

AMERICAN TREATMENT OF FOREIGNER
IN MODERN AMERICAN DRAMA

by

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CONTENTS

	Page
Introduction	3
Chapter I: The English in American Drama	5
Chapter II: The Irish and Scotch in American Drama	31
Chapter III: The German, Norwegian, and Swede in American Drama	58
Chapter IV: The French, Spanish, Belgian, and Jew in American Drama	77
Chapter V: The Italian and Greek in American Drama	92
Chapter VI: The Russian, Bohemian, Hungarian, Pole, and Gypsy in American Drama	108
Chapter VII: The Chinese, Japanese, Mexican, and Hawaiian in American Drama	125
Chapter VIII: American Treatment of the Foreigner Abroad	132
Chapter IX: Conclusion	140
Bibliography	144

INTRODUCTORY NOTE

The foreigner is an important figure in modern American drama. Many modern plays are studies of the social, economical, and political status of the foreign element in the United States. All types and classes are represented in a kaleidoscopic cross-section of transcontinental life. The friendless immigrant, the titled peer, the struggling artist, all come to our shores to cast in their lot with the land of freedom in the hope of better things.

The purpose of this study is to trace through a number of plays the manner in which the American treats the foreigner who comes to this country. This will also include the foreigner's treatment of the American, though that phase of the problem will not be emphasized. A chapter on American treatment of the foreigner abroad will also be discussed at the close of the original treatise.

This study will include plays which portray the English, Irish, German, Norwegian, Spanish, Jew, Italian, Greek, Russian, Bohemian, Hungarian, Chinese, Japanese, Mexican, and Hawaiian. The different nationalities as they appear in the various dramas, will be discussed

according to the situations in which they appear.

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CHAPTER I: THE ENGLISH IN AMERICAN DRAMA

The Englishman, as he appears in American drama, has been accorded an exalted position owing to the common worship paid by most Americans to anything pertaining to the mother country. The characters which most frequently occur are members of the nobility and of the servant class. To the former is given the homage of a title-loving nation which unites in an almost subservient obeisance before Englishmen of rank; the latter is treated accordingly as circumstances give rise to the temperament and humor of the employers.

In "The New York Idea", by Langdon Mitchell, Sir Wilfred Cates-Darby is a "high-bred, sporting Englishman", whose "manner, dress, and diction are the perfection of English elegance. He talks lightly and with ease, his movements are quick and graceful, and he is full of life and unsmiling good humor." The situation centers around the efforts of Mrs. Vida Phillimore, divorced wife of Judge Philip Phillimore, to win the heart of the titled Englishman, and his equally persevering attempts to marry Cynthia, divorced wife of John Karlake. Vida Phillimore

dresses "in the excess of French fashion" and has a languorous and caressing voice. In striking contrast to her cloying personality is the refreshing character of Cynthia, a "young creature in her twenties, small and high-bred", who is full of the love of excitement and sport. She dresses elegantly, with the elegance of a woman whose chief interests in life lie out of doors.

Cynthia is engaged to marry Judge Philip Phillimore and is staying at the Phillimore home until the time of her marriage. The Judge, with Cynthia, and his mother and aunt are having tea in the living room at the time Sir Wilfred Cates-Darby is announced. Vida has called on matters of business and is on the point of leaving, but when she hears of the arrival of a titled Englishman, she decides to stay in order to meet him. Though she exerts all her charms to win his complete attention, his attitude towards her is uniformly indifferent. When she asks him how he likes "our country", he answers, "Oh, well, as to climate and horses I say nothing. But I like your American humor. I'm acquiring it for home purposes."

He admires Vida for her worldly sophistication, but the charm and vivacity of Cynthia wins his entire devotion.

Before he leaves to seek the company of Cynthia, Vida asks him to call at twelve the next day. He comments with the surprise of the conservative Englishman on the Americans nonchalant way of receiving visits from divorced mates:

"Awful chic way you Americans have of asking your divorced husbands and wives to drop in, you know." Cynthia changes the subject and skillfully parries his questions and declaration of marriage. She is indignant and amused, and excuses his audacious questioning about whether she loves Philip as a foreigner's eccentricity. He tells her she is marrying him because he is the least like John Karlake. On the day Cynthia is to be married, she goes to the races at Belmont Park with Sir Wilfred, thus deliberately postponing the marriage ceremony, which was to have taken place at three o'clock that afternoon. Cynthia and Sir Wilfred return to an enraged family gathering at the Phillimores at ten o'clock that evening. Philip looks Sir Wilfred in the face then speaks to Thomas the servant, "Tell Sir Wilfred Cates-Darby I am not at home to him".

Sir Wilfred (undaunted). My dear Lord Eldon---
Philip (speaking to Thomas as before). Show the gentleman the door.

(Pause. Sir Wilfred glances at the door with a significant gesture. Goes to door, examines it and returns to Philip.)

Sir Wilfred. Eh, I admire the door, my boy! Fine, old carved mahogany panel; but don't ask me to leave by it, for Mrs. Karlake made me promise I'd come, that's why I'm here.

Philip. Sir, you are impudent---! To show your face here after practically eloping with my wife."

Sir Wilfred asks him when he was married and informs him that he has no sense of humor.

"Philip. I begin to hope, Sir Wilfred, that in the future I shall have the pleasure of hanging you."

While Philip is dressing for the ceremony, Sir Wilfred advises Cynthia not to marry Phillimore, but to marry him, which she refuses to do. He then turns to Vida, who pretends having an engagement with John Karlake. She tries to give the idea of a sudden marriage ceremony.

"Sir Wilfred (piqued at being forgotten). All very neat but you haven't given me a chance even.

Vida (striking while the iron is hot). I'll give you a minute to offer yourself.

Sir Wilfred. There's such a thing as being silly.

Vida (calm and determined). Fifty seconds.

Sir Wilfred. I take you, count fair. (He hands her his watch and goes to where Cynthia stands.) Will you consider your ...?

Cynthia (haetily, to get rid of him). No, no, no, no. Thank you, Sir Wilfred, I will not.

Sir Wilfred (calm and not to be laid low). Thanks awfully. (Comes to Vida.) Mrs. Phillimore.

Vida (She gives him back his watch.) Too late!
(To Karlake.) Jack, dear, we must be off.

Sir Wilfred. I say is it the custom for American girls --- that sixty seconds or too late? Look here! Not a bit too late. I'll take you around to Jack Karlake's and I'm going to ask you the same old question again, you know. By Jove, you know, in your country it's the pace that kills. (Both leave.)"

Cynthia does not marry Phillimore, but remarries John Karlake, a circumstance largely owing to the influence of Sir Wilfred. The rage and uncivility of Philip, just though it was, leaves Sir Wilfred as sarcastic and debonair as ever. He finally obtains Vida's promise to marry him. Though he has seemed impressed by Vida's sophisticated poses and affectations, one thinks she has finally met her match.

The title-hunting propensities of the average American are not so evident in the "New York Idea", as in "The Title-Mart" by Winston Churchill. A young English nobleman in financial straits, the Marquis of Tredbury, and Reginald Barking, Members of Parliament, are visiting America for the obvious reason of marrying the Marquis to an heiress. Before he arrives at the home of the Blackwells, wealthy Americans, who have invited him to their summer camp, he receives a letter from a mutual friend, Lady Marjorie Ticknor, who describes Edith Blackwell as "unattractive, hoidenish, impossible". Alarmed at the possible outcome, he persuades Reginald

to exchange identities with him. Mrs. Blackwell's greeting of the pseudo-Marquis is in keeping with her usual subservient obeisance before titled noblemen:

"Mrs. Blackwell. There he is! I should have known him anywhere, Larry. They are so unmistakable! Ahem! I believe I have the pleasure of addressing Lord Trebury, Dear Lord Trebury, I'm so sorry to keep you waiting, really. I scarcely know how to apologize. Why didn't you come up to the camp at once, instead of going to Tipton's Hotel and sending me Lady Deering's letter? You would have been so welcome. I love English people, and they have been so kind to me. How did you leave dear Lady Deering?"

Mrs. Blackwell's greeting has turned into extreme effusiveness and anxiety to please. Her creed is that a Marquis can do no wrong.

"Mrs. Blackwell. What a dear Lord Trebury is! How English to go to one's room at once, before one has seen the view! (Sighs.) There is something about the British aristocracy that is very difficult for us to achieve. And how marked the difference between their own classes!"

Mrs. Blackwell's ideas about the British nobility are no different from those of many people in American society now. She does all in her power to obtain their

attention, and desires, above all things, to be known as one who is intimately acquainted with persons of rank. If money is needed to acquire that distinction, she has plenty at her disposal, and does not hesitate to use it. Her acquaintance with Lady Marjorie Ticknor, is enlightening as to her ambitious character. When the footman tells her that Lady Marjorie has unexpectedly arrived, Mrs. Blackwell asks where she is.

Footman. In her room, madam.

Mrs. Blackwell (Starts away left).

Footman. If you please, Madam, her ladyship gave orders she wasn't to be disturbed under no conditions.

Mrs. Blackwell. Dear Marjorie! How delightfully English! I wish we could learn the same sense of feeling at home in other people's houses. (To footman.) That will do. You might tell her ladyship's maid that a new parcel of French novels came today.

Footman. 'Er ladyship has already sent for them, Madam.

Mrs. Blackwell. Did her ladyship get the kind of tea she likes?

Footman. Please, Madam, she 'ad the 'ousekeeper up, and told 'er to telegraph to New York for it.

Mrs. Blackwell. Quite right. That will do. (To Pepys, her lawyer.) Dear Marjorie! She did so much for us in London. Her industry in getting us invited

places was absolutely unremitting. Before she got through with us we were quite au courant at all the great houses, I assure you. Just to show our gratitude, I gave her a cheque, and told her that John had made a venture on the stock market in her name."

That Mrs. Blackwell is a social-climber and title-worshipper is evident. Her previous obsequiousness before this shrine has given Lady Marjorie the idea that she is conferring on Mrs. Blackwell a favor in deigning to visit her. Her ascendancy over her hostess is markedly evident in the manner in which she makes herself at home. In contrast with Mrs. Blackwell's title-hunting tendencies is the indifference of Edith Blackwell, who tells the pseudo-lord that she cares nothing about his title and calmly proceeds to dump him into the lake, as he is preparing the canoe to take them to a party on the other side. When the real Lord Trebury, (whom she knows as Reginald Barking), laughingly accuses her of the escapade, she says, "well, I hope the water didn't hurt his title any. That's the main thing, and it's still there. Water doesn't hurt titles, does it?"

Edith Blackwell, who really is handsome, youthful, and attractive, and Lord Trebury fall in love with each other. When Edith learns that the true identity of the man she loves, she discovers she hasn't such an aversion to titles, after all, and consents to marry him. Mrs.

Blackwell, who had been much disappointed that Edith did not accept the pseudo-Lord Trebury, and had not hesitated to upbraid her severely, is now joyfully exuberant over the proposed match, for now she can speak of "My daughter, the Marchioness of Trebury".

Another case of mistaken identity is found in "His Lordship" by M. E. M. Davis. The scene is the lawn at Sea View, home of Mrs. Farrington, who has received a letter from her brother announcing the intended arrival of Sir Henry Tipton, whom he visited the past year in England.

Mrs. Farrington is now in the depth of despair. She has dismissed the parlor maid that morning. "A Lord and a Countess for dinner and only the cook! Oh! Oh!" Her cousin Helen obligingly offers to help her out of her dilemma. "They will be here only a day or two at the most. I am sure I do not want to have anything to do with Joe's Sir Henry or with an old frump of a French Countess either. She is awry, I know. And of course he is a prig. I hate him in advance. I will play parlor-maid."

Helen's reception of the English peer is rather overdrawn, as she does not attempt to find out the true identity of the man entering the grounds of Sea View, but takes it for granted that he is the valet of Sir Henry. She does not show him common courtesy; is rude. Helen is in cap and apron. She carries a broom and pretends to sweep the lawn. Hums a tune. Enter Sir Henry from

the street. He has a small traveling bag and an umbrella.

"Helen (contemptuously). Oh, the new valet, I suppose---common-looking fellow. (Aloud.) You should have come in by the back gate, young man!"

In contrast with Helen's contemptuous, almost insolent treatment of the supposed valet, is her reception of the real servant, whom she thinks is Sir Henry Tipton. She "bows in James Robert Hanly, attired in very loud costume. He advances with a bewildered air to the center of the stage. Helen takes his hat and umbrella. Mrs. Farrington greets him with a honeyed effusiveness, and introduces him to her young guests, who have all decided on a certain mode of debonairness: they will be "vivacious", but "womanly" to the English nobleman.

The Americans' continued acceptance of every statement uttered by the masquerading peer, whose cockney speech alone should betray his class, is an exaggerated viewpoint of the reception accorded titled Englishmen. Jessie and Polly do not show any more independence than Mrs. Farrington. All bow down before the shrine of European peerage in a "yes" chorus of agreement. Reporters, who have heard of the arrival of English nobility, now appear on the lawn, and despite all Mrs. Farrington's efforts to send them away, they do not leave until they have secured a description of His Lordship.

Helen meets Sir Henry again on the front lawn and tells him he is not permitted to be there. Sir Henry

is not dismayed at so many rebuffs. He has fallen in love with the supposed parlor-maid and intends to make her Lady Tipton if he can. Mrs. Farrell remonstrates in angry amazement: "The idea of Sir Henry's valet daring to make love to you, here in my garden, on his knees!"

"Helen. I know it is dreadful for me to like Briggs. (Sobs.) But Briggs is a n-n-noble fellow. He is worth a hundred of your smiling Sir Henrys."

Sir Henry finally discloses his true identity and Helen consents to marry him.

Sir Mortimer Muttonleg in "Saratoga", by Bronson Howard, is given a slightly different reception by his American friends. The scene opens at the Academy of Design, New York, where a party of Americans are viewing the paintings displayed. Ogden approaches the Englishman to get his views on American art.

"Ogden. Oh! Sir Mortimer. You English gentlemen have travelled so much, and seen so many pictures, you must favor us with your criticisms as you go along. I do so dote on English gentle---I mean I do dote on pictures, Sir Mortimer.

Sir Mortimer. Y-e-s.

Ogden. What do you really think of this one, for instance? You mustn't be too severe on our American artists.

Sir Mortimer (Looking at picture). Well---ah---yes--

I---ah---strong, decidedly strong; we can---ah---hardly compare American artists with Raphael or Michael Angelo.

Ogden. Very appropriately so, Sir Mortimer."

Sir Mortimer's comments are superficial and inane, but Ogden's grave acceptance of his lightest statement is ridiculously like the "yes" chorus in Davis' "His Lordship". It is evident that this American is going to accept any remark uttered by his lordship as the oracle truth. Sir Mortimer does not receive the unflinching homage of all his American acquaintances. Effie, pride of the Saratoga season and wealthy heiress, is having a good time with everyone, and is not particular whether his lordship is among her circle of admirers or not. She returns one day from a stroll with Sir Mortimer and Wethertree, an old bachelor of the period.

Effie (significantly, as if dismissing him). Good afternoon, Sir Mortimer.

Sir Mortimer. Eh! Y-e-s. Very delightful afternoon.

Wethertree(aside). He! He! that is a pretty broad hint, Sir Mortimer. He!He!He!

Effie (in same manner). Good afternoon, Mr. Wethertree.

Sir Mortimer (aside). These American girls are the most unaccountable creatures. They pick a man up, and then they drop him; one never knows when he is going to be dropped, you know. (Looks at Effie, who stands

looking at him demurely.)"

Effie has absolutely no respect for titles as is seen in the following incident at a picnic which the three attend:

"Effie. There, Sir Mortimer, you carry that (giving him shawl). Wethertree, you carry this. (Gives him goblet and napkins.) Oh! Mr. Wethertree, there's the tablecloth. (Throws it over him.) Sir Mortimer, you carry that. (Gives him basket.) Mr. Wethertree, there's the water pitcher---Sir Mortimer, there's a fork---that's enough---now come along.

(Exit with Wethertree and Sir Mortimer, as she is going out she first takes the arm of one, then stops suddenly and takes the arm of the other also.)"

Effie's manner is quite refreshing, in contrast to the honeyed vivacity of Vida Phillimore in "The New York Idea", or the cloying effusiveness of Mrs. Farrington's guests in "His Lordship". Effie treats Sir Mortimer impartially; and she is unconcerned about whether he likes her or not. He is just someone who will help amuse and entertain her. The same Platonic friendship is given to Wethertree and Sir Mortimer; she is interested in neither of them, as all her thoughts are centered on another person named Bob. When the last named young man is discovered to be engaged to four young ladies at the

same time, including herself, Effie becomes furiously angry, and tells Wethertree, then Sir Mortimer, that she will marry either of them if they fight a duel with her fickle fiance. Sir Mortimer and Wethertree are both a little non-plussed at this medieval idea and are not inclined to risk their lives so suddenly. The tangled threads are at last unraveled and Bob is free to marry Effie. Sir Mortimer, of course, is inconsolable over his loss, but one imagines he recovers enough to court another American heiress.

Heretofore, most of the personages considered have been those who belonged to the elite or society group. In "The Scarecrow" by Percy Mackaye a nobleman suddenly appears in the midst of a New England village and causes an upheaval in the lives of most of the persons concerned. The scene is "Justice Merton's parlour, furnished and designed in the style of the early colonial period. On the right wall hangs a portrait of the Justice as a young man." The servant announces the arrival of visitors to Justice Merton who had been talking to his niece, Rachel Merton, and her fiance, Richard Talbot. The Squire is surprised at the arrival of visitors in the morning, but on being told that the newcomer was a lord, he hastily tells the servant to show him in.

"Justice. Show the gentleman here, Micah. Don't keep them waiting. (Exit Micah.) A lord! (Turning

to the mirror he arranges his peruke and attire.)"

Micah reenters and announces the arrival of "Lord Ravensbane: Marquis of Oxford, Baron of Wittenburg, Elector of Worms, and Count of Cordova".

Justice Merton is effusive in his welcome; "Permit me, you are excessively welcome. I am deeply gratified to meet Lord Ravensbane...." He presents Rachel and Richard. The latter becomes angry when he notices Lord Ravensbane staring at his fiancée. Rachel seems to be fascinated by him.

Rachel. (Looking at Ravensbane.) Have you noticed his bearing, Richard! What personal distinction! What inbred nobility! Every inch a true lord!

Richard. He may be a lord, my dear, but he walks like a broom-stick.

Rachel. How dare you?"

The antagonism between Lord Ravensbane and Richard steadily increases as the latter observes Rachel's growing admiration for the Englishman. When Lord Ravensbane tells Richard that Rachel is his, the Squire throws his glove in the peer's face and challenges him to a duel. The Englishman retaliates by blowing a puff of smoke (from his pipe) full in Richard's face. Some time later Rachel anxiously asks Lord Ravensbane if he has fought the proposed duel.

"Rachel. And you have not---Oh, my lord, I have been in such terror. But you are safe. You have not fought?

Ravensbane. No, Mistress Rachel, not fought.

Rachel. It is strange, indeed, my lord, how the familiar world, the daylight, the heavens themselves have changed since your arrival.

Ravensbane. This is the world; this is the light; this is the heavens themselves. Mistress Rachel is looking at me.

Rachel. For me it is less strange perhaps. I never saw a real lord before. But you, my lord, must have seen so many, many girls in the great world.

Ravensbane. No, no, never.

Rachel. My dear lord, I do believe in my heart that I love you, and if so, I will with gratitude be your wife. But, my lord, I must be alone; I must think and decide. Will you give me this tassel? If I decide that I love you, that I will be your wife---I will wear it this afternoon at the reception. Good-by."

But circumstances arise which make Rachel change her mind, and Richard comes to him, saying, "Sir, this lady has renewed her promise to be my wife".

At the beginning of the play, Squire Merton's obsequiousness toward nobility is in contrast with the naive simplicity of Rachel, who has become fascinated by

the personality of Ravensbane, and frankly shows her liking for him. At the reception given the English lord, by Squire Merton, the elite of the countryside gather to do him honor, and all vie in showing their high regard for the peerage. The jealousy of Richard blinds him to every good quality he might have admired in his rival, and he does not hesitate to vent his rage in contemptuous language.

An Englishman who falls in love with an actress is portrayed in "The Crimson Lake" by Alice Brown. The principals concerned in this little drama are Kildare, a young Englishman engaged to Helene, an actress; Frank, proprietor of a Bohemian restaurant; Gale, a newspaperman; Chappell, a middle-aged man of leisure; Bromley, a minor poet; De Montfort, an actor; Evans, a man about town. The scene is laid in the dining-room of Crimson Lake, a resort of the ostentatiously Bohemian quarter of New York. Helene, who has been injured in an automobile accident, has been taken to a hospital opposite the restaurant and is dying.

Gale relates the incident which led up to the tragedy. Kildare had boasted of riding from 116 Street 10th Street in a certain length of time, and when one of the fellows laughed, Helene became furiously angry.

"Bromley. Wouldn't take his word, Kildare's word? Oh, she'd resent that.

Gale. She was furious.

Bromley. (Jealously.) Nobody's to touch Kildare.
Hands off, gentlemen."

After Kildare left, Helene offered to bet that at twelve noon that day she could drive in her own car "over the same ground and do it in the same time, less five minutes". Kildare was not to be told anything about it. Some of the men assembled thought Kildare should be informed of the accident.

De Montfort. Oughtn't we to send for Kildare?

Gale. Kildare? What can he do?

Bromley. (Jealously.) The rest of us can't do anything. What's Kildare?"

The jealousy of the men over Helene's preference for Kildare has resulted in petty quarreling at a critical time in her life. Underneath their conversation one feels a strain of latent cruelty. De Montfort finally sends Frank with a card bearing the message, "Major Kildare. Come. Helene," and instructs him to find the Englishman if possible. Evans at first declares De Montfort is right in letting the Englishman know of the accident. Then his jealousy gets the better of him, when someone says Kildare is coming, he strides to the door in order to hurl the news in Kildare's face. Gale and Chappell spring forward and hold him back, and take him outside one door as Kildare enters another.

The Englishman is bewildered at the unexpected message. He is "very stiff, apparently angry, but keeping it under". He displays the card: "This name--- the name of a lady---is not in the lady's hand". Gale explains as gently as he can, as Kildare impatiently ejaculates, "Can't someone speak?"

Gale. She's hurt.

Kildare. (Startled, looking dazedly at card.)

Hurt? Helene?

Gale. (Pointing.) Over there.

(Kildare starts toward door still bewildered.)"

It is then that Bromley calls out and asks him to stop as he notices a red book placed in the window of the hospital opposite, a signal that Helene is dead.

The emotions most displayed in this play are jealousy and anger at the beautiful chorus girl's preference for the Englishman. Gale and De Montfort have shown a friendly attitude in trying to inform him of the accident as quickly and gently as possible.

Four plays that deal with the servant question are: "The Girl with the Green Eyes", by Clyde Fitch; "Mrs. Leffingwell's Boots", by Augustus Thomas; "Captain Jinks of the Horse Marines", by Clyde Fitch; and "A Domestic Dilemma", by Grace L. Irwin. In "The Girl with the Green Eyes", by Clyde Fitch, the scene is a "charming room in the Tillman's house. Three smart looking servants are peering through the crack of the folding

door, their backs to the audience. The pretty, slender maid is on a chair. The elderly butler dignifiedly stands on the floor. The plump, overfed little housemaid is kneeling so as to see beneath the head of the butler.

Housemaid. (Gasping.) Oh, ain't it a beautiful sight.

Butler. (Pompously.) Not to me who 'ave seen a Lord married in England.

Maggie. Oh, you make me sick, Mr. Potts, always talking of your English Aristocracy! I'm sure there never was no prettier wedding than this, nor as pretty a bride as Miss Jinny.

Butler. (Correcting her.) Mrs. Haustin!

Maggie. (Can't see wedding ceremony as plainly as she would wish. Gets down from her chair.) If you was a gentleman, Mr. Potts, you'd have given me your place! (Witheringly.)

Butler. If I was a gentleman, miss, I wouldn't be here; I'd be on the other side of the door."

The butler's egotistical self-importance irritates Maggie and she is not slow in cornering his pompous references to English nobility. The butler attempts to show his superiority by correcting any remarks made by Maggie, who in turn retaliates by reproving him for his lack of consideration in not giving her the position to view the wedding ceremony.

In "Mrs. Leffingwell's Boots", by Augustus Thomas, Mrs. Bonner has hired an English butler to précède at a dinner she is giving. The butler, Orton, is very proud of his dignity and reputation and "won't carve, if there isn't a pantry and stipulates he isn't to go into the kitchen. He is very English and intolerant and gives the impression of condescension when speaking to his employer. When he asks if there will be cocktail, Mrs. Bonner anxiously asks his opinion.

The butler's languid and condescending attitude towards his anxious employer, who is concerned only over the process of giving a formal dinner, is changed to alarm and apprehension later when some of the house guests force him to masquerade as a burglar. One of the guests, who is mentally unbalanced as the result of a blow on the head, has entered the Bonner home at night as a burglar. The girl's fiance, Corbin, captures him, and in order to save his reputation, asks the butler to take his place.

Corbin. Here, butler, that burglar's a friend of mine. I want you to take his place.....I'll tie you and you can keep still.

Butler. (Retreating.) No sir!

Corbin. (Following insistently.) There's twenty dollars in it for you.

Butler. No, sir, I'm no burglar. My character's something to me."

Corbin quiets the butler, putting Mrs. Leffingwell's boot over his face. He is assisted by Dr. Bonner. The two throw Orton to the couch, where he remains all night. The next morning, after they untie him and remove the gag, the butler denounces them angrily.

Butler. (Speaking not loudly.) I know you. You're a rich man and I'll make you pay for this. I'll have the law---

Corbin. Don't get me frightened about the law, Orton, or I'll make you do time for housebreakin'.

Butler. Why you know I'm as innocent as that image. You might as well tie and gag that."

Corbin finally pacifies him with the assurance that he will tell Mr. Bonner he is not a crook. The twenty dollar bribe offered by the former has had no effect on the butler. It is the fear that his reputation has been ruined that upsets him, although he resents the blow to his dignity and pride as well.

Another case of mistaken identity appears in "A Domestic Dilemma", by Grace L. Irwin. Mrs. Wynn's servants have left early, thus leaving her in a "domestic dilemma", as she is expecting the Englishman, Honorable Herbert Ashmead. Her friend, Christine, who has been visiting her, consents to play housemaid. The plot is essentially the same as that of "His Lordship", although the conversation of the characters is not so natural.

When Ashmead arrives, Christine mistakes him for the valet and sends him to the kitchen. The situation is impossible and unnatural, because the girl does not stop to make inquiries but takes too much for granted. Ashmead is indignant, but sees the humor of the situation and does not explain. Christine next tells him to take Mr. Ashmead's boxes upstairs, which are in the hall. When he drops a hint that he is golf instructor in the summer time, she asks him to play golf with her the next morning. Her change of manner is sudden and unconvincing. The inevitable happens, of course. Christine falls in love with "only a valet". Ashmead finally discloses his true identity and the engagement is announced.

An English maid servant with a cockney accent appears in "Captain Jinks of the Horse Marines", by Clyde Fitch. Mary has come over from Italy with Madame Trentoni, who is really an American girl, an opera singer. Both are delayed at the docks because of the custom officers. She goes to one of the trunks and is putting it in order when she is joined by a policeman, who helps her lock the trunk. When this is done, they stand at one side and talk, both enjoying themselves very much. Mary is pretty and the policeman is appreciative.

Madame Trentoni, Aurelia, gives one of her friends an amused glance when she notices Mary and the policeman.

"Aurelia. Mary! (Mary doesn't hear.) Mary!!

Mary. Yes, madam? (She blushes. The policeman slides out the big door suddenly.)

Aurelia. I only want to remind you, Mary, you are not in London! And let me warn you as a friend, Mary,-- that the policemen here are not English! And incidently, Mary, you had better go on with the packing."

Mary has secured the admiration of one of New York's policemen, but the remarks of her employer slightly reprove her for making an acquaintance so rapidly. After they have been in New York some time, Mary is one evening arranging the numerous flowers and floral decorations received by Aurelia. She comments on the evening's performance to Peter, the bell-hop.

"Mary. (She speaks with a decided English cockney accent.) Oh, my! Wasn't it grand! I could 'ear 'em shouting way hup in the dressing room.

Peter. She got piles of flowers, didn't she?

Mary. Oh, this ain't harlf! ... Is heverything ready for the supper? (Going towards the double doors at the back, but Peter gets there before her and stops her.)

Peter. Here, you can't go in! The hotel folks don't want any one in there afore her. It's all done up with regular Fourth of July decorations."

Peter has a good opinion of himself and treats Mary

Mary with a tolerant air of superiority. He does not hesitate to restrain her from attempting to go where she shouldn't.

Mrs. Stoningham and Miss Merriam, representatives from the Anti-French literature league, call on Aurelia. While waiting for her to appear, they converse amiably with Mary about the merits of the opera singer. Mrs. Greenborough, aunt and chaperone of Aurelia, enters while they are talking. Her comments to Mary show the friendly manner in which her employers regard her.

Mrs. Greenborough. What an elegant triumph, Mary! Did you ever in all the days you've been with Madame Trentoni---(Interrupted.)

Mary. No, indeed, ma'am. (Helping Mrs. Greenborough relieve herself of the flowers.) I never 'eard such a grand reception."

The fact that Mary interrupts Mrs. Greenborough is sufficient to show the degree of familiarity and friendliness with which they treat her.

In "His Lordship", "The Scarecrow", "The Title-Mart", and "The New York Idea", appears an English lord who is flattered and courted by some Americans and treated with disdain by others. There is an instance of mistaken identity in "His Lordship" and "A Domestic Dilemma", where an English lord is taken for a servant and sometimes discourteously treated. The peer in "Saratoga" is given

a rather casual and noncommittal reception by an American heiress, who later marries an American. The butlers in "The Girl with the Green Eyes" and "Mrs. Leffingwell's Boots" are the typical stately, impassive, haughty English servants. In the former play, a little maid is disdainful of the haughty mein assumed by the butler; in the latter, the mistress of the house is rather in awe of the superior knowledge of the butler on the proper methods of serving a formal dinner. The maid in "Captain Jinks of the Horse Marines" is surrounded with a kindly atmosphere of good-will, though her employer does not hesitate to reprove her at times. In general, the titled Englishman is flattered by the match-making American mother, and impartially treated by the daughter until he shows his worth. The English servant in America is shown kindness and consideration.

CHAPTER II: THE IRISH AND SCOTCH IN AMERICAN DRAMA

The Irish in American drama belong mostly to the middle or lower class of society, with the servant class predominating. Generally they are kindly and tolerantly treated by their American employers, depending upon the temperament of the persons concerned and the existing circumstances. There are various types of Irish characters portrayed, among them being the Irish policeman, the woman who takes in washing while her husband drinks, the house servant, the maid, the working man, and the traditional Irish cook.

In "The Unchastened Woman" by Louise K. Anspacher, Murtha, an Irish servant, will engage situations for the daughter, Agnes, and then come to fill the vacancy herself. This has caused her various employers some exasperation and annoyance, because Murtha is old and feeble. She has not the capacity for accomplishing what her daughter can do. Caroline Knollys, who has just returned from abroad, is a handsome, young looking woman of forty, "commanding and self-possessed". She is faultlessly gowned. "The idiosyncrasies and incompetence

of Murtha, who has been sent to Mrs. Knolly by Hildegard Sanbury, settlement worker, have made the otherwise calm society woman impatient. Murtha enters excitedly from the hall without stopping to knock at the door, which occasions an icy reproof from Caroline.

Caroline. Would you mind knocking on the door before you enter a room?

Murtha. If it's a chambermaid ye want, me daughters Agnes---

Caroline. Would you mind closing the door?

Murtha. Oh, not at all. (She crosses and closes the door, then returns.)

Caroline. (Cuttingly.) I mean behind you.

Murtha. (Catching Caroline's eye and meaning.) Oh, yes, ma'am."

Murtha is naturally kind-hearted herself. It takes some time for her to realize that her latest employer is exasperated with her and does not want her around. Caroline's voice and manner are cutting and cold. One gets the impression that a servant is only a cog to keep the machinery of her life running smoothly. Her husband, Hubert Knollys, is considerate of the feelings of every one and, when he first sees Murtha's white hair, is doubtful of her strength to do heavy work. He asks her if she is strong enough. He tells her the "whole house must be got in shape". Then he adds that he will "tend to the windows on this floor".

One cannot imagine Caroline offering to help anyone, least of all, an Irish servant. Quite a different mode of treatment is given Murtha at the Sanburys, where she has gone to help Hildegarde prepare a dinner to which Caroline Knollys and Susan Ambie, Caroline's friend, have been invited. Murtha's effusive greeting when she enters the Sanbury apartment shows the friendly and kindly manner with which they treat her.

Murtha. (Effusively.) Th' top o' the mornin' to you, Misher Sanbury! (Seeing Hildegarde.) Ah, sishter! Shure, yer husband do be lookin' loike a capitalisht today."

When Lawrence Sanbury asks her where Agnes is, Murtha says she is working with her "auld " boss, so she come in her place. Hildegarde sends her to clear up Lawrence's room. While she is gone, the latter asks if there is not some way of getting rid of her, since Caroline Knollys "hates the sight of her". But his wife has to have someone to help her and it is too late to get anyone else. When Murtha reenters, she is told to set the table. Hildegarde undertakes to reform some of her habits.

Hildegarde. You know, Mrs. Murtha, it isn't quite honest for you to say that Agnes will go to places and then go yourself.

Murtha. (Busying herself at table.) No, ma'am.

Hildegarde. Then why do you do it?

Murtha. Why wouldn't Oi? There's Aggie, the Lord love her, can hardly keep herself, and Tim's no good at all, and Mary in the hospital, and Jiny wid the haughty lady that he's married and the twins."

Caroline's indifference and Hildegarde's interest have had no influence on Murtha's mind. She goes along her usual way. Most people are too kind-hearted to be rude to her.

In "The Other Girl" by Augustus Thomas, the Irish servant, Maggie, in the employ of the Rev. Mr. Bradford is surrounded by loving kindness and generous treatment. The preacher is always civil and considerate when speaking to her, or when giving her any orders. When the glass door in the Dining-room is broken and someone is on the point of accusing Maggie of the accident, Mr. Bradford tells her she needn't answer that question and that he will explain. He does not do any explaining, however, though he knows how the glass was broken, but he shields the servant from being accused of something she has not done.

Some time later, when all the servants in the house have gone out but Maggie, she is setting the table in the dining-room, when Estelle, a guest of Bradford's sister, enters and offers to help her.

"Maggie. Oh, no, miss. (Maggie removes centerpiece

from mahogany table as Estelle takes tablecloth.) This pad goes first, Miss.

Estelle. (Taking table pad.) Can't I do this alone, Maggie, while you're getting the breakfast?

Maggie. (Assisting.) Thank you. I'll help you with the cloth and then I will go to the kitchen if you don't mind. And it's the blue china from the pantry for breakfast.

Estelle. Oh, I know, Maggie.... Now, run along and leave me with these little things.

The friendliness and kindness of those around her has made the life of Maggie a quiet, peaceful, uneventful one. The willingness of the guests to help her when the other servants have left, and the fact that she asks about the health of Catherine show that her treatment is of the best.

There is an Irish maid mentioned in "Room Forty-Five" by W. D. Howells. She is a chambermaid at the Sunnertop Hotel, and is discovered putting the last touches to the bed which she has made up in an alcove of room 45 when a stout gentleman appears at the door and looks in. He asks her if she is putting anyone in that room as he is "going to turn in below". He does not want to disturb anyone but they know how he is when he's sleeping light, and he's going to sleep hard that night. The maid assures him with a pronounced brogue that there will

be no one in there as far as she knows. He departs saying, "forewarned is forearmed. I thought I ought to tell you." The guest has been civil to the maid and gives her his message in a somewhat humorous manner, which the maid pleasantly answers.

Tim, an Irishman, has brought Mrs. Leffingwell from the train to Dr. Bonner's house where she is to spend the week-end in "Mrs. Leffingwell's Boots" by Augustus Thomas. It is severely cold that day and their faces are purple red with cold. Tim's nose is white and Corlin, one of Dr. Bonner's guests, attempts to rub it with snow.

Tim. Ehwat are you doin'? It's a poor time for joking who ever ye are.

Doctor. It'll turn black and crack open if you don't. Drink this (offers cocktail).

Tim. Thank you. (After a drink.) Your man'll help me, Mrs. Bonner? The wagon's broke down at the gate.

Mrs. Bonner. Certainly."

The Americans have been trying to help Tim who has been thoroughly frostbitten in his ride from the station to the Bonner home. They give him medicine and hot food and cheering words, and help him to mend his broken wagon, bitterly cold though the day is, before he leaves.

The traditional faithful Irish servant is

convincingly portrayed in "God Winks" by Katharine S. Burgess. Jane Corrigan is a "strong, unbeautiful Irishwoman of about fifty-five, who is shrewd, practical, humorous, tender, sometimes testy". While the old man she works for is really her spoiled child, she has imbibed most of his ideals---perhaps more for his sake than for theirs. And she is going to fight for them. Strangely enough, however, though she has lived with him long enough to know all his whims and crotchets, he has the power sometimes to frighten her when it comes to a question of right and wrong, sin and punishment.

William Gower, her employer, is an old man 72 years old, whose temper is alternately mellow and irascible. He is seated at his desk in the living-room of his home. It is an old-fashioned room, practical and plain and somewhat shabby, but very cheerful, and showing a feminine touch. The crowning glory of the room is a very large portrait of George Washington, beneath which hangs a small shelf or cabinet, inside of which are seen a cup and saucer of Royal Worcester china.

Gower calls for Jane. When she does not answer immediately, his voice deepens to a roar. She appears at last, holding in front of her a silk American flag that she has been pressing. After exclaiming again over her dilatoriness, he hangs the flag on tacks that are already fixed in the lower edge of the cabinet and then steps back, surveying it reverently. He asks Jane

if she realizes what that flag means.

Jane. Yes, sir.

Gower. (Half contemptuously.) You're Irish. Maybe you do, maybe you don't. Do you realize what that portrait of the greatest man and gentleman that ever lived means? And more than that, what---that---cup--- and saucer mean?

Jane. Yes sir---I know it all very well.

Gower then tells her the oft-repeated story, which he has told so many times she knows it by heart, of how General George Washington, the Father of our country, drank tea out of that cup in the cabinet, when he was passing through Germantown, Pennsylvania, one summer.

Later on he notices she has been crying and also asks her what is wrong. When she parries his question, he becomes angry.

Gower. (Irritably.) Jane, don't you dare to lie to me about yourself or---or anything else! The Father of his Country never told a lie, and I won't stand a lie!

Jane. Sure, God winks at some lies, Mr. Gower--- little white ones that don't do anybody no harm, but only good---don't he?

Gower. (Snapping.) He does not! A lie's a lie, and your religion ought to teach you that. I'm a truthful man myself, and I wouldn't even act a lie, with this Great Example before me. And Jane Corrigan, if

ever I catch you telling one, or even acting one---I don't care what it's about---I'll send you out of the house, bag and baggage, so quick you won't know yourself.

Jane. (Gulping.) Yes, sir.

Gower. Jane, I fired you once for telling a lie. Five years ago. Do you remember that? You told the new water rent man there was only four faucets in my house (speaking rather boastfully), when there were really six. You lied, Jane, you lied.

Jane. I didn't, Mr. Gower---I didn't---I just showed 'im the four of them. Besides, I done it to save your water rent---you know that.

Jane, convinced at last and depressed, assures him she will never tell him a lie or even act one. She has not told him why she was crying, however. The winter before, when Gower was sick and needed money, he had signed a paper deeding the cup and saucer to his daughter-in-law, whenever she would call for it. Jane received a letter that morning from her, saying she was coming for the cup and saucer. The honest Irish woman knew Gower had not expected anything of the sort when signing that paper, and that he would rather part with his life than with the sacred pieces of Worcester china.

At last she devises a way out of the difficulty. A duplicate cup and saucer are in the kitchen. She exchanges them for those in the little cabinet under Washington's picture. Gower, not knowing what she has

done, makes a second exchange. When his daughter-in-law arrives, she becomes angry because the collector, who accompanies her, will not give her what she thinks they are worth, so she exchanges them again. The collector purchases the false cup and saucer. Though Jane is tempted to divulge what she has done to Gower, his irascible replies scare her into silence. At his request, she brings the cup and saucer from the kitchen and sets it again in its old place under the picture of George Washington. Then Gower commands that she will on no account ever refer to it except as the real Worcester cup and saucer out of which George Washington drank. And Jane solemnly agrees.

An amusing situation arises in "A Domestic Dilemma" by Grace Irwin. An Irish cook, Nora, belongs to the union and decides to leave. When she calls to Mrs. Wynn to announce her departure, the latter is shocked that a servant should call to her in her own house. Nora's remarks when she enters are a little surprising:

Nora. Why don't you ask me to be seated, Mum, like a lady should?

Mrs. Wynn. Seated! Why should my cook sit in my presence?

Nora. Because I ain't yo're cook no longer, Mum. I ain't nobody's cook."

In spite of all Mrs. Wynn's tears and entreaties and

pleas that she has a guest coming and that she cannot cook, Nora insists on leaving. The situation is amusing to say the least when Nora says her employer should ask her to be seated. Mrs. Wynn's reactions have been those of a helpless, spoiled society matron.

The visiting nurse, who befriends an Irish family is described in "Mrs. Pat and the Law" by Mary Aldis. The scene opens in a small, poor room in a tenement flat, where Nora O'Flaherty is discovered at the wash tub. "She is a large woman with a worn, sweet face. Across her forehead is an ugly red cut. After stirring the clothes in the boiler, Nora wipes her face with the back of her hand and sighs wearily as she puts a fresh lot into the tub of suds."

Mrs. O'Flaherty's son, Jimmie, who is a cripple, repeatedly asks her what time it is until Miss Carroll's knock is heard. His joyous exclamation shows how much he adores Miss Carroll, and Nora's welcome is not less cordial. She tries to hide from Miss Carroll the scar on her forehead, but the nurse catches sight of it and taking hold of Nora's arm, she turns her around. A question elicits the information that Nora's husband has struck her with his boot.

The nurse is indignant that Nora should permit her husband to treat her so and advises her to swear out a warrant for her husband's arrest on the grounds of personal violence. "That might teach him a lesson. This is the

third time now in a month he's struck you. It's outrageous. Has he got a job yet?"

Then Jimmie calls to Miss Carroll from the inner room saying that his leg hurts him. When the nurse enters the room with hot water and cotton gauze, etc., for dressing, she stops in amazement on the threshold as she sees Pat O'Flaherty asleep in the room within. She tells Mrs. O'Flaherty she must make Pat get out of there while she takes care of Jimmie, and the former looks injured as she obeys. Pat enters yawning. Miss Carroll glares at him. The Irishman, turning, catches her eye and smiles sweetly as she vanishes into the bedroom. Despite all of his faults and wicked ways, he makes people like him because of his "blarney" and winning disposition that he can assume when he wishes.

Miss Carroll. Now, Jimmie boy, come along. It won't hurt much. When you're all fixed up on the lounge in there I've got something pretty for you.

Jimmie. Another flower? What kind is it?

(They enter. Jimmie is a pale, emaciated child with a wan little face of great sweetness of expression. He holds up one bandaged leg and hobbles on crutches. Miss Carroll helps him on to the lounge, produces from satchel two pink roses, holding them up.)

Jimmie. Gee, ain't they pretty? Can I keep 'em both?

Miss Carroll. Both for you, Jimmie boy, and we'll see what can be done about the suit you wished for. Perhaps we can find one somewhere that's bran' new."

Mrs. O'Flaherty takes Miss Carroll's advice and summons an officer; but when John Bing comes in later on, she snatches the warrant out of his hand, telling him "to git out o' here". A moment later Miss Carroll enters and tells them Jimmie will get his "bran' new suit" next Saturday, as it is her half-holiday, and that she will come for him in a taxi.

Suddenly she appreciates Mrs. O'Flaherty's aspect and asks the matter. Immediately Nora begins to upbraid her in a denunciatory manner for causing her to do such awful things to her man. Miss Carroll is astonished and asks Nora if she forgot the boot that Nora explains by saying it was because she was in the way. Miss Carroll then says she is sorry she has tried to advise her as it was against the rules anyway. She waves her hand to Jimmie as she leaves telling him she will return the next day.

An Irish policeman does not defend the law as ably as he might in "Back of the Ballot" by George Middleton. A burglar has climbed into the bedroom window of Jenny whose fellow has just forbidden her to walk in the suffrage parade the next day. She discovers the burglar and enlists him in the cause of suffrage. The voices

bring her father to investigate and attract the attention of an Irish policeman, with a broad smile and a rich brogue, who puts his head in the window and leaves his hand, in which is a revolver, on the sill.

When he asks what the row is about, he is immediately covered with the pistol of the burglar, who tells him to drop his gun. Jennie helps him in the window and then asks if he believes in "Votes for Women". The astonished policeman staggers back in amazement. Jenny's father commands him to arrest the burglar, but the policeman is helpless.

Jennie. Father was just admitting that the policeman are our best citizens... Yes, you did. You said the ballot means the power to enforce the law. Therefore, our best citizens are policemen.

Policeman. (Laughing.) Ha!Ha! That's a foine joke.

Jennie. When did you take out your papers?

Policeman. (With richest brogue.) I've been a good American fur tin years.

Jennie. Now think of that, Dad; and he can vote.

Policeman. Say, are you one of them suffragettes?"

Jennie pins medals on which are printed "Votes for Women" on her father and the policeman while the burglar holds a gun over them. The burglar has championed her cause all the evening. As soon as he makes both of them

give a yell for "Votes for Women", he escapes through the window.

Mr. Roberts' unusual predicament following his wife's request to meet a cook in the Albany depot is described with amusing details in "The Albany Depot" by W. D. Howells. Mrs. Roberts has given her husband a meagre description of the cook, whom she says is a "very respectable looking old thing, Irish and a Catholic". As he has never seen her before, he is at a loss about what to do. He confides his difficulty to his friend, Willis Campbell, who points out a person he thinks looks most like a cook and advises Mr. Roberts to speak to her.

With some perturbation, Roberts makes a dash for the woman in the corner. In a moment the woman rises and with a dumb show of offense gathers up her belongings and marches past Roberts to the door, with an angry glance backward at him over her shoulder. He returns crestfallen to Campbell with the information that she was not the right one. While he is describing his adventure, he sees the woman approaching her husband. Mr. McIlhenny, "A small and wiry Irishman, is a little more vivid for the refreshment he has taken. He is in his best black suit and the silk hat, which he wears at a threatening slant, gives dignified impressiveness to his figure and carriage." With some dumb show of inquiry and assurance between himself and his wife, he plants himself in front of Roberts, in an attitude

favorable for offense and defense.

McIlheny. And are ye the mahn that's after takin' my wife for yew cuke? ... All I wantt to know is what this mahn meant by preshumin' to speak to a lady he didn't know, and takun' her for a cuke.

Roberts. (In extreme embarrassment.) Yes, yes, certainly. I shall be very glad to explain, if you'll just step here to the corner. We're attracting attention where we are.

McIlheny. Attention! Do ye suppose I care for attention when it's me wife that's been insulted?

Roberts. Insulted? By no means. Nothing was further from my thoughts. I---I can explain it all in a moment, my dear sir, if you will have patience. I have the highest respect for the lady, and I'm quite incapable of offering her an affront. ... The fact is, my wife had engaged a cook, up town, and she had sent her down here to meet me.

McIlheny. An' fwhat has all that riganarole to do wid your speakin' to a lady ye'd never been intherojuiced to? Fwhat had your wife's cuke to do with Mrs. McIlheny?

Roberts. Why I didn't know the cook by sight, you see. My wife had engaged her uptown and appointed her to meet me here, without reflecting that I had never seen her and wouldn't know who she was when I did see her. She partly expected to be here herself, and so I didn't

reflect, either.

McIlheny. (With signs of an amicable interest.)

An' she lift ye to mate a lady ye never had seen before, and expicted ye to know her by sight?

Roberts. Precisely.

McIlheny. (Smiling.) Well, that's loike a woman. Mary, ye can't say it ain't."

McIlheny condescends to forgive Roberts for the error he made in mistaking his wife for a cook. After inviting Roberts to visit him if he's ever in the city where McIlheny lives, the Irish couple leave. Just as Roberts is congratulating himself on his escape from an embarrassing situation, McIlheny, at the instigation of his wife, returns again to renew his denunciation. Though they pacify him once more, he returns again and again until Roberts is so nervous he jumps every time he hears a sound.

When the real cook appears, she recognizes the Irishman, who is haranguing Roberts so excitedly, as her cousin. She reprimands him in no gentle terms. McIlhemy, abashed and silenced, hears her tongue lashing in silence and leaves with a very crest-fallen appearance, wondering what his wife will ask him to do next.

In "Dr. Jonathan" by Winston Churchill, the working man and his children appear. The employer is Asher Pindar, a capitalist and factory owner. "Asher is a

tall, strongly built man of about sixty, with iron grey hair and beard, and New England features that bear the stamp of inflexible 'character'." He has been telling his son, George, who is about to leave for training camp, about some trouble among the men in the shops. They want him to recognize the union and give them higher wages and this Asher stubbornly refuses to do.

Timothy Farrell, the Irish foreman, arrives to talk over the situation with his employer. He is cordially greeted by the Pindars, and reminiscences with George before going into the elder Pindar's office. When the conference is over, Asher reminds Timothy, who is not a union man, that he relies on sensible men like him to put a stop to the strike.

As Timothy reenters the living room, Augusta, Asher's wife, asks Timothy about his children, Minnie and Bert. When Asher learns that Bert has quit the shops to volunteer, he is very angry because he had gotten Bert exempted from the draft.

"Asher. And you approve of this, Timothy?

Timothy. Sure. I couldn't stop him, Mr. Pindar. And it's proud I am of him, same as you are of Mr. George, that he'd be fighting for America and liberty.

George. (Turning to Bert.) Well, here's wishing you luck, Bert, and hoping we'll meet over there. I know how you feel---you want to be in it just as I do.

Asher. You might have consulted me, but your place will be ready for you when you come back.

Bert. Thank you, sir. (He turns his hat once in his hands.) Maybe it would be fair to tell you, Mr. Pindar, that I've got a union card in my pocket.

Asher. You, Timothy Marrell's son! ... Soldier, or no soldier, I'll never employ any man again who's joined a union."

After Bert leaves, Asher tells Timothy he wants him to learn what the men are contemplating and to let him know.

Dr. Jonathan Pindar, Asher's brother, employs Minnie to work in his laboratory. Asher does not like this for he knows his son is fond of Minnie. So, he proposes to endow a hospital for his employees and put Dr. Jonathan in charge of it if the latter will send away Minnie. This Dr. Jonathan refuses to do. Then Augusta takes matters into her own hands. She asks Minnie to leave, which the girl, proud and resentful, does.

Minnie overhears the threats of a Bohemian, Prag, who has been discharged as a union man by Pindar. She follows him to Asher's house in time to prevent the foreigner from killing his late employer. Surprised and grateful for the girl's courageous act, Augusta admits to Minnie that she made a mistake and is sorry. Though astonished, Minnie is skeptical and accepts the explanation

with reservations. The girl reenters the employ of Dr. Jonathan. When George returns home, wounded and a hero, she becomes engaged to him.

Sergeant Barket is the trusted servant of Major-General Duckthorn and his comrade-in-arms during many an engagement in "Shenandoah" by Bronson Howard. The Major's wife died when their daughter, Jennie, was about five years old. Since then, the Major and Sergeant Barket, and "old Marjory", the family servant, have been foster-mothers to Jennie.

Jennie has been visiting her friend, Gertrude Ellingham, a "rebel", whose home is now the headquarters of the Union army. When the enemy appears to be approaching too closely, the Major orders Sergeant Barket to escort his daughter to Winchester out of danger's way. When Barket asks if he can speak a word with him, the Major answers, "Certainly, Barket. You and old Marjory and myself have been a sort of triangular mother, so to speak, to the little girl since her poor mother left her to our care when Jennie was only a baby in the old fort on the plains. (He unconsciously rests his arm over Barket's shoulder, familiarly, and then suddenly draws up.) Ahem. (Gruffly.) What is it? Proceed."

The sergeant then tell the Major that Miss Jenny and Captain Heartsease were "in love wid aitch ither". He

approved and so did "auld Marjory". Buckthorn has always opposed this attachment of Jenny's, so, with an angry exclamation he commands, "March". Barket salutes and marches off.

Barket, however, is soon returned to favor. After the war is over, he is installed in the Major's household as his indispensable friend. On one occasion the Major becomes highly amused at Barket's misunderstanding with old Marjory, whose kitchen he has upset in acting out in pantomime an engagement which occurred during the war. He makes peace between them. Placing his arm over Barket's shoulder, he says, "I'm not your commander today but your comrade-in-arms---and I'm glad I don't have to pull myself up now every time I forget my dignity. Ah! you and I'll be laid away before long, but we'll be together again in the next world, won't we Barket?"

There are only two dramas that mention the Scotchman in the plays read: "\$1200. a Year" by Edna Ferber and "Punishment" by Louise Burleigh and Edward Bierstadt. In "\$1200. a Year", Paul Stoddard is Professor of Economics Dinsmore, a small town University where he receives the small stipend of \$1200. a year. "Paul is a well-built man of thirty-one or thirty-two, with a fine, strong face. From shoes to hat he is respectably seedy." As he enters the small flat in the residential district adjoining the campus, in which he and his wife live, "his manner and expression show weariness and great

depression."

He tells Jean, his wife, he has resigned from the university because they told him his discussion of trade guilds in England in the fifteenth century was offensive and that he must tone down his lectures. They did not ask him if he would. "Old man McClure, Scotchman and owner of the mills, sat there like a slave owner" and said that he must because it would turn the public's attention to his mills.

"Paul. "There's too much talk going on about capital and labour," he said, "as it is. I won't have it in the university. You'll have to stop those lectures." He said that---to me! ... I told him I'd see him and the whole university council in hell first ... We're going to be human beings. I'm going down to McClure's mills and get a job---a real job. He may never know I'm there but he'll be paying me money---real money. A heater man at the mills gets twenty-five dollars a day. A roller, whatever that is, gets thirty ... I'm quitting this job and I've the right to quit. And I'm quitting the mill and all that goes with it. If I've got to work with my hands to earn a decent living, then we're going to live with the rest of them."

Shortly afterward the Stoddards are installed in a luxuriously furnished and tastefully furnished flat in the mill hand district. Paul is a mill hand at McClure's

mill where he earns thirty dollars a day. He has been talking, writing, lecturing on the labour situation, and tonight he is to talk to McClure's men. McClure has announced that he is going to lower the wage scale and Paul is advising them to demand their rights.

Jean is alarmed at what may happen if her husband keeps up his lectures and goes to see McClure. McClure is a kindly, gruff old Scotchman, who has built up his mills himself and does not like to be dictated to about how they should be run.

"Jean. After all, the thing my husband is asking for is fair enough. He's determined to get what he wants.

McClure. And I'm bound to keep what I got.

Jean. You and I will never agree at this rate.

McClure. I don't say I'm a philanthropist, or an educator, but I have my little weaknesses, and the university is one of them. There isn't a finer set of buildings in the country. Well, it's pretty hard to have a young whipper-snapper going up and down the land referring to me as a foe of education, ma'am, And a blight. I don't mind being called a Moloch. I'm used to it. But a blight! Well!"

McClure thinks he is being bullied by Stoddard into acceding to his demands and won't yield. Jean suggests a plan for getting Paul back into the university by

telling the men that wages must come down and that he is responsible for their coming down. Paul will then lose his former popularity; the men will cease to ask his advice, and they will not listen to his lectures. Just as they finish their conversation, a messenger rushes in to announce that all the college professors have quit--- the final climax to Paul's rebellion against McClure's stubborn pride.

In "Punishment by Louise Burleigh and Edward Bierstadt, John Colvin, Scotch, and warden of Riverside Prison, is fighting to keep graft out of the prison affairs. Stephen Casey, politician and coal contractor, has been making a few thousand dollars a year out of the coal contracts with the prison. Colvin, the new warden, is determined to cut down expenses, so he refuses Casey's contracts, informing the latter he is aware of his graft.

Casey determines to be revenged. He hires henchmen in the prison, among them Scott and King, keepers, to give the men liquor and "dope". He tries to "frame" Colvin and have him removed by having King steal some of the orders, which he intends to change and use against Colvin. The plot is discovered in time by one of the prisoners and Colvin not only remains as warden, but he resolves to treat the men in a more humane and just manner.

All the plays mentioned have dealt with Irish or

Scotch characters who are of the servant or working class. In "Room 45" by W. D. Howells, the chambermaid is given civil and noncommittal instructions by an itinerant guest. The friendly aid and restoratives of the Bonner family revive the frozen driver in "Mrs. Leffingwell's Boots" by Augustus Thomas. William Gower, an old, crotchety man of 72, is irascible and friendly, as the occasion suits him, to his faithful housekeeper, Jane Corrigan, who would defend him and fight for his ideals, in "God Winks" by Katherine Burgess. In "The Domestic Dilemma", Mrs. Wynn vainly tries to get her cook, Nora, "who has been peeling potatoes just ten minutes ago in the kitchen", to stay at least that day in order to help prepare dinner for her invited guests. But Nora has joined a union and stubbornly refuses to change her mind. Two methods of treatment in "The Unchastened Woman" by Louis K. Anspacher has failed to change Mrs. Murtha's ways. Caroline is cutting and frigidly rude at times; Hildegarde Sanbury tries by friendly counsel and kindly words to make Murtha stop deceiving people as to her identity. The guests of Rev. Mr. Bradford's sister in "The Other Girl" by Augustus Thomas are friendly and civil to the maid, Maggie. When the servants leave, they offer to help her set the table and prepare the meal.

The visiting nurse, who befriends an Irish family and spends part of her own small salary to get the

crippled boy, Jimmy, a suit, is described in "Mrs. Pat and the Law" by Mary Aldis. An Irish Policeman is compelled by a burglar and a courageous girl, Jenny, to uphold votes for women in "Back of the Ballot" by George Middleton. Roberts involves himself in an unusual predicament in "The Albany Depot" by W. D. Howells when he mistakes the wife of an argumentative Irishman for the new cook hired by his wife and is vehemently denounced for same by the husband.

Asher Pindar, capitalist and mill owner, is kind to his employees as long as they do not join the union in "Dr. Jonathan" by Winston Churchill. When Bert, son of his trusted employee, Timothy Farrell, does so, he says he will not reemploy him when he returns from the war. Dr. Jonathan's kindness to Timothy's daughter, Minnie, is almost destroyed through the efforts of Augusta, Pindar's wife. Asher's son, George, marries Minnie and Augusta asks Minnie's forgiveness after she has been the means of saving the life of Asher.

Sergeant Barket is the trusted friend and comrade-in-arms of his employer, Major-General Buckthorn in "Shenandoah" by Bronson Howard.

Of the Scotch characters mentioned, Paul Stoddard has resigned from the faculty of Dingmore University because McClure, owner of the mills and builder of the university, has insisted that he must tone down his discussion of the trade guilds in "£1200. a Year" by Edna

Ferber. He goes to work in McClure's mills and incites the mill-hands to rebel against their employer's efforts to lower the wages.

In "Punishment" by Louise Burleigh and Edward Bierstadt, Casey tries in vain to frame something on John Colvin, the warden, who has refused to join his graft plans for ridding the prison income.

CHAPTER III: THE GERMAN, NORWEGIAN, AND SWEDISH
IN AMERICAN DRAMA

There are a variety of classes represented among the German characters portrayed in the nine dramas read, which include five plays dealing with the working or servant class. The other plays include a florist, a college girl, and a prosaic business man, all more or less treated with convincing realism.

In "Captain Jinks of the Horse Marines" by Clyde Fitch, seven ballet ladies, among whom is numbered Miss Hochspitz, are having a rehearsal of their dance numbers with Madame Trentoni (really an American girl named Aurelia Johnson), and Professor Belliarti. Aurelia praises their performance the night before and asks them to do their very best on the new rose figure Professor Belliarti is teaching them. The sixth ballet lady observes that there will be no trouble with that polka step, and the fourth ballet lady, Miss Hochspitz, says, "Dot vas nicht ein polka shtep".

An argument ensues in which the first ballet lady

informs the professor that "Miss Hochspitz is always quarreling, sir; that's why she had to leave Germany and come over here". The quarreling becomes worse; Miss Hochspitz pinches Miss Pettitoes; Miss Pettitoes slaps Miss Hochspitz's face. This leads to an immediate general imbroglio among all the excitable "coryphees", the seven dividing themselves into rival factions. Aurelia reprimands them by saying, "Ladies, please do remember we engage you to dance not to sing! We'll do all the quarreling ourselves."

At Aurelia's last performance at the opera house, which has been a great success, the ballet ladies, with Miss Hochspitz as spokesman, bring the prima donna a floral offering in appreciation of their regard. Aurelia thanks them all with a charming smile. She compliments them on their dancing after the fourth ballet lady has effusively said "she was wunderschone, und der best singer vat ve has offer tanced mit!" They all curtsy and go out through the double doors at the back; and as they exit, Pettitoes and Hochspitz embrace in an excess of good feeling.

The anguished longing of a woman nearly forty years old for someone to love is pathetically characterized in "Battie" by Elva de Fue. The scene is a room in a New York tenement. A woman comes in hurriedly from the hall. She is a small, bright German, whose hair at first appears to be grey, but turns out to be flaxen. When

excited, she has an accent. She calls for Mrs. Scroggins, the landlady, who has been taking care of her baby during the day while Mina works in a laundry. Mrs. Scroggins enters with an angry countenance.

Mrs. Scroggins. Let me tell you something...if you expect to stay right along here as a steady thing, Hattie's got to pay me more for this room. You said when you came you was going to stay a few days. A few days! It's been some few! Nearly three weeks.

Mina. (Blinking rapidly.) Ah, Mrs. Scroggins, you ain't goin' to put up the rent on her! Every day I think I hear dot my Heinrich has got a job. Sure I tho't it was goin' to be a few days.

Mrs. Scroggins. You Germans, you think you just about own the country! Here I been takin' care of your squallin' kid for only fifty ...

Mina. (Pleadingly.) I'll pay you a little more for that ... Lemme see...only I don't want to get Hattie into trouble. Mrs. Scroggins, please don't say nothin' to her ... she's been so good to me. I wasn't used to workin' right along at one job ... them irons seemed so heavy to me ... You see, little Heinie ain't only six months old, and I give out, the first day. Hattie, she was the only one was sorry for me ... She bro't me here so's I could be pretty near to my work."

Mrs. Scroggins has just begun to censure her for

turning Hattie against her son, Tim, when the door opens and Hattie enters. "She is a big, raw-boned girl, seemingly gruff, who has had few friends and seems shy and suspicious. She is carrying three packages, which she lays on the table." She asks where the baby is, while she opens one of the packages and displays a tin bathtub. Mina gives an exclamation of pleasure. In a voice slightly husky, Hattie asks if she can give the baby a bath.

She is slightly depressed because, at Mina's advice, she has told Tim Scroggins she won't go with him unless he quits selling papers. Mina comforts her, assuring her she was right to tell him she won't marry him without enough to bring up a family on. She tries to divert Hattie's mind from her troubles by talking about the baby, and lifts up a little white dress which Hattie has ironed with a fluter after working hours. But Hattie feels lonely and neglected as Tim is having "dates" with other girls and pays no attention to her. Mina puts her arm around her friend and they cry together.

A few days later Mina tells Hattie that Heinrich, her husband, has gotten a job in Brooklyn and is coming to take his wife and children with him. Hattie has been so good to her---and last night she had gotten up to feed the baby---the German girl wants very much to do something for her.

Hattie. (In a high, unnatural voice) Couldn't you

leave him just a few days---till I got used to being alone?

Mina. Leave him here? How could I leave him here?

Hattie. (Desperately.) You said---maybe you'd do something for me---I'll be all alone, and---"

Mina is concerned about her friend and uncertain about what to do as she does not like to leave the baby, and at the same time she would like to help Hattie. Finally she says she will ask Heinrich. But her husband, though he thanks Hattie for being good to his wife and offers to pay for half the room-rent, emphatically refuses to leave the baby. After they have gone, Hattie, all alone, flings herself across the bed in a crumpled, desolate heap.

A Bavarian workman, Prag, who loses his job because he has joined a union, and whose wife later dies of a fever through lack of medical aid and care, broods so much over his troubles that he plans to kill his former employer in "Dr. Jonathan" by Winston Churchill. He is a "gaunt workman, with high cheek bones and a rather fanatical light in his blue eyes. He is standing motionless, looking at the house of Asher Pinder, his former employer, when the latter's son, seeing him, asks him to come in. After asking him why he is not working, Prag answers with bitter gloom.

Prag. I lose my job. The foreman comes to me last night und says, 'Prag, I hear you belong to the union. You get out.'

George. I'm sorry. But weren't you getting along all right here, except your wife's illness? I don't want to be impertinent---I recognize that it's your affair, but I'd like to know why you joined the union.

Prag. Why is it you join the army? To fight for something you would give your life for---not so? I lose my job, I go away from my wife and childrens, but it is not for me, it is for all, to get better things for all--freedom for all.

George. Then---you think this isn't a free country.

Prag. When I sail up the harbour at New York twenty years ago and see that Liberty shining in the sun, I think so, yes. But now I know, for the workmens, she is like the Iron Woman of Nuremberg, with her spikes when she hold you in her arms. You call me a traitor, yes, when I say that.

George. No, I want to understand."

After Prag's wife dies, he broods so much over his troubles that his mind can think of only one thing---revenge. He goes to the home of Asher Fingar to shoot him, but is prevented through the courage of Minnie Farrell (See Chapter II) and the timely appearance of Dr. Jonathan. He is apparently about to pull the trigger

when his eyes are drawn away from Asher towards the doorway where Dr. Jonathan is seen standing, gazing at him. Gradually his arms leap to his side and Dr. Jonathan goes up to him and takes the pistol from his hand. Prag breaks down, sobbing violently. Dr. Jonathan places his hand on Prag's shoulder and asks him to come with him. He leads Prag, shaken by sobs, out of the room.

Andrew Gibson has so much trouble with his workmen, in "The Gibson Upright" by Booth Tarkington, that he turns the use and profits of his piano factory over to them. When the play opens, the workmen have been trying again to decrease their working hours a day and increase their wages. Gibson has acceded to their demands many times before and has come to the conclusion that they will not stop at nothing.

Shomberg, a German workman, strides into the room while he is talking with Frankel, another agitator. When Gibson asks him what he wants, he complains about the lights in the assembling room---says they are no good. Gibson's expostulation that they have just been fixed at a cost of twelve hundred dollars the way Shomberg wanted has no effect on the irascible workman. He declares they do not give any light and that the men are going to lay off if they have to work in that room. Frankel and Stromberg both tell Gibson what they would do

if they were running this factory.

Underground complaints from other departments pour in and Mr. Gibson at last comes to a decision which he has been considering for some time. He places chairs at both sides of the table as for a director's meeting, and calling in the spokesmen of the different departments seats them at the table. He first asks them if they ever knew him to break his word. After they all agree that they had not, he continues.

"Mr. Gibson. I'm going to do something you don't expect and I want you to know I mean it. I've done everything that can be done to make the shops healthy and light and clean. I certainly haven't been unfriendly to you personally. Any man in the factory was free to talk to me any time he wanted to. I've done my best and we've been called a model factory. I can't take pride in a squabble and that's all this factory has come to be. ... I'm going to turn this factory over to you, here and now. This property is mine, but the use of it is yours...Take it and run it for yourselves. It belongs to every workman in the factory on equal shares. (Throws keys on table.)"

Needless to say, about four months later, when the committee meets to read the reports, they find they are \$17,000. in debt for the last month. Consternation reigns among the workmen, who have been so sure they

could run the factory themselves. All note that the factory belongs to Mr. Gibson. Gibson, who is present at the meeting, says that now he is going to run the factory himself. Any man not back at work in ten minutes on the old scale of wages will be fired.

In "The Last Straw" by Bosworth Crocker, Friedrich Bauer, janitor of Bryn Mawr apartment house, has been falsely accused of mistreating a cat. He is summoned to court by the "Cruelty to Animals" women and made to pay a fine. Everyone he knows, he tells his wife, believes he is guilty; the friendly policeman on the corner, the agent who is Bauer's "Boss", even the boys of the neighborhood who yell derisively when he passes, "Who killed the cat! Who killed the cat!" When Fritz and Karl come home, they beg to be allowed to stay home from school because the boys at school make fun of them and mock them, yelling "Miau, Miau". Bauer cannot eat and broods all during the meal. The boys start out, then draw back as the chorus of voices ring out, "Who killed the cat! Who killed the cat!" Bauer rises heavily to his feet and walks staggeringly into the inner room. The door closes behind him. The report of a revolver sounds from the inner room and, terror-stricken, Mrs. Bauer rushes in, sobbing, "Fritz, speak to me! You didn't do it, Fritz. I know you didn't do it."

The scene in "Mater" by Percy Mackaye is laid in the

living room of the Deans' house and is simply furnished with an atmosphere of books, pictures, and domesticity. At a table are seated Mary Dean and Rudolf Verbeck. Mary, who wears rimless glasses, is reading aloud from a thick volume. Rudolf, a Dutch American type of young man, is gazing at her with a look of forced concentration and unforced affection.

"Rudolf. When are we going to be married?

Mary. Rudolf Verbeck, you're incorrigible. You have as much power of generalization as a June bug.

Rudolf. Just the same, your brother's book there gives me the lead.

Mary. Your sense of proportion is crude, my dear. My brother's book is concerned with the great interests of society and compared to such, our engagement and marriage are of very trifling concern.

Rudolf. Oh, but I say! I ain't trifling.

Mary. (Her teeth on edge.) Please! Whatever you are, or aren't, don't say ain't.

Rudolf. I know, but when a fellow's in love---

Mary. Not that! I'metold you ---this is the tenth time at least---you are never to mention to me again till after Michael is elected."

When Rudolf says that he may not be elected, she says she will devote herself solely to him until he is. Mrs. Dean asks Rudolf to call her "Mater", saying he will

soon be her son, anyway. She also promises him her aid in his suit with Mary. Because Rudolf kissed her, Mary has vowed not to speak to him until after election. Election day arrives, Michael is elected, and Rudolf receives a note from Mary asking him to call. That evening they announce their engagement. Mary really loved Rudolf, but all her interests were centered in getting her brother elected, so she was not as attentive or receptive to Rudolf's courtship as she might otherwise have been.

A lady, unnamed, prefers the German florist, Mr. Eichenlaub, to any other florist in town, in "Bride Roses" by W. D. Howells. When she tells him she is going to be very difficult, he says, "That is what I like. Then I don't feel so responsible." She assures him that she wants him to feel responsible, adding, that the reason she patronizes his shop is not because his things are cheaper, but because he takes so much interest in her orders. He talks over what she wants and does not urge her, when she has not made up her mind. She likes him, also because he lets her consult him and is not cross when she does not take his advice. She finishes by placing a large order with him for her "first Saturday". She adds that she wants to talk over the order with him.

Frieda, a native German girl, attends college in the

United States. There she meets Sidney, an all-around American girl, who becomes her fast friend in "Watchfires" by Tracy Wygat. After the opening of the World War, she returns to Germany, is imprisoned for being a pacifist, and is wounded when making her escape to America. When she arrives at the home of Sidney, who is supervising the meeting of a committee advocating peace, she is dying. Sidney calls out her name as she sees her in the doorway and rushing to her clasps her in her arms.

Frieda. (In broken English.) You are the brave Americans who will bring us peace? I thank you! I always knew America---(She shuts her eyes. One of the Committee, a young doctor, pours something from a glass in his case, and she opens her eyes again.)

Sidney. Frieda, darling, no, no; don't try to speak yet! Here, won't someone open the window."

Frieda speaks a few more words and then dies. Sidney crosses to the table with a strange calm and addresses the committee on an all-world peace plan,-- "a plan for the great symbolic demonstration which should at least adequately voice America's desire for peace."

The two plays dealing with Swedish characters, "Where but in America", by Oscar M. Wolff, and "An Innocent Villain", by Grace Irwin, have cooks as the central figures. In "Anna Christie", by Eugene O'Neill,

appear the Norwegians, Christopher Christopherson, Captain of a coal barge, and his daughter Anna Christie.

"Where But in America", by Oscar M. Wolff, is an amusing satire on the servant question. Robert and Mollie Espenhay^{er}, "educated, well-bred, young Americans, are discovered seated at their evening meal". Robert is a pleasant, energetic "business man of thirty, and Mollie, an attractive woman of twenty-five". They have been discussing the problem of buying a home! Robert says if they move from their apartment to a home of their own, it must be on the economy basis for a few years. Also, that they cannot afford a car for some time either. Mollie is fearful the maid will leave if she discovers they are going to move over to the North Side. She warningly touches her finger to her lips as Hilda enters the dining room and keeps up a monologue about her hats as long as Hilda is in the room.

"Hilda is a tall, blond Swedish girl, about twenty-five years old. She is very pretty and carries herself well. She looks particularly charming in a maid's dress with white collar and cuffs and a dainty apron. Every detail of her dress is immaculate." Mollie watches Hilda attentively until she leaves the room.

Bob. Ah, the good hot plates! She never forgets them. She is a gem, Mollie.

Mollie. (In great satisfaction.) If you are

finally convinced of that, after three years. I wish you would be a little bit more careful what you say the next time Hilda comes in the room.

Bob. (In open-mouthed astonishment.) What!

Mollie. Well, I don't want Hilda to think we are making plans behind her back.

Bob. (Reflectively.) 'A man's home is his castle.'
(Pauses.) It's very evident that the Englishman who first said that didn't keep any servants.

(Telephone bell rings off-stage.)

Mollie. Answer that, Bob.

Bob. Won't Hilda answer it?

Mollie. (Standing up quickly and speaking impatiently.) Very well. I shall answer it myself. I can't ask Hilda to run to the telephone while she is serving the meal."

Bob gets up sullenly to answer it and leaves the room as Hilda enters to ask if she is to answer the phone. Mollie tells her Bob has answered it. He returns saying it is somebody for Hilda. Mollie tells the maid to take the number. When Bob expresses his bewilderment at her sending Hilda to the phone after what she just said, Mollie explains that this call was for Hilda herself which made a difference.

Bob advises Mollie to tell Hilda they are moving and learn if she will move north with them. Mollie, however,

is afraid they might not find a house to please them. Hilda would be dissatisfied and become suspicious if they changed their minds.

They have waited fifteen minutes while Hilda talks. At last Bob angrily throws his napkin on the table and rises to leave without finishing his dinner. Mollie asks him to sit down; he pauses, and at the instant Hilda enters, excited and eager. She stands for a moment smiling from one to the other evidently anxious to say something. Bob and Mollie are severe and unfriendly. Hilda's enthusiasm cools as she becomes again the impassive servant.

"Hilda. Aixcuse me, Meeses Aispenhayne, I am very sorry. I bring the dinner right in."

But when she re-enters, she can restrain herself no longer. She exclaims explosively that Mr. Lindquist, who comes to see her every Saturday, builds houses on the North Side. He has just told her the Espenhayes want to move there. She tells them that Mr. Lindquist has worked his way through the University of Minnesota, where he studied architecture, and that he has now been in business for himself six years. He has a beautiful little home, "far back from the road", and "the roses grow all around it", "just like a picture book".

Mollie and Bob are astonished and the latter, who had formerly denounced Hilda's friend when speaking of

him to Mollie, now tells Hilda he would like to see him and says she ought to be proud of him. When Mollie asks her if she will move with them when they go to their new home, Hilda hesitates and answers that she and Mr. Lindquist expect to be married that spring.

"Hilda. Meester Lindquist say eef you and Meester Aispenhay^we want to look at property on North Shore, I shall let him know and he meet you at station with his automobile."

The irony of the situation is apparent: the fact that Hilda's wages have furthered the business of her fiance, who owns a car and his own home, in contrast to her employers, who do not own a car and are discussing whether they can afford a home or not, is more of a farce than a reality. Hilda is the center around which the action of the play moves. She controls the situation at all times. Mollie times her actions on what her maid will think or do.

Walter Knapp, a young professor, experiences some difficulties in having his dinner properly served by the Swedish cook when his sister leaves in "An Innocent Villain" by Grace Irwin. The scene represents the dining-room of the old family residence of the Knapps. When the professor enters, with a rather absent-minded manner, he seats himself at the table before he notices it has

not been set for dinner. After waiting some time, he rings the dinner bell rather timidly. Some time elapses before Freda enters. When he asks if dinner is not ready, she says his sister told her he would not be home that evening. Knapp is annoyed. He asks her to send the housekeeper to see him. Freda leaves the room soliloquizing, "Ay boy good cook, Profaysur".

"Knapp. I must have been unnecessarily severe, but really this hunger is unfortunately affecting my temper."

In "Anna Christie" by Eugene O'Neill, Christopher Christopherson, captain of a coal barge, stops at Johnny the Priest's hospitable saloon to see his old friends, Johnny, and Larry, the barkeeper. The postman brings him a letter, laconically observing that he has a "square head name". The letter is from his daughter, now twenty years old, whom he has not seen for fifteen years. She had been with her cousins on a farm in Minnesota until, at the age of sixteen, she had left to obtain work as a nurse girl in St. Paul. Now, after all this time away from her father, she is coming to meet him here, and go away with him on his barge. Her experiences in St. Paul have left her cold, hard, cynical---hating all men.

In the German plays read, jealousy prompts the bickering of the American and German ballet ladies in "Captain Jinks of the Horse Marines". Aurelia is kind

and conciliatory when she reproves them for their quarreling. Hattie sacrifices her own comfort to help a German girl, whose husband is out of work in "Hattie". A Bavarian workman, Prag, is discharged by his employer for joining a union in "Dr. Jonathan".

In spite of all Andrew Gibson's efforts to better the conditions of his workmen, in "The Gibson Upright", they are not satisfied, so he turns the factory over to them. After a few months regime, which leaves them \$17,000. in debt, they are glad to turn the control of the factory over to the rightful owner. In "The Last Straw", Friedrich Bauer kills himself, after being falsely accused of killing a cat, brought to court and fined. Mary is aloof and cool to Rudolf, a Dutch-American, in "Water" until her brother wins the election. Then she consents to marry him. A Lady, unnamed, prefers the German florist, Mr. Eichenlaub, in "Bride Roses" because he is very particular about filling her orders the way she wants them. In "Watchfires", Sidney promises the dying German girl to do all she can to bring peace to the warring nations.

Hilda, the young Swedish girl, who is cook for Mollie Espenhaye, in "Where But in America", dominates the whole scene. What she will think and what she will do worries Mollie more than the prospect of moving to a new home. In "An Innocent Villain", Professor Knapp shows some annoyance when his Swedish cook fails to have his

dinner prepared. Christopher Christopherson has the good-will and respect of his American associates in "Anna Christie". His daughter, Anna, meets with disillusion and disappointment.

CHAPTER IV: THE FRENCH, SPANIARD, BELGIAN AND JEW
IN AMERICAN DRAMA

This chapter will deal with the Frenchman, Spaniard, Belgian, and Jew. Though the Jewish race is not usually classified with either of the other three mentioned, it is discussed here because there were so few plays which included the Jew.

In two plays, "The Boss", by Edward Sheldon, and "The Climbers", by Clyde Fitch, the French maid appears in a short scene; in "His Lordship", by H. E. M. Davis, is described the advent of a pseudo-countess, and in "A Man's World", by Rachel Crothers, there is a French artist. "As a Man Thinks", by Augustus Thomas, tells about a Spanish Jew, and in "\$1200. a Year", by Edna Ferber, a Jewish tailor is introduced. Frankel, an aggressive Jew, makes trouble for his employer in "The Gibson Upright", by Booth Tarkington.

In "The Boss", Michael R. Regan, a wealthy contractor, has been falsely accused of hiring one of his henchmen to injure one of his political enemies. A crowd gathers around his house, yelling and throwing stones, demanding

that Regan appear. The maids are terrified and scream their employers' name. There are renewed yells and cries from the crowd. The French maid screams, "J'ai peur! J'ai terriblement peur! C'est des assassins oui, des assassins."

Bricks crash through the windows. The maids scream again and cry out in fear. Regan, who is telephoning, tells them to "Choke it off", and Gates, the footman, says, "Be calm, young women, be calm! (He gathers them together and pushes them towards the door.)"

The scene in "The Climbers" opens in the drawing-room at the Hunter's, a handsome and artistically furnished room. Jordan, the butler, Leonard, a footman, and Thompson, lady's maid, are rearranging the room after the funeral of Mr. Hunter. Marie, a young, pretty, French woman, enters from the right and asks if she can help them.

Thompson. Just with this table, thank you, Marie.

Marie. What you say? You tink we shall 'ave some of madame's or ze young ladies' dresses?

Thompson. (Hopefully.) Perhaps."

Marie answers that she has already made her choice, the pale pink of Miss Jessie's, when Leonard silences them with the announcement that he hears a carriage. Marie is on friendly terms with her associates. All

treat her as one of them.

In "His Lordship" a young French woman appears, Mrs. Farrington and her guests greet her as the countess and welcome her to Sea View Villa. Ernestine has come to apply for a position as "femme de chambre" to the real countess. She is astonished at her reception but resolves to "haccep' ze ti-tel".

"Jessie. (Coming forward.) I hope your impressions of the Pass will be favorable, Countess. I hear that you are to write a book about it."

Ernestine describes the chateau of her mother in Normandy and graciously asks all of them to make her a visit. Mrs. Farrington accepts with an effusive exclamation of pleasure. When a reporter arrives to interview the titled visitors, their hostess is distressed that they should be so disturbed and asks them to pardon the intrusion.

Jessie and Polly unite in surreptitiously making fun of the countess whom they do not especially like.

In "A Man's World" by Rachel Crothers, Emile Grimeaux, a French artist, Fritz Bahn, a German violinist, and Wells, an American playwright are friends of Frank Ware, a successful American novelist. They have dropped in to see her one evening. While waiting for her, they discuss the success of her latest novel.

Fritz. It's a bully good book.

Emile. Oh, la, la! She is a very brilliant woman, but she cannot do what is impossible. She cannot write like a man unless a man help her---and no man could make her write like that unless she love him.

Wells. You can't see beyond the love idea. Frank isn't a Frenchwoman. What if there is a man helping her---it might be a business deal.

Emile. Oh, mon enfant! ... She does not deny it! ..

Fritz. She would not stoop to deny it.

(Frank enters.)

Frank. Well, how are you? You're lucky dogs to be so poor you don't have to work. (She smiles at them all with the frank abandon of being one of them---strong, free, unafraid, with the glowing charm of a woman at the height of her development.)

Fritz. (Helping Frank off with her coat.) Have you had some dinner? ... I will get you some-thing.

Emile. I will make you a salad, toute de suite.

Frank. (Sitting on couch.) No-no-no. Stay where you are---all of you. Take off my gloves, will you, Emile? Somebody might poke up the fire a bit. (To Kiddie, her adopted son, who is struggling with a toy on the floor.) Can't you make it go, old man? Wind it up for him, Fritz. (Emile, having taken the gloves off, goes back of couch and takes off her hat. Fritz takes

the toy and sits on the floor tailor fashion.) What's the matter with you all? Anybody had bad luck? You're a cheerful set. Why don't you talk? Amuse me. What are you good for? You look as cross as two sticks, Fritz. Have you had a fight?"

The conversation of Frank's friends before her arrival are subtle revelations of their own characters. The ingenious, lovable Fritz is her friend and confident. He believes in her and would fight her battles for her if he could. The sophisticated, worldly Emile is interested in her only as an artist and is jealous of her professional success as a novelist. There is a comaraderie in Frank's acceptance of her guests---which implies that she meets them as man to man. She accepts them as she sees them---and does not weigh them or their words, never seeking any subtle, hidden meaning in them.

Lione, a mediocre Spanish opera singer, is jealous of the attention which Fritz pays to Frank Ware. By clever insinuations and subtle comments, she creates a situation which would make life unbearable for the average person. Frank Ware, however, goes calmly about her daily work and greets her friends as if nothing had happened. When Lione realizes that Frank does not care for Fritz, she goes to Frank and tries to make peace. Frank is kind, as always. Perceiving and understanding Lione's jealousy, she makes allowances for her former

actions. In reality she has never let the mother bother her. She is too big, too vital, too alive. She has refused Fritz's offer of marriage because she loves another.

In "As a Man Thinks" by Augustus Thomas, there is the prejudice of the Gentile against the Jewish race. Benjamin de Lota, the Spanish-Jew, is tall, aggressive, and intellectual. He is about thirty-five. When he drops in to see the Seeligs, a Jewish family of distinction, he meets Elinor Clayton, a blond, blue-eyed woman of delicate charm and distinction. He had paid some attention to her before her marriage eight years ago. When he asks her why she does not ask him to her house, she says that Frank, her husband, has already asked him.

De Lota. I'll come when you ask me.

Elinor. I shan't ask you."

De Lota expresses disbelief when she says she has never loved anyone except her husband.

Elinor. That's one of the things I always disliked in you, Ben. Your mood of catlike cruelty ... and it goes with your smile.

De Lota. We'd have been happy together---you and I.

Elinor. No.

De Lota. The history of my people support me. Our girls have often been unhappy when they've married

outside. But our men---have absorbed the women of other races. One of us would have been happy, of that I'm sure. I love you, Elinor, because you were a queen--me you sacrificed---(Pause.) I was a Jew.

Elinor. And because you are a Jew you still speak of it."

Vedah, the daughter of Dr. Seelig, is engaged to De Lota. Julian Burrill, an American sculptor, is in love with Vedah and tells her so. Though she loves him, she feels she cannot break off her engagement with De Lota;---and then, he is of her faith.

Dr. Seelig is thought highly of by everyone who knows him. His family is received as social equals by the best people. Frank Clayton has a high opinion of Dr. Seelig and says if "he ever goes to Heaven and that old Jew isn't there, he'll ask for a rain check". Judge Hoover, father of Elinor Clayton, does not like Jews and has opposed their admission to his club.

Elinor becomes rebellious and revengeful at the uncavalier way her husband has been treating her. So, one evening, on her way to the opera with De Lota, she stops at his rooms to play over a selection to be sung that evening. When her husband hears of it, he becomes furious. He refuses to live in the same house with her, so she goes to the home of the Seeligs.

Burrill learns that De Lota has served a year in a

French prison and threatens to tell Vedah's father if De Lota does not renounce the engagement. When De Lota asks Burrill if he thinks him unworthy of Vedah, Burrill replies that he knows he is. Then De Lota offers to marry Elinor, since her husband threatens divorce, but she will have none of him.

Dr. Seelig finally reconciles Frank Clayton and Elinor. While he is thus busily engaged with other matters, Burrill marries Vedah. They come to the Seelig home to announce their marriage and to say that they are off to Paris where Burrill is to continue his studies as a sculptor.

In this play there is race prejudice as well as race tolerance. Some of the Gentiles accept the Seeligs because they are cultured, educated people; others reject them because they are Jews. Elinor refuses to marry De Lota because he is a Jew. Veda, a Jewess, marries Burrill, an American sculptor. Judge Hoover cannot tolerate the Jews; Frank Clayton and Elinor received the Seeligs as their best friends.

The Jewish tailor appears in "\$1200. a Year", by Edna Ferber and Newman Levy. Slotkin has cleaned a suit for Paul Stoddard, Professor of Economics at Dinsmore University. Before he lets it out of his hands, he gives the bill to Jean, Paul's wife. Since she does not have the money, she tells Slotkin she will send him a

check. He reminds her that the bill has been running for six months. He has to pay his rent and expenses besides paying his presser alone fifty dollars a week.

Jean is amazed---and her husband receives \$1200. a year! The tailor, however, has the idea that a professor receives a munificent remuneration. When she says she has given her last cent to the maid for some cream, he picks up the suit and walks toward the door.

"But he's got to have it tonight," she tells him. "we're having guests to dinner." Slotkin becomes angry and retorts, "Say, dinners! You first can pay your bills." Jean turns desperately to her cousin, but Frances has no money. This is the only faculty dinner they can afford to give during the year and Jean feels that her husband should look presentable. But when Slotkin realizes the hopelessness of the situation, he leaves, taking the suit with him.

Andrew Gibson, owner of the factory which manufactures the Gibson upright piano, is having some trouble with his workmen in "The Gibson Upright" by Booth Tarkington. Frankel, an aggressive Jew, eager and nervous, with another workman, comes into his employer's office to argue with him about his rights. Though Gibson explains that they have already signed an agreement just eleven days ago, Frankel hotly protests that they never understood it when they signed it. He now demands double time

instead of time and a half for overtime work.

"Gibson. Time and a half eleven days ago. Now you strike for double time! Where does this thing stop? You want double time for overtime; your working day has been reduced; it won't be long till you want it cut down again."

Frankel starts to tell him what he would do if he were running the factory, and Gibson reminds him that he is not. At last Gibson, worn out with the controversy, decided to place the factory in the hands of his workmen. It is not very long until Frankel and Mrs. Simpson, wife of Simpson, one of the working men, are arguing and fighting over certain "rights" that Frankel protests he has acquired by reason of buying shares from a number of workmen. Mrs. Simpson says she owns the factory as much as anybody does. Mr. Simpson tells Frankel to be careful what he says to Mamie.

"Frankel. I got shares in that factory and by rights ought to have as many votes at the meeting as I got shares---let alone your talking about trying to root me out of my profits ... It's my business, ain't it, if I take and live on the cheaps and put by for a rainy day, and happen to have money when other people need it from me?"

Simpson. That much may be your business, but I

reckon it was our business when you come blowing round the factory, first that you owned seven shares besides your own; then, a week after, you say seventeen; then--"

The conversation reveals that Frankel has twenty-six shares. He also tells Mr. Gibson, who has been invited to attend the fourth monthly meeting held since Gibson's abdication, that he intends to own the factory some day. He says Gibson refuses his offer saying he has another one that keeps him from accepting. But when the committee settles down to business and reports reveal a debt of \$17,000. for that month, one and all are glad to turn over the factory to Mr. Gibson again. He announces he is going to run the factory to suit himself.

The pathetic story of the disillusioned Belgian girl is told by Gilbert Emery in "The Hero". Andrew Lane, his wife, Hester, his son, Andy, and his mother, all of whom live in a small town near New York, have taken in, early in the war, Marthie, a Belgian refugee, in an effort to do their bit in alleviating the sufferings entailed by the struggle. "Hester Lane, the most sentimentally patriotic of the Lanes, is largely responsible for the introduction of Marthe into the household. Andrew is eager to do his part, but he finds his meager salary as an insurance collector insufficient to meet the mounting expenses of his home. He is, therefore, somewhat less enthusiastic about the arrangements."

Oswald Lane, his brother, "was a wild boy in his youth, and has run away from home a dozen years before to escape the consequences of his escapades. He comes back, unexpectedly, from the war in Europe, is slightly lame, and carries a cane. He is a young man about twenty-eight, of more than ordinary good looks somewhat marred by dissipation, rough living, and vagabond surroundings."

When the question comes up of where he is to sleep, Hester says, "We'll have to have Marthe's bed, that's all. He's been a soldier and deserves the best we can do. And Marthe will have to sleep on that cot in the attic." Andrew tells Hester that perhaps it would be just as well if they hint to Marthe that she had better be thinking of finding another home---as soon as she can get a job.

Oswald's meeting with Marthe is quite informal. His appraisal of the girl being favorable, he assumes his natural "kidding" way with her and ends by trying to kiss her, to which the girl replies by striking at him.

"Aw---say, Marthe," he protests. "Hit a poor soldier? Why, say, I bin fightin' for your country. Got wounded up there---see that lame foot? Vous etes naughty girl!"

She looks him piteously in the face, overcome by an emotion she cannot rightly interpret. She speaks in a low tone as if it were almost a sacrament.

"It is I, who kiss you---for my country," she says, as she kisses him on the forehead. Then, surprised at herself, she bolts into the kitchen.

"You're a funny kid," is Oswald's comment, as he gazes amusedly after her.

Three months later, Oswald returns home early from a church gathering, where his talk on the war has influenced many to contribute to the church fund. The friendship of Oswald and Marthe has progressed greatly during the last three months.

The next morning Oswald takes the church money from the desk where Andrew, who is treasurer, has placed it and prepares to leave. He is confronted by his sister-in-law, who is determined that he shall not leave the house with the church funds. She pleads in vain.

"That money's going to take me back to France."

When Hester demands what he is going to do about Marthe, he answers casually, "Marthe? Oh---nothing, leave her for you and Andy." Calmly he takes his coat and leaves.

Some hours later Andrew returns with the news that Oswald has perished in a schoolhouse fire while attempting to rescue some of the children. Marthe crumples to the sofa like a frightened little child.

"I'm so afraid! I want my mother!" she mutters. Staggering to her feet. "I want my mother!" Sobbing, she disappears into the next room.

In the plays discussed in this chapter, the French maid appears in a riot scene in "The Boss". Regan, their employer, speaks a curt word or two to quiet the maids' screams. The servants of the Hunters, social climbers, in the play, "The Climbers", disregard Marie's French nationality and receive her as one of themselves---a working girl. A pseudo-Countess in "His Lordship" receives effusive attention and compliments. Emile, the French artist in "A Man's World" is ridiculed by Wells for his sophisticated ideas and calmly disregarded by Frank Ware, successful woman novelist.

In "As a Man Thinks", Elinor Clayton refuses to marry the Spanish-Jew, De Lota, because he is a Jew; Burrill, American sculptor, marries the talented Jewess, Vedah Seelig; Dr. Hoover refuses to admit Jews to his club because of race prejudice; and Frank Clayton receives the Seeligs in his home as his best friends. Jean Stoddard, wife of a college professor, in "\$1200. a Year", cannot pay the Jewish tailor Slothin for cleaning her husband's suit, so he leaves, taking the suit with him. Mr. Gibson, in "The Gibson Upright", has done everything to better the condition of his workmen, yet they demand more and more rights. At last he turns the factory over to them to run, share and share alike, and after four months of debt, they are glad to return it to the former owner.

The little Belgian girl, who was first sheltered by benevolent Americans, later meets with disillusion and disappointment.

CHAPTER V: THE ITALIAN AND GREEK IN AMERICAN DRAMA

The characters and the lives of the Italians in the eight plays read belong to some of the most striking personalities studied. "The Immigrants", by Percy McKaye, presents "the industrial maelstrom into which the foreigner falls in the great cities. The longing of the homesick Italian for Italy and "Napoli" is portrayed in "Little Italy", by Horace B. Fry. Philip Dunning and George Abbott depict an Italian waiter in "Broadway". Salvatore is the dissatisfied workman in "The Gibson Upright" by Booth Tarkington and Leon Wilson. An Italian musician appears in "Captain Jinks of the Horse Marines"; also, Madame Tretoni, who is really Aurelia Johnson, an American girl, who has received her operatic training in Italy. In "Romance", by Edward Sheldon, appears the beautiful opera singer, Cavallini, who wins the hearts of every one. In "Punishment," by Burleigh and Bierstadt, appear an Italian convict, and in "They Knew What They Wanted", by Sidney Howard, Tony Patucci runs a farmhouse in the Napo Valley of California.

In "The Immigrants", Percy MacKaye "has truthfully presented the industrial maelstrom into which the foreigner falls in the great cities, in the mines, the mills, the mills, the slaughter house, and sweat shops, where he is exploited by reason of his ignorance and made in many instances to feel that America differs only in name from the countries from which he has fled".

Noel, an American artist, pays the taxes of some poor peasants in Italy and thus rescues Giovanni from prison and presents his father, Sandro, from going there. Scammon, a commission agent, on the quiet, to cram the steerage cabins full of souls at thirty dollars up, "gives Maria, a pretty peasant girl, tickets for her family's steerage passage to America, and persuades them to make the trip.

On their arrival in New York harbor, Scammon tells Giovanni, the fiance of Maria, that he is debarred from entering America because he has been in prison in Italy. Noel tries to smuggle Giovanni into New York. He is arrested on the information of Scammon. Some time later, on a stiffling hot mid-summer night in the slums of New York, Maria is watching over her dying sister, Lisetta, who has wasted away in the factory sweatshops.

Scammon appears with the news that Giovanni died in Italy and asks her to go away with him. Enraged at his mocking offers and half-mad at hearing that Giovanni

is dead, Maria stabs him. Noel appears with Giovanni as Scammon slumps to the street.

"Giovanni. Noel, our friend---Noel has brought me
home ...

Maria. (Looking towards Scammon.) He came to mock
us

To mock us with white clothes and cool sea winds,
Clean food and quiet rest and days of laughter,
Lisett' and me. He said how you had died
In Italy. He told us to come away
Together---leave the sweatshop, the hot night,
The labor all day long, and live with him,
Lisett', and me---together, oh, he bid
These, ---these---

(She throws a heap of greenbacks to the ground.)

Giovanni. You! ---then you killed him?

Maria. (Showing her knife.) So!"

Giovanni takes the bloody knife and fiercely stabs the wounded Scammon who has been trying to rise to his feet.

"Giovanni. (Madly.)

Kill more! more! Come throw bombs and kill them all.
They kill our souls! They kill our souls!
.....I have killed him,
The one who stole our hearts across the sea

To sell for these-----

(He crumples in his hand some of the greenbacks and scatters them. Some from the crowd seize them.)

.....who made you what you are

Of what you were? Who put you in this slum

To rot at soul and die in body here?

The people. (Fiercely.) Scammon! Ha, Scammon!"

A crowd gathers. Officers arrive to drag Gi^ovanni and Maria off to prison, while the crushed figure of Dandro prays dumbly over the dead body of his daughter, Lisetta. And so this sad story ends in misery and death for the little Italian family that the American artist, Noel, had tried to save and the rascal, Scammon, had ruined.

Guilia is a humble, toiling young Italian girl, homesick for Italy in "Little Italy" by Horace B. Fry. Fabio Rinaldi, her husband, who is some twenty years older than she, is a baker. When the play opens, Guilia is intoning, pensively, a song of "Napoli". Her crooning voice irritates Fabio, who cannot understand why she should always be weeping and longing to return to Italy. What does it matter if they have gas and hot and cold water, and a dumb-waiter on which to pull things up to their apartment? She prefers the dirt of Naples to the cleanness of New York.

She plans to escape from her environment by eloping with a young Italian street singer, whom she had known in Italy before her marriage. But her longed for freedom ends in tragedy. She gets into the dumb-waiter in order to descend to the first floor unobserved. The rope breaks, hurling her to the ground below, a crushed, broken heap.

The Italian waiter, Joe, is not treated as civilly as he would wish in "Broadway". The scene is the "orange-lit, tinsel magnificence of a private party room at the Paradise Night Club. The Chorus girls are being rehearsed under the direction of Nick Verdis, a middle-aged Greek, owner of the night club. When the rehearsal is over, they call to Joe, the Italian waiter, to bring them something to eat. They are pleasant enough in giving their orders.

Some time later, Joe sits on a chair asleep in the empty room, when Dolph, a friend of Nick Verdis, comes in and sees him.

Dolph. (Growling.) Hey! (Kicks Joe on the sole of the foot waking him with a start.) What's the idea?

Joe. I'm resting.

(Nick enters on stairs.)

Nick. What's the matter?

Dolph. I came in here and find this guy asleep."

In spite of Joe's protests that the show has not

begun yet, Nick sends him out of the room, and Joe exits muttering.

In spite of Mr. Gibson's efforts to make things pleasant for his employees in "The Gibson Upright", they continually demand more and more rights. Gibson has been interviewing several of the protesting employees, when Salvatore, a New-Yorkized Italian type, enters with a cigarette dangling from his lips. He informs Gibson that his department is going to walk out at noon because they are not satisfied. When Gibson reminds him that they got everything they demanded the day before, Salvatore replies that he is not talking about demands. The other departments are talking about walking out. If they do, his department is going to stand by them. It is evident that their employer has been too lenient with them in granting their demands and the workmen are taking advantage of his kindness.

Madame Trentoni, who is an American girl, Aurelia Johnson, educated in Italy by Professor Belliarti, her foster father, returns to New York to make her debut in grand opera in "Captain Jinks of the House Marines". She is received in New York as an Italian, and as such her reception is described. The scene is the landing dock of the Cunard Line, late in the morning. Reporters from several New York papers come to interview Madame Trentoni but are informed that no one is allowed on board.

Three men, wearing scarlet uniforms and bearskin caps, appear, whistling "Captain Jinks of the Horse Marines". Each carries a bouquet of the period, with a flounce of lace around it. The three men are Captain Jinks, Charlie, and Gussie. Captain Jinks says he will match both of them to see who pays for the landau to take her, Madame Trentoni, ^{away} in the name of all three of them. When they have settled that satisfactorily, Captain Jinks bets them both five hundred dollars that he will get up a flirtation with her. When they finally meet the celebrated singer, Aurelia sends Gussie and Charlie to take her dogs for a stroll and grants Captain Jinks' request to call on her.

The customs officers have been very meticulous in examining Aurelia's luggage, to see that she does not smuggle in anything. The reporters watch their chance and accost the opera singer as soon as they secure her attention.

"Times Reporter. (Stepping slightly forward.)

Welcome, Madame, to our great country! The American Eagle, whose own high C carries from the shores of the Atlantic to the Pacific's golden strand, welcomes her sister song-bird! And the Press of New York offer their united compliments and felicitations with this bouquet."

Other people now appear to welcome Madame Trentoni-- this time Mrs. Stoningham and Miss Merriam, simple, good-

hearted, kindly intentioned ladies, sent by the Anti-French Literature league to ask the opera singer not to make her debut in La Traviata. They are timid in making their request, but fine in the belief that they are in the right. A petition, signed by over 600 women and children, is produced, and though the two ladies unite in praising her voice, which they had heard was most beautiful, they think some other opera would be much better. Aurelia is kind and amused, but tells them there is not much difference in any of the operas. After they hear her sing, they are warm in their praise of the opera they had formerly condemned and invite the beautiful singer to a Y.W.C.A. reception!

The Italian musician, Professor Belliarti, has been a kind of foster-father. She loves him like a father and is sincerely grateful to him for his devotion and care in preparing her for her operatic career. She has been separated from him for some time, and when she disembarks at the dock and does not see him, she is very much disappointed. At last she hears his voice as he enters from the street.

"Aurelia. (Speaking most joyfully from the outside.) I hear a voice! I hear a voice I love! (She rushes across the stage into Belliarti's arms, throwing her arm about his neck.)

Professor Belliarti. (With a voice broken with happy emotion and holding Aurelia close in his arms.)

God bless my little Taglioni! God bless my little girl! Glad to see her old crow of a father, eh? Bless your pretty eyes, my Fanny Elssler, my little singing bird!

Aurelia. Oh, Papa Belliarti! Oh, Papa Belliarti! Oh! Oh! Oh! (Gives him three big hugs.) I am so glad to see you! (Half-crying, half-laughing with joy.) It was awful disembarking here without a soul to meet me--- a soul I loved, for it's home I've come to after all, isn't it? I tried to seem to be gay, but to tell the truth I'm so homesick, and all I want is to have a good cry here in your arms! (Breaking down.) And you are well! Tell me you are well! You dear old darling you. Come, let me introduce to you these gentlemen who have very courteously come to welcome me."

After some months courtship, Aurelia becomes engaged to Captain Jinks. Charlie and Gussie, jealous of Aurelia's preferment for Captain Jinks, tell Professor Belliarti that their successful rival had made a bet he would marry her. Professor Belliarti becomes furiously angry. When Captain Jinks comes to ask him for the hand of Aurelia, he calls him a blackguard and refuses to let him see her. Captain Jinks is surprised and resentful. He demands that Belliarti take that "blackguard" back, which the Italian refuses to do. Eventually, Captain Jinks convinces him of his innocence by explaining that he had made a bet he would become acquainted with Aurelia before he had met her. After seeing her at the dock, he

had immediately repudiated the bet by signing an I.O.U. Professor Belliarti says he takes that "blackguard" back and the engagement of Captain Jinks and Aurelia is announced.

"Romance" by Edward Sheldon is a picturesque, romantic story of a young opera-singer's success in America. The scene opens at a reception given by Cornelius Van Tuyl at his home for Madame Margherita Cavallini after her evening's performance at the opera house. Thomas Armstrong, Rector of St. Giles has been talking of her to Van Tuyl when she appears.

"A Woman's Voice. (Just off, rising above the others.)
Go 'vay---go 'vay---you mees' come vit' me---no---no---
you are naughty---you are de mos' 'orrible naughty men I
ever see---(She sweeps up with the group of young dandies
who have accompanied her and stands for a moment at the
top of the stairway, laughing and talking, always facing
in the direction whence she come, away from Tom and
Van Tuyl. She is a bewitchingly, brilliant little
foreign creature---beautiful in a dark, Italian way. She
speaks in a soft Italian voice, with quick bird-like
gestures.)

One of the Young Men. But it's my waltz.

Another. Don't listen to him, madame, you know you
promised me.

A Third. (Interrupting.) Nonsense, Willie, my name's on her card!"

She sends them away, laughing at their protests. Turning around, she suddenly sees Tom, who has been standing quite still staring at her all the time. She stops and the words die away from her lips; there is an instant's pause. Then Tom begs her pardon indistinctly and passes her quickly with bent head.

Rita asks Van Tuyl who he is. When Van Tuyl explains, she says that makes it clear why she saw something different in his eyes. She then criticises Van Tuyl for having invited her to his home as an artist not as "femme du monde". He protests saying he has introduced her to his friends, the most distinguished people in New York, and has entertained her before the world.

Rita is introduced to Tom Armstrong, who falls in love with her. When the end of her engagement in New York arrives, she goes to Tom's study to say good-bye. Tom seats her in his big arm chair in front of the fire, telling her it is like a dream seeing her there. When he asks her not to go saying he cannot bid her good-bye, she suggests that he buy a ticket and return with her to Europe. But Tom has a meeting of the Board of Charities the next day at eleven, and Patrick Croucky's funeral at twelve, and after dinner a report to read to the Vestry

committee, and in the evening his Knights of the Round Table boys---Here Rita interrupts saying she had forgotten he was a clergyman.

Tom. And I forgot you were a golden nightingale.

Rita. (Nodding to herself.) I tink it is a ver' good t'ing I go away to-morrow."

He shows her a necklace and locket of seed-pearls, which his father gave his mother as a wedding present, and asks her to keep them as a favor to him. She plays Annie Laurie and they both sing. When Rita says softly, not looking at him, that it is a good song of love, he tells her he never knew what love was until now. He has found the woman he wants to live with all his life, the woman who would show him the right way and follow it with him, side by side, shoulder to shoulder, making all the good things seem a little better, and all the hard things not quite so hard. His voice breaks and he comes to her swiftly and puts his hands on her shoulders, whispering that he loves her. Rita admits her love for him, but says she cannot marry him. So, she says good-bye.

When Rita returns to her hotel after singing at the opera that evening, an immense crowd visits her hotel to give her a farewell ovation. The band plays and there is much cheering, shouting, and display of fireworks. There is a great shout from the admiring crowd when she

finishes her farewell speech and cries of "Good-bye", "Good-luck", "Come back soon", "We'll wait for you", greet her. Very slowly the band begins to play "Auld Lang Syne" and the cheering continues as she tosses the roses, she has in her hand, one by one, over the balcony. Then, blowing a last kiss to the crowd, she steps inside.

In "Punishment", Joe Ruffio, an Italian convict, has been "framed" by some of the prison officials and put in the "cooler" or punishment cells, because he refuses to help some of the prison officials in their graft schemes. Amy, an American waitress, has been corresponding with Tony Patucci, aged sixty, owner of a farm in the Napa Valley of California. He sends her a photograph of Joe, a neighbor of his, who is young and good-looking, saying it is a likeness, and asks her to marry him. When she arrives at the farm and discovers the deception, she is very angry, but as the prospect of working in a restaurant does not appeal to her, she consents to marry him. She is kind, civil, and courteous to Tony. After nursing him through a siege of sickness, she finally comes to love him.

Only one play read has mentioned a Greek character. Nick Verdis, mercenary and hard, is proprietor of the Paradise Night Club in "Broadway". The scene opens in the "orange-lit, tinsel magnificence of the private party room at the Club where Nick is rehearsing the chorus

girls for the show to be held the next evening. The girls are tired and protest at the long rehearsal, but Nick keeps them at it, principally because one of the girls is several hours late. Roy Lane, song and dance man, speaks in the girls behalf.

"Nick. Last night a gentleman gets up in the middle of the first number, he says to me, 'Outside your place it says: Paradise Club---Best Cabaret in New York!--- that's what it says,'---and then he walks out. ... Come on, we'll do it again.

Grace. Oh, please---I'm tired.

Nick. You're tired. I got better girls in a dump once.

Roy. Aw, quit ridin' 'em, will ye, Mr. Verdis?

Nick. Ah, shut your face. I run this place."

When Billie, the late Chorus girl, finally arrives, Nick's anger is stilled on seeing she is with Steve Crendall, wealthy patron of his club. He tells Roy to teach her the dance steps, dismisses the chorus girls and turns to Steve, who is a tall man, handsome in a hard, sophisticated way. There are two men with him, Dolph and Porky. All three are trying to talk Nick into buying some bootleg, contraband whisky.

"Steve. I'm telling you that I want to clean up this order quick and I think I got a right to count on you.

Dolph. Where would you be today if it wasn't for Steve?

Forgy. Yeah,---a waiter.

Steve. (Hard.) Listen, Nick, you never got poor taking my tips yet---...And I wouldn't advise you to change right now.

Nick. Oh, no. (Deprecating the idea vehemently.)

Steve. Are you with me or not. You gotta declare yourself in or out.

Nick. All right---send me what you want---I'll pay for it."

As he leaves Dolph remarks that that's the way to handle him. Steve nonchalantly answers that they'll spend a lot of money that night and make Nick feel good."

Tragic and terrible is the fate of the Italian immigrants in the play "The Immigrants" by Percy Mackaye. A family is broken up by means of an American rascal; Maria and her fiance are taken to prison for murder, the sister Lisetta dies of hardships encountered in the factories, the father is left alone, bowed with grief and forsaken. "Little Italy" voices the longing of the immigrant to return to her native land. In "Broadway", the Italian waiter, Joe, is bribed by a wealthy patron and reprimanded by another.

The working man, Salvatore, in "The Gibson Upright", is granted more privileges than he deserves by his

generous employers. Two opera singers appear in "Captain Jinks of the Horse Marines" and "Romance". Both prima donnas receive the praise and adulation of the public, as well as the love of a handsome American. Joe, the convict, is "Framed" and punished unjustly in "Punishment". Amy does not act very cordially toward her fiance when she finds he has deceived her about his age, but in the end she determines to marry him, since she prefers being his wife to waiting in a restaurant.

Of all the Italian characters studied, most are of the working class; there are two opera singers; one California ranch owner, and a convict. The Greek is the owner of a night club.

CHAPTER VI: THE RUSSIAN, BOHEMIAN, HUNGARIAN,
GYPSY, AND THE POLE IN RECENT AMERICAN DRAMA

Of the Slavs represented in the plays read, the Russians are accorded the highest social positions: Krellin is a newspaper editor in "The Unchastened Woman", by Louis K. Anspacher, and Nora Gorodva is a piano tester in "The Gibson Upright" by Booth Tarkington and Leon Wilson. The Polish workingman appears in "The Fool" by Channing Pollock and "Dr. Jonathan" by Winston Churchill. In "Chicago" by Maurine Watkins the pitiful figure of an imprisoned Hungarian woman is portrayed. The Bohemian mill hands in "\$1200. a Year" by Edna Ferber and Newman Levy live in opulence and luxury on thirty dollars a day. The wandering gypsy is a colorful, vivid character in "The Idol-Breaker" by Charles Rann Kennedy.

Michael Krellin is a radical reformer and newspaperman in "The Unchastened Woman". "He is a Russian by birth, but speaks English with a scrupulous, scholarly exactness, though with a slightly foreign accent. Everything about him betokens a fearless definiteness of mind. He is

mentally a combination of the political dreamer and the practical meliorist, who has saved his optimism by fighting for the next reform at his hand."

Hildegarde Sanbury, settlement worker, and her husband, Laurence, are giving a dinner in honor of Caroline Knolleys and Susan Ambie, when Krellin enters unexpectedly. He greets Hildegarde jocosely with the news that certain mill strikers have scored another victory. He goes to the cupboard with the familiarity of an old friend, and after finding his knife, fork, and spoon, as well as napkin, picks up a chair and advances to the table, where he seats himself between Susan and Hildegarde. "Susan draws away as he sits down, Caroline is perturbed, and Lawrence is annoyed. "When he sees they are having a dinner, he rises to go, but Hildegarde makes him welcome and introduced him to her friends.

When Caroline asks him carelessly, if he is a radical, he answers that he is a social physician. "Other people have a different name for his kind of man," she assures him, "that of muckrakers". Krellin is amused at her icy hauteur and good-humoredly tells her that that never offends him. "To make all beautiful things grow, there must be some one to stir up .. ah ... unappetizing things about the roots."

Lawrence is alarmed at the turn the conversation has taken and assures Caroline that she must not take Krellin seriously. Krellin took things seriously when his

enemies in Russia were making it too hot for him and in Siberia it was too cold, so he came to America.

"Carolina. (Interrupting.) So you decided to make trouble out here.

Krellin. Precisely. You see ... I know you. You're a spoiled American woman; which means you take neither our government nor yourself seriously. And then you are a Saxon woman; which means to a Russian, that you have elevated hypocrisy until it takes rank with a virtue.

Lawrence. (Growing nervous.) For heaven's sake, stop him!

Hildegarde. Please, Michael, eat. (Laughing a little nervously and speaking to Caroline.) People say what they think around here."

Krellin tells Caroline he saw her on the dock when she arrived from Europe and that a very dear friend persuaded him to lose fifteen dollars on her account. He had written an article about the "humor and hypocrisy of the American woman", with special reference to Mrs. Knollys, saying that the people whose fortunes have been made in industries protected by the government are always the very ones most eager to evade the customs imposed by that government to protect their industries. Mrs. Knollys tried to smuggle in some articles purchased in Europe, and was discovered and fined by the customs officials.

Krellin admits he admires her because her personal discernment and sense of humor were almost worth 6,000 dollars to her. He tells her he sacrificed fifteen dollars by not printing that article and that is a great deal for a man that is saving up in order to get married.

"Caroline. (Quietly leading him on.) Oh, you still believe in marriage. That's interesting ... and you believe in women, too?

Krellin. Boundlessly. And in every capacity of citizenship. (Susan pushes back her chair with an exclamation of disgust and Krellin continues to Caroline.) I believe especially in one, the one I'm going to marry."

Susan becomes outraged as he continues to expound his theories. She rises saying she has listened long enough. Caroline, who has been amused at his theories, listens to them because she is bored and wants to be entertained. Hildegard and Lawrence Sansbury accept Krellin as their intimate friend, as evidenced by the familiar way with which he makes himself at home in their little apartment. Hildegard accepts some of his radical opinions, but Lawrence laughs at them and deprecates them. Caroline listens to him and leads him on. Krellin's fiancée is an American girl who is very much in love with him.

Nora Gorodna, Russian, is a piano-tester for Andrew

Gibson, owner of the "Gibson Upright" piano factory in "The Gibson Upright". Nora is a "fine looking young woman, not over twenty-six, who wears a plain smock over a dark dress." Gibson is a man of thirty something, well-dressed, with an intelligent, thoughtful face. He has been trying for some time to get Nora's consent to marry, but she refuses on the ground that they are in different classes; he is a capitalist and she is a working girl.

Nora has been instrumental in stirring up the workmen to strike if Gibson does not grant all their demands. Gibson has already done everything to better their condition, and feels that he should not yield to any more of their extravagant demands. Nora feels and says, "That the workman should own the tools".

Gibson has brought her a rosebud four mornings in succession, from his garden, and each time Nora has neglected it, letting it wilt and wither away. Nora really loves him, but she is not going to let him know it because she does not like his theories. When he tells her he cannot understand how a girl with her mind can believe that they belong to different classes, she answers that they will as long as capital exists. He tells her that his father worked in this factory fourteen hours a day for twelve years---and that's why he owned it. He worked for it. Then, pleadingly, he asks her to get his theories out of her mind for a while and listen

to him.

The increasing demands of the mill hands at last determine Gibson to do what he has been contemplating for some time---turn the factory over to his workmen to work with equal shares in the profits. Nora is retained in her old position. Also, she acts as one of their chief advisors. They cut down advertising and commission rates and are jubilant because they show a profit of \$4,000. the first month. However, the fourth month finds them \$17,000. in debt and glad to turn the factory over to the guiding hands of Mr. Gibson. After the committee has left, Gibson turns briskly to Nora and in a businesslike way asks her to marry him. Meekly, Nora answers, "Yes, I will".

In "Dr. Jonathan" by Winston Churchill, a Polak woman appears in Dr. Jonathan's doorway and asks him to come and see her baby, who is sick. Her name is Sasenoshky. Her husband worked in the Pindar shops until he joined the American army "to make them free in the old country, too". The doctor says he will have a look at the baby, who, may be president and live in the White House some day.

Daniel Gilchrist, assistant rector of the Church of the Nativity, arouses the ire of the trustees because of his fiery sermons in "The Fool". He has "honest eyes with fire in them", and the "goodness that shines from

his face is partly good humor. His great gift is charm and sympathy."

George Goodkind and Charles Benfield, trustees in the church, own mines in West Virginia where there has been trouble on account of strikes. They send Gilchrist down to settle the matter. He reports that everything will be settled if they accede to "rational conditions". Jerry Goodkind, the elder Goodkind's son, will not listen to any kind of arbitration because "rational conditions" means nothing less than surrender. Charlie Benfield, a rough diamond, is arrogant, domineering, used to having his own way, and sweeping aside obstacles. A committee representing the strikers has arrived---which includes Stedtman, Joe Henrig, and Umanski, a Giant Pole.

Umanski. I work twelve hours---every day--- thirty years---get nothing.

Benfield. Why should you have? An untrained man-

Jerry. You don't even know English.

Umanski. How I gonna learn English---work twelve hours a day?

Jerry. Nobody asked you to take the job! Nobody asked you to come over here! You're not an American.

Umanski. I was American.

Jerry. When?

Umanski. When I fight in the war.

Goodkind. What do you want?

Umanski. I wanna chance to learn! I wanna chance to live! I wanna chance to see---sun!"

He tells of working long hours in the mines---and coming home one night to find his little boy dead. The poverty-stricken of the foreigners huddled in wretched houses is described with graphic realism. Soon, Umanski continues, his little girl get sick and cough and cough. She wants him to buy her a pink silk to go to church. The doctor says she needs air, sunshine, milk, eggs. But he has no job---no money, and one night his little girl dies.

After discussing conditions more fully, the workmen leave without having received a satisfactory answer. Goodkind and Benfield are determined to fight it out.

Daniel Gilchrist finally forces Goodkind to agree to the ratification, though he loses his position as rector on account of the attitude he takes in the matter. Sometime later, when Daniel Gilchrist has been established in the community house he has furnished for the benefit of the tenement district, Joe Henrig and his gang are going to mob Daniel because the latter has protected Joe's wife when she ran away from him. Umanski tries to stop the onrush of the mob but is beaten back. At last the riot is quelled and Daniel is left in triumph.

In "Chicago" by Maurine Watkins, Maggie is a Hungarian, who has been imprisoned in Cook County Jail,

Chicago, for causing the death of a man through selling him "bootleg" whiskey. The curtain rises "on a large room flanked on each side with tiny white bunk rooms. The rear wall is a huge, double iron screen, at which the prisoners receive their friends and relatives on visiting days". The bell rings and moans and wails are heard from Maggie at the end of the screen.

"Maggie. (Weeping great sobs and wails.) Mine baby! Mine baby! Gif her to me!

Matron. (Grasps her arm and tries to draw her away.) Shut up, you!

Maggie. (Clings to screen with both hands) Let me see her---chust let me see her---vonce...Let me hold her.

Matron. Shut-up! You can't see her---do you hear?"

Jake, a newspaper reporter, appears and wishes to know what all the commotion is about. The matron has been taunting Maggie until the latter is almost hysterical. Maggie flings herself on her knees before Jake in wild earnestness and implores him to make them let her go--- because her baby needs her. The newspaper man, touched, speaks gently to her, asking her about the circumstances of her imprisonment. When she has finished her story, the matron leads her away shrieking for her baby.

"Matron. Shut up! Nobody cares about you or your

baby.

Jake. Yep, nobody cares."

The Bohemian mill-hand revels in opulence and luxury on thirty dollars a day in the mills of Cyrus McClure in "\$1200. a Year". Paul Stoddard, instructor in Economics at Dinsmore University, and his wife Jean live in the residential district adjoining the campus. They have been married three years during which time Stoddard's salary has been twelve hundred a year. Jean is "about twenty-five, pretty and well-bred, and talks with a Boston accent".

Stephen McClure, son of Cyrus McClure, is a good friend of the Stoddards and frequently visits them at their little flat. He is a "good-looking young chap of about twenty-one, keen, enthusiastic, but with a tendency towards amateur socialism. He is given to speeches on the slightest provocation." When the play opens, he brings with him Tony Zsupnek, a daughter of one of his father's mill hands, to meet the Stoddards. Tony is a "vivid, dark-eyed, vivacious girl of eighteen or twenty, very pretty. She is wearing clothes that are as expressive as they are ornate. She looks the factory girl she is."

On seeing her, Jean is startled but tries to conceal it. She had not expected that Stephen would carry his socialistic ideas so far. His favorite topic

is the oppression of the mill-hands. He thinks they are very much ill-treated though they receive the munificent wages of \$25. to \$30. a day. Tony makes a grammatical mistake and Steven corrects her.

Steven. (Correcting her grammar.) Those, Tony. (Goes over to her. Oratorically.) Poor little girl. To think that my college education, the very clothes I wear, the food I eat, are bought at the price of this child's youth.

Tony. (Giggles.) He's always going on like that.

Steven. I never come within sight of our big house on the hill that I don't sicken with the thought that her father and mother, Tony herself, and thousands like them, are living in squalor over at the Flats. Look at her! Look at her!

Tony. (Grows indignant. Looks down at her finery.) Say, what's the matter with me, anyway!"

Tony cannot understand why Steven is always making speeches about how oppressed the mill hands are. Her father makes good money at the mill and she does, too. She has everything she wants. The fact that he takes an interest in her appeals to her vanity, more for the jealousy it causes her associates, than for any feeling she has for him.

Some visitors are announced. Professor Winthrop and his daughter, Frances. Jean brings Tony forward

and introduces her to hem. Frances is startled but game. When Tony acknowledges the introduction by calling her by her first name, she bows to her. After Steven and Tony leave, Jean and Frances stare wordlessly at each other for a moment. Then Frances bursts out with the question where Steven picked up that "terrible girl". She cannot understand his socialistic ideas. The fact that Tony's clother, though too ornate, were obviously new and expensive makes both of the girls bitter. Jean remarks that her hat alone probably cost more than all her own winter clothes.

When Paul Stoddard enters, a little later, he announces that he has resigned from his position in the University because Cyrus McClure has commanded that he must tone down his lectures on the trade guilds in England in the fifteenth century. He refuses to do this, says he is through starving on \$1200. a year and is going to obtain a mill-hand's position in the McClure mills at thirty dollars a day. Soon after they are installed in a luxurious and tastefully furnished flat in the mill-hand district.

Mrs. Chris Zsupnik, Tony's mother, who lives in the flat above, soon becomes acquainted with Martha, Stoddard's maid. Frances calls one day while she is there and refuses to acknowledge Martha's introduction to Mrs. Zsupnik. Jean has done all she could to avoid coming into contact with any of the foreign element. She does

not see how Paul can associate with them. But Paul maintains he gets more out of a half-hour's talk with old Chris Zsupnik than he did in his three years' association with the unprogressive professors on the hill.

He and Chris Zsupnik have been going to many labor meetings lately where Paul has been talking to the men on the labor question.

McClure has declared he is going to lower the wages of the mill-hands. A committee of men, Chris Zsupnik, Otto Krojiik, and Louis Polinski, come to protest. Polinski tells McClure they won't stand for no cut wages. All of them are making from twenty to thirty dollars a day. After some questioning, McClure learns they are sending money to relatives in Bohemia.

"McClure. A poor-down-trodden lot you are! Look at the three of ye! Dressed to the gills in the latest fashion! I haven't had a new suit of clothes in three years. Can't afford it. Corporation taxes---income taxes---excess profit taxes---luxury taxes---war taxes--- It's all I can do to keep body and soul together ... and as far as I can make out, I'm the chief support of Czecho-Slovakia and all points west."

McClure explains to the men that Stoddard's talks about the big wages paid at the mill have brought workmen to hire from all over the country. Scarity of

labor raised wages; plenty of workers will bring them down. The men protest that if the wages come down, they'll strike, to which McClure replies that the town is full of men ready to take their place. Krajiik and Polinski now wish to "fix" Paul Stoddard for bringing about such a state of affairs, but Zsupnik stoutly defends him, saying, "You beating up my friend I make holler I betcha".

The mill hands are very much stirred up over the proposed wage cut. Steven warns Paul that if he does not quit, he is afraid of what the men will do to him--- says almost anything might happen. Steven also says that his father threatens to disinherit him if he has anything more to do with Tony Zsupnik. He is determined to marry Tony if she will have him, so he asks Chris Zsupnik for his consent.

"(Tony enters from hall, eating a banana with much relish. She is very magnificent in Sunday clothes and none too pleased to see Steven.)

Tony. (To Steven.) For God's sake, don't you never stay home!

Steven. (Goes to her) Tony! How glad I am to see you. You make me feel as if you weren't glad to see me, Tony.

Tony. Well, didn't I just see you last night?

Steven. I was watching you all through the meeting,

Tony. Your eyes were like stars. You were transfigured. No longer the little mill girl, spiritless, crushed.

Tony. That'll be about enough of that. You've got to quit calling me names, that's what.

Steven. Names. I'm not calling you names. I can't bear to see you unhappy.

Tony. Me unhappy? I ain't unhappy. I got all I want. I'm sick of you and your speeches, that's the truth. Other fellas don't talk to me like that. ... When a fella's stuck on a girl, he don't go on about her bein' no poor little mutt from the mills---no sir! He tells her she's a baby doll and things like that ... Tell you what I'm like to you. I'm like one of them bugs you was tellin' me about you put under a glass or somethin' at college and watch it wiggle, see?

Steven! But, Tony, dear! I've told the whole world I'm going to marry you.

Tony. Well, I'll tell the world you ain't."

Naomi, a beautiful gypsy, appears in "The Idol-Breaker" by Charles Rann Kennedy. She "glows one hue from head to foot" and wears earrings. Adam, a blacksmith, is in his shop early one morning when she appears at the door. He becomes fascinated by her conversation and wants her to go away with him---out on the highroad, homeless, masterless, free. He tells her he would give up anything for her. While they are

talking, a woman enters. She is wearing a gingham dress and a shawl over her head. It is Ellen, his wife.

Surprised to see her husband talking with Naomi, she asks who the girl is. She does not like the looks of the gypsy---is jealous of her beauty and asks Adam to send her away.

Ellen. It's her eyes. I don't like the way she is looking at you. Nobody ever looks like that in little Boswell. I don't like the way she dresses herself. I don't like the color ... Adam, stir yourself! Why don't you send her away?

Adam. Where to? You can't send anything like that away. Not when it's once in the world."

Finally Ellen is won over by the gypsy and invites her to her home to get something to eat before she goes. Some time later, when Adam turns to speak to Naomi, he finds her gone.

Both of the Russian characters have radical ideas and belong to the middle-class. Krellin, in "The Unchastened Woman", is given the friendship and good-will of his associates, though most of them do not agree with his radical ideas. Nora Gorodua forgets her radical opinions and theories when they prove a failure on being put to the test. She consents to marry Gibson, owner of the Gibson Upright piano factory.

The Hungarian woman in "Dr. Jonathan" is given help and medical treatment by Dr. Jonathan, who never refuses aid to anyone. Daniel Gilchrist in "The Fool" resigns his position as rector rather than give up his defense of the rights of the Polish working-man.

The matron is cruel and harsh with the Hungarian prisoner when she cries piteously for her baby in "Chicago".

The situation as regards the foreigner in "\$1200. a Year" is rather complicated. Some of the educated Americans accept the ignorant, foreign-born workers and some do not. Steven McClure wishes to marry the daughter of one of his father's mill-hands; Jean Stoddard and Frances Winthrop, Pilgrim descendants, refuse to associate with them; Paul Stoddard, professor, admits he can learn much from talking with Chris Zsupnik, laborer.

In "The Idol-Breaker", the blacksmith wishes to leave his humdrum life and see the world with the beautiful gypsy girl.

Taken as a whole, the Russian characters represented are radicals and members of the middle-class; the Poles, Bohemians, and Hungarians are laborers. The gypsy is a nomad. The chief occupations represented are those of newspaper editor, piano tester, factory worker, and miner.

CHAPTER VII: MISCELLANEOUS: THE CHINESE, JAPANESE,
MEXICAN, AND HAWAIIAN IN RECENT AMERICAN DRAMA

The foreigners discussed in this chapter are of the yellow or of the Indian race, the latter including the Mexican. The Chinese characters described in these plays are all cooks; in "Civilization" by Mary S. Watts, "Singing Jail Birds" by Upton Sinclair, and "Arizona" by Augustus Thomas. A Mexican vaquero appears in "Arizona"; the lower or working class of Mexicans are described in "The Great Divide" by William Vaughn Moody, and in "Tomorrow" by Percy Mackaye. "Watchfires" by Tracy D. Mygatt refers to American exploitation of Mexican resources. The Japanese coolie or laborer is mentioned in "Tomorrow" and Eugene O'Neill introduces the Kanaka in "Where the Cross is Made".

The scene in "Civilization" is laid in the patio of the Belding ranch house in Miraflores, Southern California. Pon, the Chinese butler, enters the patio and commences straightening and tidying up the place. "He is noiseless, efficient, immaculately clean in loose white blouse and

trousers, skull cap, and Chinese shoes." Belding comes in, looking over some letters he has in his hand. Pon stops sweeping and stands still respectfully as Belding nears him. Belding glances up and grunts abstractedly in salutation. Pon's civil and impassive face answers.

Another Chinese cook appears in "Singing Jailbirds". One Lung is cook and Chinese proprietor of a restaurant for working men of whom most are members of the I.W.W., or "the Wobblies", as One Lung calls them. Red Adams enters and greets One Lung in an off-hand friendly way. All of them like him because he trusts them if they have no money to pay him. They make mild fun of his English pronunciation in a good-natured way, which he does not mind at all. They will say things to draw him out in order to hear his comic use of English.

Jake. One Lung, I'm busted. You trust me?

One Lung. Su' plenty that.

Jake. Why you trust me?

One Lung. You wobble---wobble!

Jake. You trust me?

One Lung. Su!! Tlust you. Tlust all I---wobble--wobble."

Sam Wong, the Chinese cook, of Henry Conley, owner of Aravaipa ranch, is kindly treated by everyone in "Arizona". One day when the 11th Cavalry of the U.S.

are passing the ranch, Sam displays some curiosity at the sound of the bugle, and Denton, Major Domo of the ranch, obligingly explains the meaning of the several calls. Henry Conley is kind, considerate, and casual in his treatment of his Chinese cook. There is a feeling of good-natured tolerance in Conley's remarks to Sam.

Tony Mastona, a Mexican vaquero, also works on the Aravaipa ranch. He is in love with Lena Kellar, of Dutch ancestry, and she has consented to marry him. Furiously jealous of anyone who speaks to her, he becomes enraged on hearing of Hodgman's treatment of Lena before he knew her, and shoots him. He escapes in the confusion that follows. The cowboys aid in his escape more than they try to capture him. The cavalrymen pursue him, though there is an expressed opinion that, if caught, he will be acquitted.

Just when some of the cavalry are about to arrest him, Tony asks for a moment's respite and describes how the shooting took place and the manner in which he escaped. In jumping back, he takes advantage of the tension and vaults on the horse, starting off at a gallop. This time he escapes and they do not pursue him.

In "The Great Divide", Ruth Jordan is left alone in a cabin on a ranch in Arizona, while her brother goes after provisions. Soon after she has blown out her light, three men break open the door and enter the cabin.

One knocks the gun out of her hand and another lights the lamp. All three men are dressed in frontier fashion. The one called "Shorty" is a Mexican half-breed, the other two, "Dutch" and Ghent, are Americans. All are intoxicated but not sufficiently so to incapacitate them from rapid action.

The Mexican seizes hold of Ruth, but she breaks away from him and flies over to the chimney piece, where she stands at bay. While Dutch and Shorty are watching the dice which Shorty has pulled out of his pocket, Ruth makes a supplicating gesture towards Ghent. Unnoticed by the others, she asks him to save her. Dutch proposes that they "shake for her". Ghent takes the vase, shakes the dice meditatively, is about to throw, then sets the vase down. He searches through his pockets and produces a few bills and a handful of silver, which he lays on the table. He tells them that that is all he has and asks them to leave him a free field. But the bribe is not enough to tempt either Dutch or Shorty.

Ghent next unwinds from his neck a string of gold nuggets in the rough, strung on leather thread.

Ghent. Well, it ain't much, that's sure. But there's a string of gold suggests I guess is worth some money. Take that and clear out.

The Mexican. (Eying Ghent and Ruth, points to gun lying on the floor.) - I take him, too.

Ghent. No, you don't. You leave everything here the way you found it.

Mexican. Alla right. (He pockets chain and starts for door.)

Ghent. Hold on a minute. You've got to promise to tie the man who falls on his horse and take him to Mesa Grande. Bargain? (Mexican nods.) And mouth shut, mind you or---(He makes a sign across his throat.)

Mexican. (Nods.) Alla right. (He goes out.)"

American exploitation of Mexican resources is mentioned in "Watchfires". The scene is Mrs. Neville's apartment on the upper West Side, New York. Mrs. Neville's son, a volunteer, is ready to leave for the border to quell the turbulent Mexicans. Ned's fiancée does not want him to leave, saying the United States should let Mexico solve her own problems. She also thinks that Ned's uncle is deliberately trying through his newspaper to pick a quarrel with Mexico so there would be intervention. Then, his Mexican oil wells would bring in more dividends. Mrs. Neville is indignant at the idea, as she thinks her brother prints the most patriotic paper in America.

A Mexican nurse is mentioned in "Tomorrow". The scene is Peter Dale's garden in northern California on the Pacific coast. His daughter had an old Mexican nurse when she was young and the child used to prattle in

Spanish. A neighbor, Mark Freeman, understood only one word, Manana, tomorrow, and he called the girl Nana for short.

Late one afternoon, Rosalie, the blind girl, is in the garden. She is listening to men's voices slightly raised in song. The singers are approaching the garden. As the sound increases, laborers enter in file along the path. They are Mexican half-breeds and Japanese coolies bearing on their backs brush-heaps of small trees. Passing through the flowers, they disappear, the Mexican workmen murmuring their stuttered song, the Japanese in stolid silence. Rosalie tries to hum the men's minor-keyed song as it dies away beyond the scene.

Jimmy Kanaka, Hawaiian harpooner, is described in "Where the Cross is Made". Captain Isaiah Bartlett made his last trip in the Indian Ocean some years before the play opens. His ship was wrecked and of the six who reached the island with the captain only three were alive when a fleet of Malay canoes picked them up, mad from thirst and starvation. Jimmy Kanaka, "a tall, bronzed young Kanaka", was one of them. While on the island, they discovered sunken treasure. Jimmy Kanaka had gone down under the water and found treasure in two chests. He had drawn a map of the place and as he could not write, made a sign as his signature when the others put their names to the map. After the men returned to San Francisco

the Captain sent out a treasure-hunting expedition which never returned.

Of the plays studied dealing with the Chinese, "Civilization" by Mary S. Watts, "Singing Jailbirds" by Upton Sinclair, and "Arizona" by Augustus Thomas, all the Chinese characters mentioned are cooks, who are kindly, humanly, considerately treated by their employers and associates. The Mexican in "Arizona" is tormented because of his fiery temper, but the cowboys help him to escape when he shoots the villain of the play. In "The Great Divide, the Mexican is bought off with a string of gold nuggets by an American. American exploitation of Mexican resources is mentioned in "Watchfires" by Tracy D. Wiggatt. The Mexican laborers and Japanese coolies employed by Peter Dale, plant breeder, are treated kindly. The Kanaka or Hawaiian in "Where the Cross is Made" is the man chosen to dive in search of hidden treasure because of his endurance.

Of the occupations of the various nationalities described, the Chinese are all cooks, though one of them is proprietor of his restaurant. The Mexicans portrayed are either of the servant class or are wandering vagabonds. The Kanaka is a harpooner.

CHAPTER VIII: AMERICAN TREATMENT OF THE FOREIGNER
IN EUROPE

The different nationalities mentioned in this chapter include the English, German, French, Russian, and Italian, and we consider the way Americans treat the Europeans when they come in contact with them abroad.

In "The Girl With the Green Eyes" by Clyde Fitch, Austin and Jinny are on their honeymoon in Italy. While at the Vatican, they sit down on a bench in the room containing the Apollo Belvedere. While Jinny is reading a letter from her brother, Austin "steals a little, quick hug with his arm about her waist. They start apart quickly as a German couple enter the room."

In "What Price Glory" by Maxwell Anderson and Lawrence Stallings, Flagg, an American captain, is quartered with his men in a French farmhouse in France. Flagg is in love with Charmaine, a French peasant girl, whose father is proprietor of a tavern. She wants the captain to take her with him to Paris when he goes on his

leave. This he refuses to do, saying they drown little girls like her in the Seine. Some time later, when Flagg and his sergeant, Quirt, are at the tavern on a week's leave, they become involved in a quarrel over Charmaine. Flagg wins and Quirt leaves just as two men walk in with the news that they are ordered back to the front.

Flagg is rebellious at first. He refuses to go, telling the messengers that he has right to his leave. At last he says he will go.

"Flagg. There's something about this profession of arms, some kind of damned religion connected with it, that you can't shake. When they tell you to die, you have to do it, even if you're a better man than they are. Good-bye, Charmaine. Marry that cuckoo if you can."

But when Quirt comes in a few minutes later, he just pauses to kiss Charmaine good-bye, then, running to the door, he yells to Flagg to wait for him.

The missionary's endeavor to reform and convert the natives of a South Sea island is described in "Rain" by John Colton and Clemence Randolph. Joe Han, proprietor of the one hotel in the port of Pago Pago, has married a native woman, Ameena, whom he treats as an inferior and with good-natured tolerance. Ameena has no use for the missionaries, however, and runs whenever she sees

them coming. Ham describes the islanders as the happiest, most contented people on earth, who know nothing of life save to sing and eat, dance and sleep. Then alongs comes Mr. Missionary in broadcloth and spectacles and tells them they're lost souls and have to be saved whether they want to or not.

The missionary, Davidson, has a different opinion of the situation. He has arrived at the little island with his wife enroute to an island not far distant. With them are Dr. and Mrs. McPhail.

Davidson. Yes, with God's help, I will save them-- I must.

McPhail. Save who?

Davidson. The natives. You see, they were so naturally depraved, we had to teach them what sin is. We had to make sins out of what were only natural actions .. I fined them if they didn't come to church. I fined them if they danced. I fined them if they were improperly dressed. I had a tariff and every sin had to be paid for either in money or in work. At last, I made them understand.

McPhail. Didn't they ever refuse to pay?

Mrs. Davidson. (Trying to impress the McPhails with Mr. Davidson's power.) You must remember, in the last resort---Mr. Davidson could expel them from the church membership.

McPhail. Did they mind that?

Davidson. Yes. They couldn't sell their copra. When the men fished, they got no share of the catch. It meant something very like starvation. Yes,---I may say, they minded quite a lot."

The situation presented is plain enough. The minister has only one thought---to bring the natives on their knees in submission and conversion. That he tortues or starves them or treats them cruelly makes little difference to him if he can convert them to his belief.

In "The Man From Home" by Booth Tarkington, Ethel GGranger Simpson, an American heiress, and her brother Horace, are traveling with an English party, including Lord Hawcastle, his son Almeric, Lady Creech, and Madame de Champigny, a French woman. The Hawcastle estates are mortgaged to the hilt, and Lord Hawcastle is seeking to marry his son to Ethel in order to re-establish his property. When the engagement of Almeric and Ethel is announced, Horace is "flushed and almost overcome with happy emotions. The fact that his sister is going to marry a titled Englishman is a realization of his fondest hopes and dreams. He tells Hawcastle that he is quite overcome with the announcement. Ethel sums up her reasons for marrying the titled Englishman as follows:

"Ethel. (Enthusiastically.) Crusader's blood flows in his veins. It is to the nobility that must be within him that I have plighted my troth. I am ready to marry him when they wish."

Ethel writes to her guardian, Daniel Vorhees Pike, of Kokomo, Washington, concerning a settlement of one hundred fifty thousand pounds, she wishes to make on her future husband. Pike starts immediately for Sorrento, Italy, where they are now staying, to investigate. On the journey to Sorrento, he meets a Russian Grand-Duke Vasili, traveling incognito, with whom he becomes very friendly. The Duke asks him to travel the last part of the trip in his car. The car gets out of order after they reach Sorrento and Pike offers to repair it. Vasili tells him that he is teaching him to respect his country, not by what he brags, but by what he does. Pike needs some rags, while fixing the car, so he asks his new-found friend, whom he calls "Doc", to get some for him.

"Pike. . You go down to the kitchen and make signs for some of the help to give you a nice clean bunch of rags.

Vasili. (Surprised into hauteur.) What is it you ask me to do?

Pike. I need some more rags.

Vasili. (Amused.) My friend, I obey. (Makes a mock-serious bow and starts.)"

The humor of the situation is apparent of Vasili, who is not accustomed to taking orders from anyone. The American's ignorance of the Grand Duke's rank makes him more familiar in his conversation than he would otherwise have been. Pike is accustomed to meeting everyone on an equal basis in America and sees no reason why he should change his manner.

A hotel servant has warned him sometime before that a Russian government convict, named Ivanoff, has escaped from a nine years imprisonment in Siberia. While Pike is working a figure appears above the wall where he is working and asks, panting, if he is an Englishman. Pike rises quietly, steps back, and tells him to come down from the wall.

"Ivanoff. (In a voice that almost cracks with sudden hope.) An American? (Swinging himself down to the ground.) Thank God for that!

Pike. I do. What makes you glad about it.

Ivanoff. Because I have suffered in the cause your own forefathers gave their lives for. I am a Russian political fugitive, and I can go no farther. If you give me up, I shall not be taken alive. I have no weapon but I can find a way to cut my throat.

Pike. Are you the bandit they're lookin' for?

Ivanoff. They call me that. (There comes a loud ringing at the gates. At the sound Ivanoff starts

violently, throwing an arm up as if to shield his face from a blow.) Oh, my God! it is they! (He staggers back against the machine.)"

Pike strips off his working blouse, puts it on Ivanoff, and tells him to get under the machine. When the carabinieri enter, he vouches for the man under the machine as "the new chauffeur from Naples". His protection of the escaped convict renders him liable to two years' imprisonment under the Italian law. He helps the Russian to escape, nevertheless. In addition to this, he exposes the villainous plot of Hawcastle that has resulted in Ivanoff's imprisonment nine years before. Thus, he causes Ethel to break of her engagement to Elmeric Hawcastle.

In "Daisy Miller", Eugenio, a Swiss Italian, is courier (general servant) to the Miller family, who have been traveling in Europe and are now at Lake Geneva, Italy. Winterbourne, an American acquaintance of Daisy's, who has lived in Europe for a number of years, will not acknowledge his introduction to the courier.

"Daisy. I want to introduce you to a friend of mine--
Winterbourne. (Aside.) To the courier? Excuse me."

Daisy praises Eugenio for his diligence in taking care of Randolph, her troublesome young brother, then

remarks to Winterbourne. "It's not the first time you've been introduced to a courier", and Winterbourne stiffly replies, "The very first".

In "The Girl with the Green Eyes", a honeymoon couple visiting the Vatican are interrupted in their conversation by a German couple. The American soldiers prefer to fight for their country rather than win the love of a French girl in "What Price Glory". In "Rain", the missionary from America tries to convert the natives by harsh treatment. Daniel Pike, in "The Man from Home", helps a Russian convict to escape and exposes the villainous plot of certain perfidious English noblemen, who have inveighed his ward, an American girl into an engagement, in order to use her money to rehabilitate their estates. Winterbourne, a traveled American, refuses to acknowledge his introduction to Eugenio, a Swiss-Italian courier. His churlishness is in marked contrast to Daisy's kind treatment of the courier, though the latter proves to be unworthy.

CHAPTER X: CONCLUSION

There are twenty-one nationalities represented in this story of fifty-three plays written by American authors. Some of the plays portray the character of more than one foreigner, so that there has been some repeating. Of these plays, eleven deal with the English, eleven with the Irish, two with the Scotch, ten with the German, two with the Swede, one with the Norwegian, one with the Belgian, five with the French, two with the Spanish, three with the Jew, eight with the Italian, one with the Greek, three with the Russian, two with the Pole, one with the Hungarian, one with the Bohemian, one with the Gypsy, three with the Chinese, four with the Mexican, one with the Japanese, one with the Hawaiian, one with the Italian-Swiss. A majority of the plays discuss the Teutonic or Celtic races, especially the English, Irish, and German. The Latin race comes fourth, with eight plays dealing with the Italian. Many individual peoples, as for example, the Portuguese, have not been included in the plays studied.

The setting of most of the plays is in New York or the Eastern States, especially of those plays that include the Teutonic, Latin, and Slavonic races. The plays dealing with the Chinese, Japanese, and Mexican are mostly laid in Arizona, California, or some other Western State. Italy is the favorite setting for most plays with the action on the continent.

The social classes represented differ with each nation. The English classes discussed are mostly the titled peer, or the servant class. The former is generally in America in search of a wife, preferably an heiress. He is courted and flattered by the match-making mother and treated with indifference or impartiality by the daughter. The English servant is sometimes placed in equivocal positions, but is, in general, fairly and kindly treated.

Most of the characters representing the other nations are of the servant class, with the sexes about equally divided. They are harshly or kindly treated according to circumstances and the disposition of the employer. Generally speaking, the employer is considerate and civil to his employee.

The Scotch millionaire, who has endowed a University, does not like to be dictated to by one of the professors. That professor refuses to alter the tone of his lectures at the trustee's command and resigns from the faculty. A politician, a florist, and a college girl, all German,

are given the friendship and regard of the American. The Norwegian and Belgian girls delineated meet with disillusion and disappointment.

Race prejudice enters into the social relations of the Jew: he is accepted as a friend and equal by some Americans, and rejected by others. An American girl refuses to marry a talented Spanish-Jew, because of his race; an American sculptor marries an accomplished Jewish girl because he loves her. Several French maids are casually mentioned in two plays. A French countess receives the adulation of the members of a title-worshipping house party; and a sophisticated French artist is given the casual, noncommittal friendship of a successful American novelist, who accepts his overtures at their face value.

The Italian prima donnas portrayed in two plays receive the homage and flattery of a welcoming nation. Tragic and terrible is the fate of some Italian immigrants, whose lives have been exploited in the maelstrom of New York industry and crime. A Russian radical is both ridiculed and encouraged by his friends and acquaintances for his socialistic theories.

In conclusion, the foreigner is kindly, considerately, or rudely and cruelly treated by the American, according to time, place, people, and circumstances involved. Generally speaking, the average American is just humane, helpful, and generous in his attitude towards the

foreigner in the United States.

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