brief survey of the general structure of Fitch's plays. The usual structure of his plays is an arrangement of four acts. However, Captain Jinks of the Horse Marines and The City are found to have only three acts. One-act and two-act plays are quite common with such modern players as Strindberg and Tchekoff but Fitch has only two one-act plays and these are to be found among his earlier writings. Betty's Finish is a one-act play which shortly preceded Beau Brummell. The other one-act play is The Harvest which was presented before the Letters and Arts Club; later, the plot was used in The Moth and the Flame. Ibsen has used the three-act structure in his Ghosts and A Doll's House.

Fitch differs from Shakespeare considerably in this - that he seldom divides his acts into scenes.
Only five out of forty-six acts are so divided in the printed plays of Fitch. This is not an uncommon arrangement in the modern drama; it is found, for example, in Lady Windermere's Fan, A Doll's House, and Ghosts.

Tested by the first important play (Beau Brummell) and the last important play (The City) the length of Fitch's plays is approximately the length of Shakespeare's The Tempest. It is also interesting to note that Lady Windermere's Fan is of similar length. The following is a tabulation of the approximate number of words found in the three plays just mentioned:

<table>
<thead>
<tr>
<th>Play</th>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
<th>Act IV</th>
<th>Total</th>
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<td>5398</td>
<td>3378</td>
<td>2993</td>
<td>15,550</td>
</tr>
<tr>
<td>Lady Windermere</td>
<td>4315</td>
<td>3192</td>
<td>3460</td>
<td>3635</td>
<td>14,602</td>
</tr>
<tr>
<td>The City</td>
<td>5956</td>
<td>10428</td>
<td>3074</td>
<td>19,458</td>
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</tbody>
</table>

All of the twelve plays are written entirely in prose (they contain no lyrics). Fitch introduces no dumb show, has no play within the play, nor any other similar, old-fashioned devices of structure.
CHAPTER III
SUBJECT MATTER

It would be rather difficult to find any phase of modern life today which has not been treated in the modern drama. Social, moral, religious, political, business and educational problems all have their place on our stage today.

Clyde Fitch's plays for the most part deal with the social phases of American life, introducing to some extent the business life and also certain moral questions. Domestic happiness or unhappiness is at the root of several of his plays. Religion is considered at length in but one of Fitch's dramas - Lovers' Lane. He does not have many works dealing with sex problems.

In a few plays he forsakes modern American life and takes us back into the Revolutionary and Civil War days. Then, too, in Beau Brummell we have a play dealing with English life during Richard Brinsley Sheridan's time. Captain Jinks of the Horse Marines is concerned with American society in the early seventies.

Most of the Fitch plays are comedies. A few are tragedies or approach tragedy. Nathan Hale, Barbara Frietchie and The Climbers have tragic endings. The City
includes a great tragedy near the close of the play, but a happier future is foretold for the principal character who is going to begin life over again.

In Beau Brummell we have the story of an English dandy who tries to maintain a high position in society because of his friendship with the Prince of Wales. At first, Beau Brummell leads a rather luxurious life but misfortune leaves him in a state of poverty. At the last, he is also weakened in mind. This play is entertaining but does not deal with any vital theme. It is, however, a splendid character sketch of the Beau - George Bryan.

After 1890, Clyde Fitch wrote to a friend concerning Beau Brummell: "I send this as a curiosity. It was my Alpha Beta. But how well the theatre has progressed beyond the bric-a-brac stage." In 1916 one critic when remarking on the same play spoke of "that piece of dramatic veneer, Beau Brummell." However, Mr. Lewis in 1917 says that as a play for reading it has more distinction and charm than any of the other eleven in the edition.

In the costume and historical group, we also have with Beau Brummell, Nathan Hale, Barbara Frietchie, and Captain Jinks of the Horse Marines. Nathan Hale may be


said to be truer to history than Barbara Frietchie. Fitch did not intend to write a historical play when he wrote the latter work. He wished rather to create the atmosphere of that period of American history and as a means of carrying out his plan he used the personality of Barbara Frietchie. In this play, beside the wonderful atmosphere which he has created he has shown us the effect of the influence which that period of strife had upon the character of the Southern heroine who sacrificed her life for her lover, a Northern officer. Barbara Frietchie is one of Fitch's most fascinating plays. When reading this work, we picture ourselves, or rather find ourselves, in Hagerstown, Maryland, in the midst of the Civil strife. The heroine commands our love, sympathy and attention and takes us with her through her trials. This play is so clean throughout and such a change from the problem plays that it is looked upon by some as one of Fitch's most enjoyable plays.

In Nathan Hale we go back to the Revolutionary War period. The love affair of Nathan and Alice is a fascinating story, but this is placed in an important historical setting. Of course, the historical part of the play makes the other element more vital and gives great opportunity for the development of Hale's romance.
The atmosphere created in this play is splendid. The last scene is effective and leaves the reader saddened when Nathan, as he nears the ladder on his way to his dreadful death, says, almost smiling, "I only regret that I have but one life to lose for my country."

Norman Hapgood, writing in 1899, said, "in Nathan Hale last year he (Fitch) chose a true tragic motive, and came excitingly near to making the first real American tragedy."

Captain Jinks of the Horse Marines does not take us back to the eighteenth century, but presents a picture of the early seventies of the nineteenth. We find here the effect produced upon the Captain and others of his clique by the arrival of an opera singer. The Captain shocks his conventional Southern mother by marrying the popular opera singer. This play is not of especial merit. The character study is slight and its power of entertainment is less than in most of the other plays of Fitch.

In The Truth and The Girl with the Green Eyes, we turn to themes which are vital and well brought out. The Truth, as its name suggests, deals with the lasting problems of the dangers of falsehood, as related to both personal habit and inheritance. Here falsehood undermines

the domestic happiness of Mr. and Mrs. Warder. The husband is patient as long as he can endure his wife's story-telling, but when his patience is exhausted he turns and sternly condemns her. As a result she is compelled to leave her home, but by another falsehood they are brought together again. Here it is that Becky forever forsakes her old habit of story-telling and the usual happy ending follows. Becky, although perhaps undeserving, wins our love and when her husband becomes so vexed that he will not believe her, even when she tells the truth, we long for an opportunity to step in and help her out of her difficulty.

Marital jealousy is the theme of The Girl with the Green Eyes. This play holds our interest from the beginning to the end because of the well-portrayed character of Jinny, who works out the theme. As in the case of Becky, Jinny also inherited a dangerous tendency; with Jinny it was terrible jealousy. She commands our sympathy to a certain extent because, when she recovers from a fit of jealousy, she resolves never to be jealous again, but the curse comes back with renewed strength. This story may be all right for the stage, but in real life it would be a difficult matter to find a man who would be willing to sacrifice his domestic happiness in order to prevent
his wife from learning of her brother's misdeeds. Jinny's brother, while in college, had secretly married a servant girl, but now he wishes to marry Ruth Chester. He marries Ruth before his marital relations with the servant girl have been cancelled. The marriage is kept as a secret among less than half a dozen people. Jinny's husband has been called upon to help out her brother; hence a legal entanglement which involves Ruth and Austin. A part of the action takes place in Rome. This adds a novel setting and Fitch has made a great deal of it by his introduction of the German and French couples.

Lovers' Lane presents an entertaining, simple but effective story. We have here a true picture of village life. The theme deals with the problem of introducing the more progressive ideas of Christianity into a conservative village. The minister in this play is broad-minded and believes in progress. As is to be expected, the villagers are very narrow-minded and prejudiced. The thought of a billiard table being installed for the boys to enjoy during their recreation hours is a shock to the conservative men and women of the village. During the story, the minister resigns but before the play closes he is again serving the villagers who by this time have been awakened. Several incidents inter-
vene which prevent the action from dragging. The inmates of the parsonage, — Uncle Bill, the church bell-ringer, Aunt Melissy, the housekeeper and Simplicity Johnson from the Orphan Asylum — add much to the interest of the play.

Her Own Way and The Stubbornness of Geraldine are simple comedies which serve for purposes of entertainment, but do not add very much dignity to our American repertory. In both plays we have sentimental romances with Fitch's happy endings.

We will now consider The Woman in the Case and The City which are classed as melodramas by the Drama League of America. When considering the first of these plays, Addison Lewis says that "in this obvious 'thriller' Fitch has narrowly missed a great theme — the frequent miscarriage of justice as a result of the introduction of circumstantial evidence." The story centers about the character of Margaret Rolfe, who, believing in her husband's integrity of character, sets out to prove his innocence. In the course of her effort she rents a few rooms in a flat in order to be near Claire Forster, a

woman of questionable character who is involved in the case. Margaret enters into Claire's confidence and one night after Claire has been drinking, Margaret succeeds in obtaining the confession from her that Philip had not been murdered but had committed suicide. When staged, this act must be very intense. Julian Rolfe does not have much part in the action, but his wife carries out her plans bravely and succeeds in freeing him.

In The City, the last play of Clyde Fitch, the theme is that the city is not the destroyer, but the test of a man's strength. A banker who has lived reputedly and prosperously in a little village is urged by his son, his wife, and daughters to move to the City, but he refuses to do it. Hannock, a young drug fiend, receives an allowance from George Rand, the banker. Near the beginning of the play, the father tells his son, George Rand, Jr., that Hannock is his illegitimate son. Just after the confession, George Rand dies. Then his wife, his son and daughters move to the City where George prospers. He enters into politics but since he promised his father that he would provide for Hannock, the latter stands as a "skeleton in the closet" — in George Rand's path of progress. George
is asked to dismiss Hannock from service, but Hannock says that he could expose George's underhanded work in his business affairs—methods which his father had used in Middleburg, but which were questionable.

In the meantime Hannock has fallen deeply in love with Cicely and they marry secretly. Before George learns of the marriage, he feels that he must tell Hannock of the facts before any further steps are taken. When Hannock learns that Cicely is his half-sister, he kills her rather than have her learn the truth. Then he wishes to take his own life, but is prevented from doing this by George. This terrible tragedy brings about a reformation in the character of George and the play closes with a forecast of a brighter and better future. On this matter of reform and outlook for the future, The City resembles Björnson's The Bankrupt.

The following is a sketch written by Clayton Hamilton concerning The Blue Mouse, one of Fitch's unpublished plays:

"Mr. Clyde Fitch has made a very ludicrous and entertaining farce in his adaptation from the German of Alexander Engel and Julius Horst, entitled The Blue Mouse. A young man, who is secretary to a railroad president,

32. For somewhat similar treatment of the theme of bad business methods inherited by the son from the father, see Barker's The Voisey Inheritance.
desires to be advanced to a more lucrative position. He knows that the president may be easily cajoled by pretty women of a safely respectable sort. Therefore, he hires a clever chorus lady to pass herself off as his wife, and introduces her in this capacity, to the president. Since both the president and secretary are married there is plenty of opportunity for complex misunderstandings between the hired wife and the actual one. The plot affords an amusing succession of counter-crosses; the machinery is very cleverly managed; and the merry spirit of entertainment is enhanced by slight suggestions now and then of harmless naughtiness."

Throughout the twelve printed plays views are expressed concerning suicide, Christmas presents, business affairs, the classical opera, divorce and many other subjects of social interest. We will consider a few of these subjects now.

A further topic emphasized in The City is the method of business affairs so largely practiced today. The underhanded policies and methods of George Rand, Sr., did not stand the strain of the city's glare and finally they came to light. In The Climbers and in Her Own Way we have Sterling and Steven, both entering into the field

of speculation and using other people's money to advance their own interests.

In The Girl with the Green Eyes, Jinny, who is morbid, tells Austin that she read just the other day that a young girl had killed herself with charcoal fumes. Austin replies that he has "absolutely no sympathy with such people."

Again Austin is called upon to express his convictions on the subject of suicide. Geoffrey has just told Austin that he would rather shoot himself. Austin replies, "That's nothing! That would be decidedly the easiest course out of it, and the most cowardly."

Steven in Her Own Way is contemplating suicide because he has been so underhanded and dishonest, but Georgiana, his sister, tells him that she will forgive everything but suicide.

In The Climbers, Sterling has lost the affection of his wife. He feels that he has nothing to live for except his little son, but he thinks that it would be really better for the child if he should depart once for all. He decides to go for good. Just after taking the

focal dose, he longs for one friendly word, — for
someone to tell him good-bye. Just before the end,
but after he has talked to Warden and has told him
that he is going away for good, he realizes what it means
for him to take his own life. "Good God — the money!
I forgot the money — who'll pay my debts? Ah, this is
a fitting climax for my life, — the weakest, dirtiest
thing I've done — (...He murmurs twice in a faint,
drowsy voice.) Coward! Coward!

In The Climbers— the subject of divorce is
discussed by Trotter, Ruth Hunter, Miss Godesby and
a few others.

Mrs. Hunter. (To Miss Godesby.) Julia, do
tell me how Mr. Tomlins takes his wife's
divorce?

Miss Godesby. He takes it with a grain of salt!

Mrs. Hunter. But isn't he going to bring a
counter suit?

Sterling. No.

Ruth. I hope not. I am an old fashioned woman
and don't believe in divorce!

Miss Godesby. Really! But then you're not married!

Miss Sillerton. What is the reason for so much
divorce nowadays?
Ruth. Marriage is the principal one.

Blanche. I don't believe in divorce, either.

Miss Sillerton. My dear, no woman married to
as handsome a man as Mr. Sterling would.

Trotter. You people are all out of date! More
people get divorced nowadays then get married.

Blanche. Too many people do - that's the trouble.
    I meant what I said when I was married - "for
    better, for worse, till death us do part."

Altho in several of the Fitch plays the question
of divorce comes up in the case of the chief characters,
it is worthy of note that not one of his main characters
is actually divorced.

For a glance at a minor social custom, we may
consider the conversation between Mr. and Mrs. Tillman
in The Girl with the Green Eyes, on the subject of
smoking.

Mrs. Tillman. Well, how many cigars did you
    smoke?

Tillman. Eight.

Mrs. Tillman. The amount of emotion that a man
can soak out of himself with tobacco is

wonderful! He uses it just like a sponge!

Tillman. Jack, the first thing I asked about you when I heard that—er—that things were getting this way was, does he smoke? A man who smokes has always that outlet. If things go wrong—go out and smoke a cigar, and when the cigar's finished, ten to one everything's got right, somehow! If you lose your temper, don't speak!—a cigar, and when it's finished, then speak! You'll find the temper all gone up in the smoke! A woman's happiness is safest with a man who smokes.

CHAPTER IV

PLOT: MOTIVATION, EXPOSITION, CLIMAX, CATASTROPHE.

When we make a survey of the twelve Fitch plays studied in this paper, we discover that, for the most part, all have simple plots with the exception of The City. In The City the reader discovers a prominent secondary plot.

Fitch has been criticized for his use of melodramatic effects, which are, however, very effective when presented on the stage. One critic, Mr. Martin Birnbaum, speaks of The Woman in the Case as "a melodrama in the best sense of that much abused term." The Climbers and also Barbara Frietchie present similar effects.

Clyde Fitch does not lose much time, or waste many words, before he plunges into the main action of his plays. In most of his works, the first act is consumed by exposition which explains the setting and situation. In motivation, we have to consider the forces that are at work and these forces sometimes, in fact quite frequently, operate along with the exposition in the first act of the play. Exposition and motivation

may, of course, continue throughout the play.

Every playwright has the problem of meeting this requirement in a masterly way. Each one realizes that a certain amount of information must reach the reader or the audience, and also recognizes that successful solution of this problem spells mastery. An old way of giving the initial information was to have two characters draw up their chairs and one of them listens while the other tells the story.

In The Moth and the Flame and in a Modern Mathh, Fitch was for the most part conventional. In 1901 however, in the play The Climbers, he began to offer on his first nights a series of surprises. In The Climbers the first scene opens with a party of women returning from a funeral. The folding-bed scene in The Girl and the Judge, the Cook tourists before the Apollo Belvedere in The Girl with the Green Eyes, the scene on the ocean liner in The Stubbornness of Geraldine and the Christening party in The Way of the World are other important examples of the startling and the unexpected. In The Climbers, when the curtain rises the stage is empty and is darkened. Soon, however, servants enter and begin to remove the chairs which we learn,

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41. Charlton Andrews: The Drama Today.
after a very short time, had been used for the funeral of the late Mr. Hunter.

The City opens with Mr. George Rand, Senior, at home. His wife and daughter Cicely immediately enter. The main topic of discussion, that of moving to the City, is broached by Mrs. Rand in her second speech. Although she does not say this in so many words, she asks, "When are you going to give up business entirely, darling, and leave it all to George?" The discussion is opened and immediately the action begins. We find the exposition in this play mostly in the first act. The following little expressions have to do with exposition: blackguard — Teresa's train — give up business and leave it all to George — two banks — he's got the New York bee in his bonnet — we all have that, father, except you. The first act points continually forward and backward. In this first act we also have a little forecast when Mr. Rand says that his head bothers him. This is the first hint of a breakdown.

Mr. Edward Goodman has given a brief review of the plot of The City. "The first act is one of the most finished pieces of exposition seen on the boards this year. It is live, vital, true. Except for one distasteful touch at the fall of the curtain, the whole act is
a masterpiece of straightforward dramatic presentation. The second act whirls us into the midst of the climax, to be more exact of the climaxes. Swiftly and terribly the action proceeds until the uttermost emotion is wrung. From the scene of a man's realizing that he is corrupt rather than honest, we pass through the scenes of that man's trying to keep his sister from her half-brother, whom she has in ignorance married, through a murder, to the spectacle of the maniac begging to be given a pistol that he may end his life — and begging in vain. It leaves the spectator exhausted, particularly because of Mr. Tully Marshal's nerve-wrackingly realistic portrayal of the maniac. This is not claimed to be great drama. It purports to be only thrilling and it achieves that end. Calm reflection later leads one to doubt the possibility of the hero's believing his corrupt practices to be honest, and especially his sudden realizing that they are not; but during the performance one has no time to think — one is swept away. The last act, as usual with Clyde Fitch is weak...."

In the play we have just been considering we see that the main interest of the play depends upon the secondary plot for its effectiveness. We find here not only

a lack of unity in theme but also in development. The closing scene of this play is effective not only as a catastrophe for the life of the Rand's thus far, but also for its dramatic forecast. We have George confessing his underhanded work after Cicely's death. He does not suffer too much. When we last see him, he has the determination to build his life all over again upon a new and firm basis. George Rand's reformation was sufficiently motivated. We also have a reconciliation between Tess and her husband. Mrs. Rand was punished by the death of her younger daughter Cicely.

In Two Gentlemen of Verona, we have a somewhat similar catastrophe — the sudden reformation of a character right at the end. In Shakespeare's play the reformation is much less logical. Bjornson's The Bankrupt is similar to The City in that the wrong-doer is really happier at the close of the play than he is at the beginning; in both dramas a brighter future awaits the leading characters.

The Climbers, as has been said, opens just after a strategic event, — the death of the late Mr. Hunter, — and immediately plans are discussed for the future welfare of Mrs. Hunter and her daughters. The call of Mr. Trotter, Miss Godesby and Miss Sillerton on the Hunter's in this play and also the home celebration at Christmas are
typical social incidents in the plot. Sterling resembles Steven Carley in Her Own Way in this, that they both speculate and use money which does not belong to them. Gradually Sterling loses the affection of Blanche. Warden wins the love of Blanche and Sterling is driven to thoughts of self-destruction. Steven Carley also contemplates suicide but Her Own Way is free from a tragic ending. The Climbers, however, ends tragically with the suicide of Sterling. A happier future may be seen for Blanche. Mr. William Archer believes that Sterling's suicide, although it really does cut the chief knot of the play, should be considered as a usual and probable incident of a certain phase of life, rather than as "the culmination of a spiritual tragedy." This tragic incident does not have the artistic significance which it would have had if our main concern had been for the character and destiny of Sterling. Mr. Towse says that the last act of The Climbers is "labored, artificial and anti-climactic."

Barbara Frietchie presents some good points in structure but also has a few weak points. The first act is filled with color and local life, and the action is

kept progressing with a variety of stirring incidents. Some character contrasts are also brought out. Then when we come to the second act we again find a well constructed piece of work. In this act we have the interrupted marriage scene which occurs also in Sardon, Theodore Kremer and George Bernard Shaw. The bustle of war preparation is one of the predominant elements in this act. Then, too, Barbara temporarily saves the life of her lover by killing the man who was aiming at him. The play is a triumph up to this point. The arrival of the wounded captain and the excellent scene in which Barbara protects him against her father maintain the interest very well. However, "the legitimate effect of all this is lessened by a succession of melodramatic episodes which prolong the agony too much and create an anti-climax."

The strain is not only too great for the actress, but also for the audience. The fourth act opens with the pathetic scene in which Barbara appears at the death-bed of her lover. This leads impressively to the exhibition by the heroine of the blood-stained flag, which has cost her so dearly. It would have been well if Fitch had been

contented to close the play here, without attempting to deepen the tragedy of the girl's fate by bringing about her death. By this death he does "impart a dramatic shock, but it is at the expense of another anti-climax."

The Woman in the Case, which is classed as a melodrama, has a well-developed plot. Part of the exposition is given during the conversation in the early part of the play, then as the action progresses we learn more and more of the pre-curtain events. The exciting force is introduced early into the play when Julian is accused of Phillip's murder. Then step by step the action is advanced until the intense climax is reached when Claire Forster reveals her secret. No anti-climax is introduced and the play soon ends without allowing the action to drag.

By some critics, The Truth is considered Fitch's best play structurally. Not much exposition is required in this play because there are few vital connections with past events. The discovery by Warder of his wife's relations with Lindon is the exciting force for the main part of the action. Story after story, told by Becky, leads her on until she reaches the climax — the point where Warder's patience is exhausted and he commands her

to leave home. The final resolution of the play does not cause the action to drag. We feel that when Becky and Warder are reunited their prospects are brighter than ever because of the experiences which caused them both to suffer. By some critics this happy ending is considered a blemish, but it is characteristic of Fitch. In The Truth, as also in The Climbers, The Girl with the Green Eyes and The City, Fitch "borrowed from time-tried artisans of melodrama - the 'comic relief.'" Trotter, "a male Malaprop" furnishes the conventional element in The Climbers. Peter, the boy who is everlastingly taking charcoal tablets, furnishes the comic-relief in The Girl with the Green Eyes. Becky's "burlesque father and his even more burlesque landlady" enliven The Truth. A little "divertisement" is introduced into The City by the character of Hannock.

Thus we see that Fitch's plays were not perfect in structure, but were designed for the most part to please the audience. The happy endings and his perhaps


too melodramatic scenes were the greatest defects in the structure of his plays. He did have the power of advancing the action steadily from the beginning of the play up to a very effective climax. After the climax he was able to keep the action from dragging although at times in doing thus he introduced anti-climaxes. Perhaps if Fitch had re-worked his plays, they would have been more perfect in respect to structure.
CHAPTER V.

FITCH'S CHARACTERS - TYPES AND INDIVIDUALS

We now turn to the characters which the playwright has set before us. Perhaps the most important phase of the study will be with reference to the individual and the typical values in the characters. Fitch may be called a social historian; he does not present a large epic treatment of characters but he considers a few characters in more or less detail.

For the most part, his characters are real Americans. In Beau Brummell, however, we have an English dandy for the chief character as the title implies. Even in this play Fitch seems to have carried over American ideas and character into an English situation. Reginald, a nephew of the Beau, resembles a typical American boy conducting a love-affair; he is full of vim and life. Richard Brinsley Sheridan is another of the English characters in this play.

In The Bachelor Fitch has introduced a little Swedish girl who is "innocently ignorant of social propriety, over-flowing with interest in family affairs, buxom, droll in her English speech with the flavor of the
We barely get a glimpse of a French and a German couple in The Girl with the Green Eyes, but we do not have real character studies in these cases. In The Stubbornness of Geraldine, the German Count is not a very strong or effective character. The English and German ballet ladies in Captain Jinks of the Horse Marines, the Irish maids, Kathleen and Bridget, in Beau Brummell and Lovers' Lane respectively, Fräulein Handt in The Girl with the Green Eyes, and the English butler in the same play practically complete the list of Fitch's foreign characters. In Barbara Frietchie, Mammy Lu, perhaps Fitch's only colored character besides Jasper in Nathan Hale, is quite prominent. Her diction adds to the effectiveness of the play.

The majority of his characters are young people or those of middle age. In the character of Beau Brummell we have a study of the decline of the hero's life. The character just mentioned is practically the only old character in the twelve plays. In Her Own Way and in The Girl Who Has Everything, children are included in the list of characters. Fitch knew how to reward children at rehearsals and he succeeded in making little artists of them. In Captain Jinks of the Horse Marines, a newsboy plays a minor

In six of his plays, Fitch has a larger number of men than women; in Captain Jinks of the Horse Marines and in The Truth he has an equal number of women and men; but women characters outnumber the men in the four remaining plays.

"Scheming lawyers, ruined brokers, shopgirls and elevator boys, petulant, jealous women, custom house officials, jail-keepers, creatures of the 'Tenderloin,' physical culturists, matrimoniaally inclined English lords, honey-mooning couples, bridesmaids, bridge-whist and bicycle fiends, tomboys, cowboys and nasal deacons all find a place in Fitch's gallery."

Fitch did not have that deep interest in the psychology of character which marked the English playwright, Pinero. "His heroines were mostly of the same romantic type, his heroes had the same polished daring. In some of his plays Fitch is similar to Chaucer, Shakespeare, and many another great writer in this respect - that his characters are of most value as social types.

54. Lovers' Lane, The Stubbornness of Geraldine, The Girl with the Green Eyes, Her own Way.
Hannock in The City probably presents the type of the drug fiend of modern times. In the Elizabethan drama, also, drugs were quite frequently introduced, but no drug fiends are mentioned. In the case of Hannock, as also in that of Oswald in Ghosts, are revealed the results of the sins of the fathers upon posterity. Hannock goes one step farther by marrying Cicely, who he learns later is his half-sister, but Oswald is prevented from taking the final step by the knowledge from his mother's lips of his close relationship to Regina. The curse falls more heavily upon Oswald than upon Hannock, however.

In George Rand we have a political aspirant, a business man of high finance. His career is the typical career of a man who deserts the small country-town for life in the busy city. George's character does not develop much until Cicely's death causes him to stop and consider. Then he takes a saner view of the matter than either his mother or sister. He frees the city from blame, but claims that the present trouble in their family has been caused by their own fault.

George. (Rising and speaking with the fulness of conviction.) No! You're all wrong! Don't blame the city. It's not her fault! It's our own! What the city does is to bring out what's
strongest in us. If at heart we're good, the
good in us will win! If the bad is strongest,
God help us! Don't blame the City! She gives
the man his opportunity; it is up to him what
he makes of it! A man can live in a small town
all his life, and deceive the whole place and
himself into thinking he's got all the virtues,
when at heart he's a hypocrite! But the village
gives him no chance to find it out, to prove
it to his fellows – the small town is too easy!
But the city!!! A man goes to the gates of the
city and knocks! – New York or Chicago, Boston
or San Francisco, no matter what city so long
as it's big, and busy, and selfish, and self-
centred. And she comes to her gates and takes
him in, and she stands him in the middle of
her market place – where Wall Street and Herald
Square and Fifth Avenue and the Bowery and Har­
lem, and Forty-second Street all meet; and there
she strips him naked of all his disguises – and
all his hypocrisies, – and she paints his ambi-
tion on her fences, and lights up her skyscrapers
with it! – what he wants to be and what he thinks
he is! – and then she says to him, Make good
if you can, or to Hell with you! And what
is in him comes out to clothe his nakedness,
and to the city he can't lie! I know, because
I tried!

We admire George because he so frankly confesses
his underhanded work and in addition does not blame any­
thing or anyone except himself.

Van Vranken, a run-down social figure, is a type
of man around the city who has a little firmness or strength
of character. Vorhees also is a type to a certain extent.
Mrs. Rand is a good representative of the ambitious wife
of a small town banker. Naturally, her daughters are
typically would-be great society leaders.

In The Climbers, Mrs. Hunter and Clara represent
the worldly, socially ambitious, deceptive and light type
of character, so frequently found in our modern life. Mr.
Sterling is typical of a certain kind of American business
man - the plunger, the speculator. Steven Carley in Her
Own Way is another business speculator who works in a
similar manner to Mr. Sterling. Returning to The Climbers,
we find that Trotter represents the newly rich dudes who
are not burdened with great intellects. The presentation
of this character is almost a caricature. Miss Ruth Hunter,

a sister-in-law of Mrs. Hunter, is almost the opposite of the latter in character. Miss Hunter is unconventional, despises mockery and is extremely sensible. She remains true to the memory of her brother and does what she can to help in his family's future welfare. She is disliked by her sister-in-law who never really appreciated Ruth's brother.

The following passage has to do with the characters of Lovers' Lane which approach type studies.

"Thus we have the shrews of the sewing circle (who talk of the limbs of a billiard table), the irreclaimable female tomboy, the vociferous nasal deacon, the comic Irish servant, the vinegarish but at heart generous housewife, the profligate New Yorker, his intended victim and his ill-treated wife, a boy of the village and the rest." In this same play, the minister, the only one who appears in any of the twelve plays, is a young progressive man who is broad-minded and tries to awaken broader interests in the minds of his church people.

Like Bronson Howard, Fitch excelled in the delineation of women characters. He had a woman's love for

luxury and beauty. As a result, in most of his plays, with the exception of Beau Brummell, Nathan Hale, Her Own Way, and The City, the women offer by far the better character studies. He had been criticized so often on this account that he made a special effort to work out finer and stronger masculine qualities in Her Own Way and The City. Also, in these plays and in one or two others, especially The Girl with the Green Eyes, he made a definite effort to deepen the psychology of his characters.

In Her Own Way, Sam Coast is a character of real manhood. Sam has been described as being forceful, unscrupulous, ill-bred, vulgar in speech and deportment, but sincere in his deep passion for Georgiana. Sam is contrasted with her weak and irresolute brother. Martin Birnbaum also says that Sam Coast is "undeniably one of the finest studies on the American stage and one of which any dramatist might justly feel proud. Georgiana stands out especially strong in contrast with Mrs. Steven Carley for whom society is the main thing.

In The Girl with the Green Eyes, Fitch attempted to make a deep character study of Jinny. He did, in this play, succeed notably well. John Corbin describes Jinny

as "the most intimate, subtle and forcible character study yet seen in our drama." We have in this play as the predominant note the terrible jealousy of Jinny. Her husband is especially patient with her, but conceals from her the cause of his relations with Ruth. He is, in an unselfish way, trying to keep from Jinny the real character of her weak brother – to the extent that he even forfeits domestic happiness. Jinny remains true to herself throughout the play, but the circumstances which reveal her character are largely external to her character, arbitrary and artificial. Jinny does try to overcome this destructive trait – an inherited tendency – but, after such attempts, this curse breaks out with greater intensity each time, until finally she decides to take her life. Fitch, however, comes to her rescue and we have a happy ending as is customary in his plays.

In the character of Beau Brummell we are given a real dandy reminiscent of the times of Sheridan. One reason probably for Fitch's success in portraying the character of the Beau was that he himself was an "elegant young dandy." The case of Beau Brummell is that of a


man trying to hold a position in society with no backing but the friendship of the Prince. In fact, he was a "climber" too. The real Beau Brummell was George Bryan—an English society leader who lived from 1778 to 1840.

Blanche Sterling stands out clearly in The Climbers in contrast to her mother and sisters who were weak-willed, light-minded, and conventional. Blanche was a daughter who was true to the memory of her father and who wanted to do the best thing for her child. Not until after her affection for Sterling was gone, did Warden's tone really influence her life.

Miss Godesby is a cool, level-headed business woman with self-possession and strength of character. She is an 'old maid' who is rather sour but, on the other hand, she has a good heart. Georgiana Tidman in Pinero's Dandy Dick resembles Miss Godesby in this—that she too is a business woman, but less refined than Miss Godesby.

Addison Lewis describes Barbara as "a typical Fitch heroine, youthful, buoyant, independent, but possessing an added charm and fineness of sentiment which makes one feel that the playwright really loved her—a splendid, if perhaps a little too medallion-like example of the fine
womanhood produced by the chaos and stress of the Civil war."

In The City, the character who bears the greater brunt of the action is George Rand, Jr., who is least clearly and least firmly drawn. His character is indistinct. Mr. Fitch has drawn his minor characters in this play with his finest art of accurate observation and minute delineation. He handles with supreme effectiveness "the striking part of Hannock - an essentially unmanly man." 64

Becky in The Truth stands out in relief as one of Fitch's most effective characters. Becky was the result of his serious efforts to portray the deeper nature of a character. She was true at heart but her inherited tendency of story-telling was almost her undoing. Out of Fitch's gallery of portraits, Addison Lewis chooses Becky Warder as the clearest and in spite of her faults, or perhaps because of them, the most lovable. 65

Alice in Nathan Hale is a very weak and ineffective character. In The Woman in the Case, we have two

63. Addison Lewis: Clyde Fitch and the Printed Play. 

64. Clayton Hamilton. 

65. Addison Lewis: Clyde Fitch and the Printed Play. 
women as the main characters. A refined woman in the
course of the story throws in her lot with that of a
vulgar woman, Claire Forster, in order to free her hus­
band from guilt by finding out the truth from the lips
of Claire. We admire Margaret's undying belief in the
integrity of her husband's character. Her determination
to prove his innocence in a case of murder of which he
was accused caused her to submit to weeks of living in
the same house with Claire, to share in her tawdry talks,
and to be one with her day after day. Margaret's husband,
Julian Rolfe, is another of Fitch's weak masculine char­
acters.

Conventional comic effects are produced in The
Climbers by Trotter, a "male Malaprop," in The Girl with
the Green Eyes, by Peter, who is everlastingly taking
charcoal tablets, and in The Truth by Becky's "burlesque
father and his even more burlesque landlady." The
"gyrating" drug fiend, Hannock, enlivens The City.

One of the principal reasons for the success
of Fitch's characters was that he nearly always wrote
his plays with a definite actress in view. Part of Mr.
James Barrie's success is accredited to the fact that
he wrote several of his plays with Maude Adams in view.

66. Addison Lewis: Clyde Fitch and the Printed Play.
Becky and Jinny are especially like the late Clara Bloodgood, Geraldine closely resembles Mary Mannering. We have a fine portrayal of Miss Barrymore in Captain Jinks of the Horse Marines as Madame Trentoni. Georgiana is identified with Maxine Elliott. "Barbara Frietchie is an admirable vehicle for the display of some of the best acting abilities of Julia Marlowe." In the serious scenes of the drama she seemed to lift the "material above its natural level" by her wonderful interpretation.

Clayton Hamilton says that Beau Brummell was an acting part rather than a character. Beau Brummell is synonomous with Richard Mansfield.

The people of Fitch's imagination were generally small people who were engaged frequently in trivial affairs and moved in a shallow, social world. Although his characters were not deep psychological studies for the most part, still the men and women in his plays were the men and women in the social world about him. In presenting the truth with a lively enthusiasm and spirit,

Fitch won popular success. He followed his rule for the writing of successful plays: "Create characters that are human beings, place them in situations that are reflections of life itself; make them act and above all things make them talk like human beings. If you do this sincerely and do it well, then – well then you may have success."
CHAPTER VI

DRAMATURGY AND HISTRIONICS

Today throughout the world we have a notable degree of uniformity in theatrical conditions. This has brought with it an identity of dramaturgic methods. As a result, the plays of Sudermann, Björnson, Ibsen and Fitch may be easily produced in any part of the world where theatrical interest is found.

Fitch resembles other modern dramatists, such as Pinero and Ibsen in this respect, that he gives profuse stage directions. These directions cover not only dramaturgy, but also histrionics. Dramaturgy is concerned with dramatic composition and stage representation. In this chapter the latter part of the definition is in mind. On the other hand histrionics has to do with the acting of the plays, gestures, pantomime, movements and elocution. "Business" runs along and accompanies the dialogue and thus makes Fitch a playwright as distinguished from Tennyson and Browning. Some dialogue is woven right in with the acting, while other dialogue may be foreign to the scene or situation.

Since all of Fitch's plays are stage plays, it is not surprising that he was profuse in giving stage
directions. Another reason may be the fact that he sometimes was his own stage manager and he knew the real theatre so well. It was but natural for him to give detailed and specific suggestions. He saw that these were carried out because he attended the rehearsals, chose his actors and actresses and sometimes had partial direction of the music.

In his directions, Fitch does not emphasize very often the physical requirements for his actors and actresses, but he does frequently insert directions for the facial expression and attitude, such as the following:

Looks at her suddenly suspicious.

Turning toward him, taking a high moral stand.

After a second's pause, bursts out with all her pent-up feelings, which she has been trying to hide.

He goes determinedly to the sofa and gets her hat and cloak for her.

Quietly, ashamed.

With a nervous pathetic little laugh.

With an effort.

With a half-humorous expression of resignation.

The tendency of Fitch's stage settings is realis-
tic, not symbolic, not classical, not naturalistic. The pause is one of the modern directions found in Fitch and other American playwrights. As a rule at the beginning of each act, especially of the first act in the different plays, we have at least one page of stage-directions and sometimes more. Fitch seldom omits any details in his directions for his stage-sets. In the third act of Beau Brummell, they are a little hazy. He does not tell what kind of trees to place in the famous London Park which he presents.

The following directions taken from the beginning of the third act of The Truth show how minutely and definitely Fitch thinks out his settings.

Mr. Roland's rooms in Mrs. Crespigny's flat in Baltimore. This is the parlor of a cheap flat, with the bedroom, through an arch, originally intended for the dining room and lit by a narrow window on a well. There is red paper on the walls and red globes for the electric lights. An ugly set of furniture, with many tidies, a strange conglomeration of cheap feminine "nick-nacks," relieved by a sporting print or two, a frame of prize ribbons, and a few other masculine belongings, which have been added to the original condition of the room, like a thin coat
of paint. At back is a bow-window beside a sofa. On the Left is the opening into the bedroom, and beside this a door leads to the hall. There is a centre-table with chairs on either side and a Morris chair down on the Right. A sideboard in the upper Left corner.

Roland and Mrs. Crespigny are playing piquet at the centre-table. A "Teddy Bear" with a pink ribbon bow about its neck is sitting on the table near Mrs. Crespigny. They play on through part of the scene. Roland stops to light a cigarette, and Mrs. Crespigny takes advantage of the pause to powder her face and preen herself in a pocket mirror.

In an article in the Bookman, Fitch's mastery of stage direction is exemplified by two instances in The City:

"Twice at least, in this play (The City), Mr. Fitch has left behind him evidences of his mastery of the delicate art of stage direction. In the first act immediately after the sudden death of the elder Rand, the stage is left empty for several minutes while the narrative is carried on with entire clearness by voices off-stage and sudden glimpses of people passing hurriedly through a hall behind half-opened doors. The second and
third acts are set in the same room; but in the last act, it is necessary that the audience should not be distracted by the sight of the shattered window through which Rand has hurled the pistol only a few moments before. For this reason, Mr. Fitch in the third act has turned the room about so as to require the audience to observe it from a different point of view which obliterates the window."

Because of Fitch's good taste in the furniture, scenery and costuming which he uses in his stage-sets, he has created some plays of splendid atmosphere. Mr. W. P. Eaton has commented upon the atmosphere, in Captain Jinks of the Horse Marines:

"In Captain Jinks of the Horse Marines not only the stage replica of the old Hotel Brevoort in New York during its palmy days and the enormous skirts worn by the ladies gave the proper atmosphere, but the rehearsal of the old-fashioned ballet dance, the old ballet master himself, the pervading sense of a smaller New York of the early seventies gone mad over a pretty singer, after the fashion of our fathers, created an illusion historically truthful.

Barbara Frietchie is another play which shows "in minor detail what can be achieved by good taste, stolidity and truthfulness of setting."

The scenery consists of the flat pieces made up on the stage. In the directions in the Fitch plays, less mention is made of these pieces than of the furniture and properties. Sometimes the scenery is so arranged that the audience is enabled to look out of a window at the rear of the stage. In The Truth, we have gray walls with dull soft green mouldings. In the same play we have an entirely different staging from the one just mentioned, in Mrs. Crespigny's flat where we have red paper on the walls and red globes for the electric lights.

The walls of the library of the Rand home in Middleburg, which is staged in The City, are covered with dark maroon wall-paper. In the first act of Barbara Frietchie we have the exteriors of three brick houses which face the audience. Two of these are red, trimmed in white and built according to the early Colonial type of architecture. The woodwork in the Hunters' drawing room in The Climbers is in the style of the period of Louis XVI. Throughout all of his plays Fitch has taken care to make his scenery typical of the time.

and the situation.

Further, his plays show that in his selection of furniture and hangings he was also painstaking. In The Climbers and probably one other play we have furniture of the Louis XVI period. In The Truth Mrs. Warder's attractive room is hung with old French chintz curtains. A Morris chair has its place in Mrs. Crespigny's flat. In still another play, Beau Brummell, we have a small room, furnished in chintz with a Chippendale sofa, and with red striped chintz curtains at the back.

Among the most truly American elements which Fitch introduces into his plays are the framed photographs of Thorwaldsen's "Four Seasons," an engraving of "Washington Crossing the Delaware" and a "Rogers' Group," all in The City.

After a brief consideration of the furniture in Fitch's plays, we will now glance at the properties utilized in some of the same plays. The following is a list of the properties taken from The Truth: telephone, check-book, cigar box, stamp box, two books, small silver tray, electric bell, pencil, sheet of paper, letters, bills, bandbox, pocketbook, hat, strings, check, coffee, coffee cup, cigars, gold jewelled cutter on a chain, matches, envelope with detective reports, papers, keys,
vivid carnation, cigarette, brandy on a salver, liqueur glass, key-chain, time-table, pocket-mirror, (playing) cards, brandy and soda, "Teddy Bear," handbag, cloak, bed-clothes, tray, breakfast dishes, imitation orange, telegram, a "second-hand natural rose" with a wired stem, a pillow, blanket, flowers and photographs.

Throughout his plays we find comparatively few directions concerning costume. However, the costuming is to be according to the period staged. Fitch himself even spent valuable time at the dressmakers.

In conclusion we may say that Fitch owed much of his success to his careful selection of the details which went to make up his splendid stage-sets. Although his properties are not all distinctly American they are modern. For example, in The City, we have the hypodermic needle which belongs to modern times distinctly. As a result of his delicate taste and splendid judgment concerning colors, each of his plays presents a wonderful scenic effect.
CHAPTER VII

DIALOGUE AND DICTION

Dialogue in a play is directed according to the plot and the author's purpose, and is partly governed by the situations and partly by the characters. We find both realistic (everyday conversation) and unrealistic (formal debate) dialogues. As is to be expected, the casual and somewhat disconnected dialogue is more effective than automaton conversation.

One of the greatest technical requirements for the playwright is mastery of dialogue. We may study the dramatic development from the first speech to the very last line. If the speech of the characters unfolds artificially, as in debate, then the entire play is artificial. In our modern plays, we may distinguish thematic, character, and atmospheric dialogue. Another function of dialogue is that of advancing the plot.

A splendid example of atmospheric dialogue is found in the opening scene of The Climbers where we learn from the conversation carried on by the servants the circumstances under which the action begins.

Thematic dialogue has quite an important place in The Girl with the Green Eyes and also in The Truth.
The following excerpt is taken from Act II of The Truth and illustrates thematic dialogue. The themes touched are inheritance and the strength of habit; of course, the passage is also a dialogue of character and situation.

Warder. (Goes to her, speaking with bitter irony.)

Charming! And you turned on him, of course!
Played the shocked and surprised wife and ordered him out of the house.

Becky. Yes, but I did! Why do you speak as if I didn't?

Warder. Do you expect me to believe this, too?

Becky. I don't expect, you've got to!

Warder. Do you think you can go on telling lies forever and I'll go on blindly believing them as I have for three years?

Becky. Even you couldn't have turned on him with more anger and disgust than I did!

Warder. I couldn't believe you if I wanted to!

You've destroyed every breath of confidence in me!

Becky. It's the truth I'm telling you now!

Warder. In everything - everything that has come up since my eyes were first forced half open -
you have told me a lie!

Becky. It's the truth! It's the truth!

Warder. (Continues hardly hearing her.) The money to your father, the first lie, and to-day made a double one! All this rotten evidence of Eve's — another dozen! Your promise that Lindon's visit Thursday should be his last, the next!

Becky. I meant it then — I meant it truthfully.

Warder. (Ignoring her interruption) His visit after all today — that led of course to a mass of lies! And then the truth! He kissed you! And then another lie and another dozen to try and save yourself!

Becky. (Quietly, in a hushed, frightened voice.) By everything in this world and in the next that I hold dear and reverence, I've told you the truth at last.

Warder. You don't know what's true when you hear it or when you speak it! I could never believe in you again! Never have confidence! How could I? Ask any man in the world, and his answer would be the same! (He turns and goes away from her, to control his anger, which threatens to get the best of him.)
Becky. (Sobbing.) No, no, Tom! Don't! don't say that! You must believe in me! You must believe in me!

Warder. (After a pause, collects himself and comes to the writing-table.) Becky, you and I must say good-by to each other. We must finish separately. (A silence. She looks at him in dumb horror and surprise.) Do you understand?

Fitch is a splendid dialogue writer. Group conversations are the main thing in his plays. A good part of his dialogue is of the "give and take" type. Duologue is easier to write than a dialogue in which more than two characters take part, because in the latter the imagination has to be focused on more than two characters.

In the opening of Act I of The Climbers Fitch has distributed the dialogue pretty well among the four speakers. In the following scheme, "A" stands for the first speaker, Jordan; "B" for Leonard, "C" for Thompson and "D" for Marie: A - B - A - C - A - C - D - C - D - C - B - A - C - D - B - C - A.

In Act II of The Climbers we have synchronous speeches by five speakers, — with a result almost farcical.

Miss Sillerton. O dear, my fan!

Miss Godesby. What a bore! I've dropped a glove!

(Steinhart goes under the table for it.)

Clara. Both my gloves gone - I'm so sorry!

(Godesby goes under the table for them.)

Mrs. Hunter. Dick, please, I've dropped my
smelling bottle. (Trotter and Sterling go
under the table for it.)

Ruth. My gloves, please, I'm so sorry!

(Mason goes under the table for them.)

(The speeches of the women are simultaneous,
followed by the movements of the men also,
all at the same time.)

Fitch is successful in weaving dialogue into the
business of the actors. Dialogue may also be closely
connected with the stage set, as in the opening scene
of The Climbers. Dialogue may be said to be fully dram-
atized when closely related to all that is on the stage
at the time.

The playwright has a more difficult task than the
novelist in linking the separate speeches of his conver-
sations. The novelist may throw in explanatory remarks

of his own; the playwright must give the necessary information in the lines of his characters.

Before Fitch had entered upon his dramatic career proper, he wrote imaginary dialogue and short satires. Later, these were included in his two small volumes, Some Correspondence and Six Conversations, and Smart Set: Letters and Conversations. Martin Birnbaum in an article in the Independent for July 15, 1909, says that "the dialogue throughout preserves a fine colloquial air which has always been the despair of his rivals."

He also thinks that Fitch's translations and adaptations of French and German works caused Fitch to become "a writer of simple, fluent dialogue."

It is said that one of Howells' best known novels contains no more complex form of dialogue than duologue. A Wave of Life, Clyde Fitch's only novel, does not contain as much dialogue as we might expect from one who is so typically a playwright.

Walter P. Eaton says that "in the long array of his (Fitch's) plays, stretching over a period of almost twenty years, will be found a varied record of the foibles and fashions of the hour, the turns of speech which characterized the fleeting scenes,..."

In this latter aspect of his work Fitch was excellent. Beside the diction of American society people which he knew and presented perfectly, Clyde Fitch introduced the Irish, German, English, and French elements. These together with Mammy Lu's diction in Barbara Frietchie make an interesting study. As to purely foreign words used by the Americans in their conversations, few are to be found. In Beau Brummell, one finds a number of French words, au revoir, chassez, deshabille, ma chere, ma mie, passe, and pour passer le temps. Even Kathleen, the Irish maid in this English play, uses a twisted French expression, - "She's a very much a la mud."

The dialect of Bridget, the Irish servant girl in Lovers' Lane, adds to the effectiveness of the language. Some of her characteristic expressions may be noted: Yes, sorr, - plaze, - it's me lave I've got to take, - I axes, - yer plaze, - foine lady ter see ye, - a Frinch novel.

Other interesting studies in Lovers' Lane are the dialects of the storekeeper, Hosea Brown, and of Uncle Bill, the church bell-ringer. Mr. Brown says 'fur,' but Uncle Bill says 'fer,' When Uncle Bill talks to Aunt Melissy upon the subject of matrimony he takes the preacher into consideration when he says,
"Thought as how we wus getting sort o' cramped fur room in the Parsonage."

In Captain Jinks of the Horse Marines, the chorus ladies reveal by their speech that they are not all of the same nationality:

Sixth Ballet Lady. Oh, it'll be hall roight. 
There ain't no trouble with that polka step!

Fourth Ballet Lady. Dat vas nicht ein polka shtep!

Later when the first ballet lady informs the bystanders that the reason Miss Hochspitz, the fourth ballet lady, had to leave Germany was because she was always quarrelling, Miss Hochspitz replies:

"Och Himmel! Dat vas not drue, mein herr! She is von cat, dis Caroline Peddidoes!"

To these may be added the dialects of Fräulein Handt and Count Carlos Kinsey in The Stubbornness of Geraldine and that of the English butler in The Girl with the Green Eyes.

Although Fitch does not have much opportunity to introduce the negro dialect, still when he does, in Barbara Frietchie, he makes Mammy Lu's words realistic and characteristic of her race. Mammy Lu is very angry

with the Northern soldiers who have been searching the house.

"Is you froo? Bress de Lawd! Is you done giv' up fin' in' any pore Southern sojers hyah? Ain't you gwine to look inside the roses a-growin' on de bushes, you devils? And didn't you forget to look under the stah carpet? And dere's the kitchen closet; you oughter look in the flour barrel and inside the chickens' eggs, too! The hens hyah hide little Rebs in dem, sure!"

A few minutes later a Sergeant calls "Good night, Venus!" Mammy Lu, indignantly talks back, — "Don' you call me no names, you low-down white trash you! You devils!" then she slams the gate and goes back to the house muttering to herself: "I'm a 'spectable culled lady, I is! I ain't taking no back talk from no ornry sojers. No, siree!"

Clyde Fitch is equally as successful if not more so in his other phases of American diction which reflect the language in use in his day. He does not force these typical Americanisms and slang expressions upon us, but the terms fit the situations exactly. The following is

a list of phrases and expressions used in The City which may be considered Americanisms:

Above board.
Do it big.
Dry-rotting for not enough to do.
Face the music.
Fire your first gun.
Going popper one better.
Guying the latter.
Hard lines on him.
Have got to square me.
I'm game.
I'm on to Vi.
Needed a good big hump.
No little tin-god.
Put a spoke in that wheel.
Put your oar in.
Up to him now.
With tenderloin experience.
Wormed it out.
Yellow streak.

One expression has been borrowed from medical science, — "You've inoculated your mother with the germ."

Lord Tilbury in The Stubbornness of Geraldine
uses effective terms such as: an awfully good sort, -
rippin' - awful gone on me, - was daft, - I'm awfully
keen to marry Rosy Boggs. His vocabulary must be limited
in respect to similar expressions because he makes such
persistent use of those just given, especially "rippin'".

In The Woman in the Case we get a knowledge of the
vulgar vocabulary of Claire Forster and Klauffsky. A
similar vocabulary is assumed by Margaret. Some examples
of Claire's vulgarisms are given:

A dirty, low-down trick.
He don't care a hang.
I'd make a damn row!
Rotten show.
Thank the Lord, here comes food!
You are a brick!
You are a dirty, cheeky devil.

In Pinero's Dandy Dick we find the language of
the race track used with skill. We do not have just this
kind of language in Fitch's plays, but in its place in
The City the terms used in the world of business specula-
tion are of interest to the reader.
CHAPTER VIII
SIGNIFICANCE OF FITCH IN RELATION TO
MODERN SOCIAL MOVEMENTS AND
TO THE MODERN DRAMA

Although Clyde Fitch was concerned with the social life of New York City, he did not make a profound study of the modern social movements. Rather, he presented the life of the upper middle class of New York in its true light, introducing now and then his ideas concerning some of the more or less prominent problems, such as divorce and suicide. However, he seldom discussed these problems at any great length or with any special attempt at reform. His main purpose was to entertain and in this he succeeded admirably.

Fitch felt that the drama should be true to life and he composed plays according to that conviction. "I feel myself very strongly the particular value — a value which, rightly or wrongly, I can't help feeling

83. Much of the material in this chapter has been gained from the following works:

M. J. Moses. The American Dramatist.
Forum 45:223. F. 1911.
inestimable — in a modern play, of reflecting absolutely and truthfully the life and environment about us; every class, every kind, every emotion, every motive, every occupation, every business, every idleness!...." As has been said before, Fitch remains true to New York society life. Edward E. Hale is perhaps the only critic who does not agree to the preceding statement. This critic thinks that Fitch is true only to the conventions of the stage.

Fitch not only composed dramas but also did a great deal in connection with the preparation for presentation of the dramas. He was a man of the theatre, not just a man of the library. It was of his close connection with the theatre and his first-hand knowledge of the theatre that caused the Fitch following to be so large and enthusiastic. He always attempted to please the audience. This, although helpful in some ways, did cause him to weaken his plays structurally, because he was inclined to furnish happy endings for benefit of the audience.

Fitch has been criticized for not having the vital idea in his plays. It is true that he did place the idea in a secondary position. However, even though

his plays do not, as a rule, contain this important
element, The Climbers, The Girl with the Green Eyes,
The Girl and the Judge, and Her Own Way do contain
some live meaning which makes us regret that better
dramatic literature was not evolved from the material
in Fitch's mind.

He does not seem at times to be very definite
in his ideas concerning his purpose. As a result, he
"points his arrow at many kinds of prey, sometimes
brining down the right thing, sometimes the wrong thing,
and sometimes nothing."

His feeling for life is good at times, but his
stagecraft is better. It was hoped by his friends that
some day his feeling for life might be united with his
technical ability, in such a way that Fitch might hold
a leading place among the dramatists of the rising gen-
eration.

Fitch was not remarkably original in his theories
of technique, but his originality is found in "his close
connection with the material which he used."

This dramatist played a great part in causing the

literature of today in this country to be more closely connected with life, more truthfully and carefully observed, and to become more consistent comment upon life than it was before he began to write. This would have been impossible had not his plays been truthful work and at the same time real dramatic literature. Since it is the men of the theatre who do the real work in its advancement, it might be said that such a result could not have been brought about if Fitch had written his plays with the purpose of printing them.

Another thing which helped to cause Fitch's popularity and success was his respect for the theatre. This respect was "so great that he saw men and women in the world about him, heard conversations in his daily rambles, observed incidents and characters in the light of possible stage material." He felt that if these things were good enough for life, they were neither too good nor too bad for the drama. "Because he respected the actual theatre too much to give it less than reality, so far as he could, and because he respected the actual theatre too much to withdraw contemptuously from its verdicts, he made the actual theatre a better place within his own too brief lifetime, he helped to increase

critical respect for it and to refine popular appreciation. His example did more than any other single influence in the American Theatre to keep the on-coming drama lined up to the new standard and the new ideal. His name is writ large as a signer of the American drama's declaration of independence."

Fitch's knowledge of New York life from early times was much more intimate than that of other writers of his day. He wrote concerning the characteristics and manners of the people who moved in his own circle. He had a basis of actual experience and first-hand knowledge of the life which he has so well depicted.

He told his stories simply, frankly and directly, but at times he was extravagant in his inventions. Fitch sometimes threw a problem away in a line of dialogue.

One of Fitch's chief virtues was his ability to create picturesque settings with their characteristic atmosphere. Captain Jinks of the Horse Marines, Barbara Frietchie and Nathan Hale possess delightful atmosphere.

The surface-reality which his plays almost always present, is brought out in Girls. The rattling of water in the steam radiator, the singing of a vocalist across the air-shaft, the washing of handkerchiefs in a bowl,

later spread to dry on the window pane, the suppers of éclairs and chocolate, the rows with the janitor—all these add a "tang of actuality which the story of the play quite missed, and slight and unimportant as the little piece was, it made you dissatisfied because the more ambitious drama lacked this surface reality, this sense of scenes and persons lifted out of life and set down upon the stage." Mr. Fitch has deserved the title "social historian" by taking people from everyday life and placing them in novel situations.

This playwright had the wonderful power of invention which so many playwrights lack. He had the ability to make a situation out of anything—even a funeral. It was this ability which caused his plays to be so entertaining and effective that as a result of our American playwrights, past or present, he won the widest reputation.

Fitch's merits developed to excess, prevented him from advancing even higher. He was so fond of rendering the external facts, that in many plays he neglected to reveal many internal truths.

Because Fitch wrote for particular actors and actresses, his plays were even more successful than they

otherwise would have been. He even saw that the minor parts were played by just the right people. He attended the rehearsals and saw that everything was just as it should be. Fitch even spent valuable time with the scene painters, upholsterers and dressmakers. Occasionally he also attended to the music and to the printing of the programs. Because of this unceasing energy and work, Clyde Fitch deserved the remarkable success which came to him.

In a letter to the writer, Professor George P. Baker says: "Clyde Fitch undoubtedly won for himself an important place among the men who gave us the newer American drama, a drama not imitative of foreign plays, and seeking its material in the life around the author. Financially, he was very successful, and his following was large and enthusiastic. The reason his plays have not held their public in recent years is in part out foolish love of novelty about everything else, and in part his failure to perfect his plays till they became throughout as good as they were always at moments.

"After several failures with his plays in England, he won much success with The Truth both there and on the Continent."

The following view of Fitch is expressed in a letter from Richard Burton to the writer: "Fitch's
standing abroad as a craftsman is good; he is recognized as an artist of the theatre, rather than a thinker."

America really never has realized what honor is due to Fitch for his literary achievements. The immediate reward which he received was in the crowds which formed his enthusiastic following at the many productions of his fifty plays.

It is interesting to note that at present, at least three of the Fitch plays, The Woman in the Case, Barbara Frietchie, and Nathan Hale - have been presented in motion pictures.

Amherst College is honoring her son by reproducing Fitch's library and study in the new college library to be completed in July, 1917. Several pieces of his furniture will be placed in a room which is to appear as did the scene of his literary work.

"By his intimates he will be remembered with devoted affection, by the public with admiration, and in history apart from whatever of his literary reputation may survive with amazement at his part in the development of the American drama as a matter of business."

I. WORKS OF CLYDE FITCH

(Explanation of abbreviations; W written; S staged; O. S. originally staged.)

Algy. W. 1903.
April Weather. W. 1894.

S. at Maxine Elliott's Theatre, Mar., 1909.
C. S. at Broad St. Theatre, Philadelphia, Oct. 10, 1899.
S. at Criterion Theatre, New York.
Beau Brummell. W. 1890.
O. S. at Madison Square Theatre, May 17, 1890.
250th representation at Garden Theatre, Jan. 30, 1891.
Betty's Finish. W. 1890.
Bird in the Cage, The. W. 1903.
Blue Mouse. Comedy adapted from the German. W. 1908.
S. at Lyric Theatre, New York City.
Captain Jinks of the Horse Marines. W. 1901.

O. S. at Garrick Theatre, New York, Feb. 4, 1901. Here it played through the entire season and was revived at the beginning of the next. Revived again at Empire Theatre, New York, Feb. 18, 1907.


Coronet of a Duchess. W. 1904.

Cousin Billy. W. 1904.


Frederic Lemaitre. W. 1890.


Girls. W. 1908.

S. at Daly Theatre, New York City, Mar. 23, 1908. S. at Prince of Wales Theatre, London.

Girl who has Everything, The. W. 1906.

S. at the Liberty Theatre, New York City.

Girl with the Green Eyes, The. W. 1902.

S. at Savoy Theatre, N. Y. under management of Charles Frohman, Dec. 25, 1902.
Glad of It. W. 1903.

Gossip. Written in collaboration with Leo Ditrichstein. W. 1895.

Granny. W. 1904.


S. at Garrick Theatre, N. Y. City, April 1909.


Head of the Family, The. From the German; with Leo Ditrichstein. W. 1898.

Her Great Match. W. 1905.

Her Own Way. W. 1903.

S. at Star Theatre, Buffalo, Sept. 24, 1903.

S. at Garrick Theatre, N. Y. City, Sept. 24, 1903.

S. at Lyric Theatre, London, May 1, 1905.

S. at Savoy Theatre, London.


S. at Hudson Theatre, N. Y. City, Dec. 24, 1907.

S. also at New Theatre, London.

His Grace de Grammont. W. 1894.

House of Mirth, The. Drama by Fitch from a novel by Edith Wharton.
Knighting of the Twins, The. Eleven short stories for children. Published soon after Fitch left college.

Lovers' Lane. W. 1901.

S. at Manhattan Theatre, N. Y. Feb. 6, 1901.

Major Andre. W. 1903.
Masked Ball. From the French. W. 1892.
Mistress Betty. W. 1895.

Subsequently revised and S. as The Toast of the Town in 1905.

Modern Match. W. 1891.

Subsequently S. as Marriage.

Moth and the Flame, The. W. 1898. (See The Harvest)
Mrs. Grundy, Junior. From the French. W. 1894.
Nathan Hale. W. 1898.


Pamela's Prodigy. W. 1891.

Play and the Public, The. An essay by Clyde Fitch.
Sapho. From the French. W. 1900.
Shattered Idol, A. From the French. W. 1893.
Smart Set: Letters and Conversations. Fiction.
Some Correspondence and Six Conversations. Fiction.
Straight Road, The. W. 1906.
  S. at Astor Theatre, N. Y. City.
  O. S. at Hyperion Theatre, New Haven.
  S. at Garrick Theatre, New York, Nov. 3, 1902.
Superfluous Husband, A. With Leo Ditrichstein. W. 1897.
Toast of the Town, The.
  S. at Daby's Theatre, N. Y. City.
  (See Mistress Betty.)
Toddlers. From the French. W. 1906.
  S. in Cleveland, Ohio, Oct. 1906.
  S. at Lyceum Theatre, New York.
  S. at Criterion Theatre, New York.
  S. at Comedy Theatre, London, Apr. 6, 1907.
  Revived by Winthrop Ames at the Little Theatre,
    New York, Apr. 11, 1914.
Wave of Life, A. A novel.
Wolfville. W. 1905.
Woman in the Case, The. W. 1905.

S. at Herald Square Theatre, N. Y., Jan. 30, 1905.


S. at Strand Theatre, London.

II. CHARACTERS IN THE PLAYS OF THE MEMORIAL EDITION

Abbreviations used:

B. B. - Beau Brummell.
B. F. - Barbara Frietchie.
C. J. - Captain Jinks of the Horse Marines.
Cty. - The City.
Cl. - The Climbers.
G. G. E. - The Girl with the Green Eyes.
H. O. W. - Her Own Way.
L. L. - Lovers' Lane.
N. H. - Nathan Hale.
S. G. - The Stubbornness of Geraldine.
T. - The Truth.
W. C. - The Woman in the Case.

Abrahams.................................B. B.
Adams, Alice............................N. H.
Adams, Captain........................N. H.
Adams, Tom.............................C. J.
Attendant..............................W. C.
Austin, Jinny..........................G. G. E.
Austin, John...........................G. G. E.
Bailiffs...............................B. B.
Ballet Ladies.........................C. J.
Belliarti, Prof. C. J.
Bill, Uncle L. L.
Billy, L. L.
Boy B. F.
Boyd, Dr. Hal, B. F.
Brewster, Elsie W. C.
Bridget L. L.
Brown, Hosea L. L.
Brummell, Beau B. B.
Butler G. G. E.
Carley, Georgiana H. O. W.
Carley, Mrs. H. O. W.
Carley, Mrs. Stephen H. O. W.
Chester, Ruth G. G. E.
Chichester, Widow N. H.
Children B. F.
Christopher H. O. W.
Clipper, Representative C. J.
Coast, Sam H. O. W.
Coleman, Lieutenant Richard H. O. W.
Courtenay, Reginald B. B.
Crager, Mr. S. G.
Crespigny, Mrs. Genevieve T.
Cullingham, Mrs. N. H.
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<td>C. J.</td>
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<td>Doctor, Ships's</td>
<td>S. G.</td>
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<td>C. J.</td>
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<td>Dread, Mrs</td>
<td>G. G. E.</td>
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<td>Driver</td>
<td>G. G. E.</td>
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<td>Elaine</td>
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<td>T.</td>
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Godesby, Miss, ..................................................Cl.
Greene, ..................................................B. F.
Greensborough, Mrs. ................................. C. J.
Guide, ..................................................G. G. E.
Hale, Nathan, ...........................................N. H.
Handt, Fraulein, .......................................S. G.
Hannock, George F ................................. Cty.
Harry, ...............................................L. L.
Hochspitz, Fraulein, ................................B. B.
Housemaid, .............................................G. G. E.
Hughes, ..................................................W. C.
Hunter, Clara, ...........................................Cl.
Hunter, Jessica, ........................................Cl.
Hunter, Miss Ruth, ......................................Cl.
Mrs. Hunter, ..............................................Cl.
Hunter, Mrs. .............................................B. F.
Hull, William, ...........................................N. H.
James, Sergeant, .........................................B. F.
Jars, Mr. and Mrs. ................................. S. G.
Jasper, ..................................................N. H.
Jefferson Boy, ...........................................N. H.
Jinks, Captain Robert, ..............................C. J.
Jinks, Mrs., ...............................................C. J.
John, ..................................................Cty.
Johnson, Simplicity, L. L.
Jordan, Cl.
Kathleen, B. B.
Kinsey, Count Carlos, S. G.
Klauffsky, Louis, W. C.
Knowlton, Angelica, N. H.
Knowlton, Lieutenant Colonel, N. H.
Knowlton, Mistress, N. H.
Lady Passenger, S. G.
La Martine, Charles, C. J.
Lang, Geraldine, S. G.
Lansing, Miss, S. G.
Larkin, Mary, L. L.
Leamington, Duchess of, B. B.
Lebanon, Ebenezer, N. H.
Leonard, Cl.
Lindon, Eve, T.
Lindon, Mr., T.
Lizzie, H. O. W.
Lapp, Carrie, G. G. E.
Lapp, Mrs., G. G. E.
Maggie, G. G. E.
Maggitt, B. B.
Maid, W. C.
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<td>L. L.</td>
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<td>L. L.</td>
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<td>C. J.</td>
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<td>T.</td>
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<td>C. J.</td>
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<td>Nurse</td>
<td>B. B.</td>
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<td>O'Neal, Jimmie</td>
<td>W. C.</td>
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<td>Orderly</td>
<td>B. F.</td>
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<td>Perkins, Corporal</td>
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Philip,........................................H. O. W.
Piney, Miss....................................S. G.
Policeman........................................C. J.
Policeman........................................W. C.
Prince of Wales................................B. B.
Rand, Cicely.....................................Cty.
Rand, George D., Sr.,........................Cty.
Rand, George D., Jr.,........................Cty.
Rand, Mrs.......................................Cty.
Rand, Teresa....................................Cty.
Reporters........................................C. J.
    Herald.......................................C. J.
    Sun...........................................C. J.
    Times.........................................C. J.
    Tribune.......................................C. J.
Roland...........................................T.
Rolfe, Julian..................................W. C.
Rolfe, Margaret................................W. C.
Royce, Laura...................................B. F.
Royce, Sue.....................................B. F.
Ryder...........................................Cl.
Sailors.........................................C. J.
Schoolboys.....................................N. H.
Schoolgirls.....................................N. H.
Sentinel,.................................N. H.
Servant,.................................T.
Servants,................................Cl.
Sheridan, Richard Brinsley,............B. B.
Shindle, Bella,............................H. O. W.
Sillerton, Miss,...........................Cl.
Simpson,................................B. B.
Singleton, Rev. Thomas,..................L. L.
Skillig, Mr...............................L. L.
Soldier,.................................B. F.
Soldiers - Three..........................N. H.
Soldiers,................................N. H.
St. Aubyn, Mrs............................B. B.
Steele, Deacon,.........................L. L.
Steinart, Dr.............................Cl.
Sterling, Master..........................Cl.
Sterling, Mrs. (nee Blanche Hunter).Cl.
Sterling, Richard........................Cl.
Steward,.................................S. G.
Stewardess...............................S. G.
Stonington, Mrs........................C. J.
Strong, Edward..........................B. F.
Susan,................................Cty.
Susie,................................G. G. E.
Talbot Boy,.....................N. H.
Thornton,.........................S. G.
Tilbury, Lord,.....................S. G.
Tillman, Geoffrey,..............G. G. E.
Tillman, Mr. and Mrs............G. G. E.
Tompson,.........................W. C.
Tompson, (French maid)...........Cl.
Tompson, Vi,......................S. G.
Toots,............................H. O. W.
Tourists,.........................G. G. E.
Townsmen,.........................N. H.
Townspeople,......................B. F.
Townswomen,.......................N. H.
Trentoni, Madame, (Same as Aurelia Johnson)...C. J.
Trotter, Johnny,..................Cl.
Trumbull, Captain,...............B. F.
Van Vorkenburg, Augustus B.....C. J.
Van Vranken, Donald,............Cty.
Vincent, Mariana,...............B. B.
Vincent, Mr. Olive,...............B. B.
Vorhees, Albert F...............Cty.
Vorhees, Eleanor...............Cty.
Walters,..........................W. C.
Warden, Edward,..................Cl.
Warder, ........................................T.
Warder, Becky, ................................T.
Westing, Belle....................................G. G. E.
Whipple, Miss......................................S. G.
Williams, Inspector.................................W. C.
Wood, Gertrude......................................G. G. E.
Woodbridge, Dick....................................L. L.
Woodbridge, Herbert.................................L. L.
Woodbridge, Mrs. Herbert...........................L. L.
Wrighton, Mr. and Mrs................................S. G.
III. Chief Actors and Actresses

in the Twelve Plays.

(The following is a systematic arrangement taken from the casts given in the Memorial Edition.)

Abbott, Charles........O. Mr. Tillman........G. G. E.
Adams, Lionel...........O. Arthur Frietchie...B. F.
Agnew, Beatrice..........C. J.
Albaugh, John M.Jr.....O. Geoffrey Tillman....G. G. E.
Andrews, Maidie...........Cl.
Archam, Anna............S. G.
Armstrong, Miss.........Cl.
Asmus, Harry E..........O. Peter Cullingham....G. G. E.
" " "........O. Times Reporter.....C. J.
Aubrey, George...........Cl.
Ayling, Herbert...........S. G.
Aynsworth, Allan........Warder............T.
Barrymore, Ethel........O. Madame Trentonl.....C. J.
Barton, Harry............C. J.
Barton, Julia............L. L.
Beane, Mr. M. J..........N. H.
Bertram, Rivers...........Cl.
Betts, William...........L. L.
Bindley, Gertrude........................................G. G. E.
Bingham, Amelia..................O. Mrs. Blanche Sterling.Cl.
Bloodgood, Clara..................O. "Jinny" Austin.....G. G. E.
" " ....................................O. Becky Warder.....T.
" " ....................................O. Miss Godesby.....Cl.
Blyth, Mary..........................O. Laura Royce......B. F.
" " ........................................G. G. E.
Boniface, George C.................................Cl.
Booth, Sydney..........................Warder................T.
Boucicault, Dion.....................Roland...............T.
Breed, Florence..............................S. G.
Brownlee, Frank..............................G. G. E.
Brutone, Julia......................Duchess of Leamington.B. B.
Bryan, Alice..............................C. J.
Budd, Charles................................N. H.
Byron, Arthur.......................O. Count Carlos Kinsey. S.G.
" " ........................................H. O. W.
Calthrop, Donald..............................T.
Cameron, Beatrice..................Mariana Vincent.....B. B.
Campbell, Geneva..............................B. B.
Carew, James..............................H. O. W.
Carey, Eleanor..............................W. C.
Carlisle, Sybil..............................T.
Carter, Lou W................................G. G. E.
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<td>Cooke, Rosa</td>
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<td>Dorr, Dorothy</td>
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</table>
Douglas, Brandon............ Mrs. Herbert Woodbridge.... L. L.
Drouet, Robert............. O. John Austin..................... G. G. E.
" " ................ Julian Rolfe.......................... W. C.
Dunn, Margaret..................... ................................ C. J.
Dupree, Minnie.............. O. Clara Hunter.............. Cl.
Edeson, Robert.............. O. Edward Warden.............. Cl.
Edwards, Samuel..................... ................................ W. C.
Eldridge, Lillian............. ................................ Cl.
Elliott, Gertrude..................... ................................ N. H.
Elliott, Maxine.............. O. Georgiana Carley............. H. O. W.
" " ................ O. Alice Adams..................... N. H.
Elwood, George..................... ................................ S. G.
Emerson, John.............. Roland.......................... T.
Emery, Edward.............. O. Van Vranken.................. Cty.
Fawcett, George..................... ................................ W. C.
Ferguson, W. J..................... ................................ B. B.
Filippi, Rosina............. Mrs. Genevieve Crespigny...... T.
Findlay, Agnes..................... ................................ L. L.
Flaven, Lucille.............. O. Ruth Chester..................... G. G. E.
Flood, John..................... ................................ Cl.
France, Charles V..................... ................................ W. C.
Fraser, Elene..................... ................................ T.
French, Elizabeth..................... ................................ G. G. E.
Gail, Jane..................... ................................ Cty.
Gallagher, M. J. ...........................................................................C. J.
Gallagher, Master Donald.....................................................H. O. W.
Ganett, Elsa........................................................................G. G. E.
Gardiner, Marian...............................................................S. G.
George, Grace.........................................................................T.
Gilmour, J. H. ............................................................O. Capt. Trumbull.....B. F.
Glidden, Helen........................................................................B. B.
Goodwin, Nat C. .........................................................O. Nathan Hale..........N. H.
Gottschalk, Ferdinand......................................................Roland..............T.

" ..................................................O. Trotter..............Cl.
Graham, F. F. .........................................................................B. B.
Graham, G. M. ............................................Trotter..............Cl.
Grey, Sybil........................................................................W. C.
Gwynette, Harry.....................................................................B. B.
Hale, Lorenzo.......................................................................C. J.
Halliday, Herbert.................................Dick Woodbridge.....L. L.
Hampden, Walter........................................O. George D. Rand, Jr..Cty.
Hanbury, Lila.................................Mrs. Sterling..............Cl.
Handyside, Clarence........................................................N. H.
Hare, Henry.................................................................W. C.
Harkins, D. H. ...........................................Prince of Wales.....B. B.
Harrison, Frederick.........................................................T.
Hartz, Fanny........................................................................T.
Haskins, Charles..............................................................S. G.
<table>
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<td>T.</td>
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<td>Jepson, Evelyn</td>
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Jex, John................................................. Ct.
Keir, Angela............................................. G. G. E.
Kelly, William J........................... Warder............. T.
Keyes, Kathryn........................................... W. C.
Killick, Eva............................................... W. C.
Kinard, Mr.............................. O. Ryder............. Cl.
King, Mollie............................................. H. O. W.
Lamison, Norah.......................................... B. F.
Lane, Grace................................. Margaret Rolfe........ W. C.
" " ........................................ Eve Lindon............. T.
Lane, Myrtle............................................ G. G. E.
Lardner, Forster........................................ W. C.
Lawrence, Georgie..................................... H. O. W.
Lee, Lillian............................................ L. L.
Leigh, Alice............................................. B. F.
Le Moyne, W. J................................ O. Col. Negly........ B. F.
Lewis, Henry............................................. N. H.
Lewis, Ralph............................................. B. F.
Lloyd, Florence......................................... Cl.
Lonsdale, H. G........................................... B. B.
Macdonald, Charles..................................... W. C.
Mack, William B................................. Roland............. T.
Mackay, J. L............................................. Cl.
MacLaren, Donald...................................... B. F.
Mannering, Mary........O. Geraldine...............S. G.
Mansfield, Richard....O. Beau Brummell...............B. B.
Mansfield, Sidney.................................S. G.
Mara, Alma................Jessica Hunter............Cl.
Marlowe, Julia........O. Barbara Frietchie.........B. F.
Marriott, Charles..................C. J.
Marshall, Tully.........O. George Hannock...........Cty.
Martin, Charles....................S. G.
McCintic, Guthrie....................T.
McRae, Bruce................Capt. Jinks..............C. J.
Measar, Adela................B. B.
Mifflin, Annie.........................L. L.
Milward, Dawson...............Lindon....................T.
Mitchell, Dodson......................B. F.
Monroe, Maud........O. Jessica Hunter...............Cl.
Montaine, Clarence..................N. H.
Moreland, Edward.....................Cl.
Morris, Felice.........................G. G. E.
Morrison, Anna................C. J.
Morse, Beryl.........................H. O. W.
Mortimer, Estelle................C. J.
""..................................N. H.
Mouillot, Mrs........Clara Hunter................Cl.
Nash, Mary........................Cty.
Oberle, Thomas........................................ N. H.
O'Brien, Neil........................................ N. H.
Ongley, Byron........................................ B. F.
Otis, Helena.......................................... G. G. E.
Parmenter, Mr. B. M................................ H. O. W.
Payne, Elgar B........................................ C. J.
Payne, Louis.......................................... N. H.
Peronette, Ivan...................................... B. B.
Perry, Susanne....................................... H. O. W.
Phillips, H............................................ B. F.
Pitt, Mrs. Fanny A................................... H. O. W.

Pollock, Horace..................................... Godesby......................... C. J.
Power, Mr. Littledale................................ C. J.
Proctor, David....................................... S. G.
Radcliffe, Edward J................................. Herbert Woodbridge........ L. L.
Radford, Becton..................................... B. F.
Ralph, Master....................................... N. H.
Rankin, Mrs. McKee................................ G. G. E.
Reeves - Smith, H.................................. O. Capt. Jinks............. C. J.

Ricard, Amy.......................................... O. Vi Tompson................ S. G.
Rothe, Anita........................................ O. Fräulein Hochspitz..... C. J.

" " ........................................ O. Fräulein Handt........... S. G.
Rowland, Ellen............................................G. G. E.
Russell, Hattie............................................N. H.
St. Leonard, Florence.................................W. C.
Sass, Enid.................................................W. C.
Saville, John.............................................S. G.
Sears, Zelda..................Mrs. Genevieve Crespigny..T.
" " ..................Mrs. Hosea Brown..............L. L.
Selden, Hazel............................................B. B.
Serjeantson, Kate......................................W. C.
Sinclair, Florence......................................Cl.
Sinnott, Lillian..........................................L. L.
Sleath, Herbert..............Julian Rolfe..............W. C.
Smiles, Mr...............................................B. B.
Smith, William B..................C. J.
Sothern, Mrs. Sam..............Eve Lindon..............T.
Spink, George.................Lindon......................T.
Sprague, Ethel.................................B. B.
Sterling, Rachel......................L. L.
Sterling, Richard..................N. H.
Sternroyd, Vincent..............Reginald Courtenay......B. B.
Stevens, Edwin..................C. J.
Stewart, Florence.................................S. G.
Stockwell, R. L.........................L. L.
Stokes, Henry.................................Cl.
Stringham, Sadie.................................L. L.
Stuart, A. H......................O. George D. Rand........Cty.
Sturges, Howard.................................C. J.
Sturges, J. B......................O. Godesby......................C. J.
Sumner, John R.................................C. J.
Swain, Charles W.................................L. L.
Tabor, H. S.................................C. J.
Taliaferro, Edith.............O. Sadie.................................G. G. E.
Tassin, Algernon.................................B. F.
Taylor, Hodgson.................................T.
Tempest, Marie.................................T.
Ten Eyck, Kate.................................C. J.
Tennant, Frank.................................W. C.
Thorne, Nellie.................................H. O. W.
Thurgate, Lillian.................................C. J.
Traves, William.................................W. C.
Tyndall, Kate.................................Cl.
Valentine, Sydney.................................Cl.
Vanbrugh, Violet.................................Cl.
Wenne, Lottie.................................Cl.
Vincent, Eva.................................O. Mfs. Rand........Cty.
" ".................................H. O. W.
Wadsworth, William.................................W. C.
Wakeman, Emily.................................L. L.
Wallace, Frederick ........................................... Cl.
Walsh, Blanche ............................................. Margaret Rolfe ....... W. C.
Ward, Fannie ................................................. Miss Godesby ........ Cl.
Ware, Helen ...................................................... W. C.
Warwick, Henry ................................................... Cl.
Watson, Lucile .................................................. Cty.
" " .............................................................. G. G. E.
Whiffen, Mrs. Thomas .......... O. Mrs. Jinks ................. C. J.
Wilson, Katherine ................................................... B. F.
Wood, Lewis ...................................................... C. J.
Woodruff, Dene ................................................... S. G.
Woodward, George .......... O. Mr. Frietchie .............. B. F.
Worthing, Frank ................ O. Richard Sterling .... Cl.
Wright, Master Harry ........................................ Cl.
Wright, W. H. ................................................ W. C.
Yapp, Cecil ....................................................... W. C.
IV. BIBLIOGRAPHY

1. WORKS OF CLYDE FITCH

For this study use has been made of the Memorial Edition of Fitch's plays. This edition was edited by M. J. Moses and Virginia Gerson and published by Little, Brown and Company, Boston, 1915, in four volumes. In addition to the plays it contains one essay of Fitch.

Barbara Frietchie. Vol. II.
Beau Brummell. Vol. I.
Captain Jinks of the Horse Marines. Vol. II.
City, The. Vol. IV.
Climbers, The. Vol. II.
Girl with the Green Eyes, The. Vol. III.
Her Own Way. Vol. III.
Lovers' Lane. Vol. I.
Nathan Hale. Vol. I.
Stubbornness of Geraldine, The. Vol. III.
Truth, The. Vol. IV.
Woman in the Case, The. Vol. IV.

Other volumes read for this paper are:
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Note: The following references include some which the writer of this paper has not consulted. Some of the works listed contain only a slight comment on Fitch.

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Amherst College, 3, 4, 5, 103.
Andrews, Charlton, 59.
Archer, William, 58.
Bachelor, The, 28, 63.
Baker, George P., 11, 102.
Barbara Frietchie, 12, 13, 25, 27, 30, 32, 33, 34, 36, 39, 40, 53, 58, 64, 65, 75, 82, 91, 92, 100, 103.
Barrymore, Ethel, 12, 75.
Beerbohm, Max, 14.
Bell, Archie, 6, 7, 10, 11, 12, 63, 64.
Betty's Finish, 6, 17, 37.
Birnbaum, Martin, 5, 6, 11, 13, 53, 65, 70, 71, 90.
Bloodgood, Clara, 12, 75.
Blue House, The, 47.
Burton, Richard, 102.

Captain Jinks of the Horse Marines, 30, 33, 35, 37, 39, 40, 42, 64, 65, 75, 81, 92, 100.
City, The 10, 13, 21, 26, 27, 30, 32, 33, 37, 38, 39, 45, 48, 49, 53, 55, 57, 61, 65, 66, 68, 70, 73, 74, 83.
Climbers, The, 12, 17, 26, 27, 30, 32, 33, 35, 36, 39, 48, 49, 50, 53, 54, 57, 58, 61, 65, 68, 74, 80, 82, 83, 85, 88, 89, 98.

Corbin, John, 70.


Dietrichstein, Leo, 11, 23.

Drama League of America, 40, 45.

Eaton, W. P., 18, 75, 81, 90.

Elliott, Maxine, 12, 13, 75.

George, Grace, 12.

Girl and the Judge, The, 54, 98.

Girls, 100.

Girl who has everything, The, 6, 64.

Girl with the Green Eyes, The, 12, 26, 28, 30, 31, 32, 33, 42, 43, 49, 51, 54, 61, 64, 65, 70, 85, 92, 98.

Glad of it, 20.

Goodman, Edward, 55.

Hamilton, Clayton, 21, 47, 73, 75.

Hapgood, Norman, 42, 751.

Harvest, The, 37.

Her Own Way, 6, 12, 20, 26, 27, 30, 31, 33, 36, 45, 48, 49, 58, 64, 65, 68, 70, 98.
Knighting of the Twins, 15.

Lewis, Addison, 1, 23, 40, 45, 72, 73.
Lovers' Lane, 31, 33, 35, 39, 44, 64, 65, 69, 91.

Mannering, Mary, 12, 75.
Mansfield, Richard, 4, 6, 11, 17, 75.
Marbury, Elizabeth, 11.
Marlowe, Julia, 12.
Marshal, Tully, 53.
Moses, Montrose J., 11, 18, 65, 75.
Moth and the Flame, The. 37, 54.

Nathan Hale, 12, 25, 28, 31, 32, 33, 34, 35, 39, 40, 41, 64, 65, 70, 73, 100, 103.

Play and the Public, The, 16.

Sears, Zelda, 10.
Smart Set: Letters and Conversations, 15, 90.
Some Correspondence and Six Conversations, 16, 90.
Stell, Willis, 11, 23.
Stubbornness of Geraldine, The. 28, 30, 33, 45, 54, 64, 35, 92.
Taliaferro, Edith, 12.
Tempest, Marie, 12.
Thunderbolt, The. 5.
Towse, J. R. 58, 59, 69.
Truth, The, 12, 16, 18, 26, 27, 28, 30, 31, 32, 33, 42, 60, 61, 65, 73, 74, 78, 82, 83, 85, 86.

Walsh, Blanche, 12.
Watkins, Mable, 69.
Wave of Life, A. 11, 12, 15, 90.
Woman in the Case, The, 20, 27, 30, 31, 32, 33, 45, 53, 60, 65, 73, 95, 105.