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A Critical Study of The Plays of Maxwell Anderson

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A Critical Study of the Plays of Maxwell Anderson

being

A thesis presented to the Graduate Faculty of the Fort Hays Kansas State College in partial fulfillment of the requirements for the Degree of Master of Science

by

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Introduction

A Survey of the Life and Writings of Maxwell Anderson

Maxwell Anderson was born on December 15, 1888, in Atlanta, Pennsylvania, the son of William Lincoln and Premely Stevenson Anderson. His father was a railroad fireman but later became a Baptist minister. Because of his father's rapidly changing pastorates Maxwell Anderson received his schooling in Pennsylvania, Ohio, Iowa, and North Dakota. When he was thirteen years old he began working during the summers as a farmhand and continued this work for many summers. Years later he wrote a poem that had its origin in those summer days.

"The time when I was plowing
The fields and days were long,
The weeds went back forever
And the morning glory clung...

The time I drove my wagon
Beside a tradesman's door
I dropped the reins and left it
Nor reaped, nor seeded more;
And years are copper pennies
Dwindling to a score."

In 1908 Anderson went to the University of North Dakota and in three years received his A. B. degree. He was married to Margaret Haskett of Bottineau, North Dakota, in 1911 and by her had three sons——Quentin, Alan, and Terence. He taught school and finally became an instructor

1 Material in this introduction, unless otherwise indicated, is taken from a pamphlet, "Eight Plays by Maxwell Anderson," edited by DeWitt Bodeen for the Fifth Annual Midsummer Drama Festival of the Pasadena Community Playhouse in 1939.
in English at Stanford University, where he got his M. A. degree. He became Head of the English department at Whittier College in 1917. He was a pacifist and one day after reading a poem, "A Prayer Before Battle," he remarked to his students that "Had the enemy offered the same argument for victory, the Lord might have been placed in an embarrassing predicament." Because of this remark and because he was exceedingly outspoken, he lost this position and many others.

He left the educational field in 1918 and became a journalist because he could make more money in the newspaper field. He was on the editorial staff of both the San Francisco Chronicle and the Bulletin. He lost his job with the Bulletin because he said "it was hardly reasonable to suppose that Germany could pay the entire Allied war debt." In those years that was a dangerous opinion. In 1919 he went to New York as a member of the New Republic's editorial staff. His editorials were too liberal and he was put into the book reviewing department. He was on the staff of the New York Globe; when it collapsed he went to the New York World.

In 1923 he wrote his first play, "White Desert." He wrote this in blank verse because, as he says, "all great plays I can remember were in verse," and "I was weary of plays in prose that never lifted from the ground."² The play failed and he did not return to verse until several

² Mantle, Burns, (editor), The Best Plays of 1935-36, p. 32.
years later when he had discovered that no poetic tragedy had ever been successfully written in its own place and time. With this in mind, he wrote "Elizabeth the Queen" and a succession of historical plays in verse. To return to his first play, when "White Desert" was first produced, he sat in the back of the theatre, quite shocked to hear the audience misinterpret his play. The play began with comic scenes, but when the tragic ones appeared the audience kept right on laughing. Although he rewrote it, it lasted only two weeks in New York.

George Abbott, a young actor in "White Desert," suggested to Anderson that they collaborate on a script. They wrote "The Feud." Anderson sold his partnership to Winchell Smith and made more money out of the play that the others, because this play too was a failure.

In 1924 Anderson collaborated with Laurence Stallings in writing "What Price Glory." This play, a war story written very realistically, was a great success and gave Anderson a temporary financial independence. When he was certain the play was a success, he gave up his editorial jobs and went in solely for play writing. The two men set to work writing two historical dramas, "First Flight" and "The Buccaneer." The first was a play about young Andrew Jackson, and the second about the pirate, Henry Morgan. They were produced in 1925, but both failed. Another play was written by Anderson this year, a dramatization of Jim Tully's "Beggars of Life." Although
praised highly, it did not win the success it should have won.

In this same year Anderson brought out his only book of verse, the title of which is "You Who Have Dreams." Two poems in this book, "Epilogue" and "Full-Circle," contain the creed to which Anderson has subscribed in his nineteen plays that have been produced——

"Now that the gods are gone,  
And the kings, the gods' shadows, are gone,  
Man is alone on the earth,  
Thrust out with the suns, alone."

In 1927 his play "Saturday's Children" was brought forth and it proved to be a success. It is a realistic comedy of young love. The play brought new confidence to Anderson at a time when he really needed it. He had had too many failures, and if this play had fallen short it might have been seriously discouraging to him.

In the next year appeared a play written in collaboration with Harold Hickerson, "Gods of the Lightning," written in prose. This play is based on the Sacco-Vanzetti case, and the production came too closely on the heels of the case itself to be popular. Too many people felt that the case was a blot on our courts and would have liked to forget it. However, critics praised the drama and it is still referred to as one of the outstanding contributions to the list of American propaganda plays.

The next year brought forth Anderson's "Gypsy," which dealt with the social problems of the "Flapper" era. When

produced, this play was a failure, but Burns Mantle included it in his volume of *The Best Plays of 1928-29*, which might be significant of its value at least to a few, if not to the majority.

"Elizabeth the Queen," a historical drama, appeared in 1930. It was originally called "Elizabeth and Essex" but was later changed to the present title to avoid conflict with a similarly titled biographical work by Lytton Strachey. "Elizabeth the Queen" was a huge success and with its production a new phase of Anderson's career began. Most of his plays from that time on were written in blank verse. Anderson said, "Somebody has to write verse, even if it is written badly." "Elizabeth the Queen" allows Anderson to expand the two situations one or both of which are found in all his plays—rebellion and aloneness. The play itself is a drama of the passion of an older woman for a young man.

In 1931 his wife, Margaret, died. No plays were written or produced in this year; but in 1932 "Night Over Taos" appeared. This play was a story of the American invasion of the Spanish territory of New Mexico—a story of the rich lands and the leadership of the Spanish ricos of Taos. As always, Anderson takes the part of the defendants and their reasons for defending that which they have and want to hold, and yet he tells of law and order

which the Americans will bring.

In 1933 two dramas were produced, "Both Your Houses" and "Mary of Scotland." Both were exceptionally good and both were successful. "Both Your Houses," a political satire on the government of the United States, won for Anderson the Pulitzer Prize, his first award. This play was a propaganda play written in prose. This type usually is not successful with the American "theatergoer" because he seems to resent being told of his social and political weaknesses; but this play was so obviously based on sound facts that it was accepted at least by a thinking minority.

His characters, even though they are "public enemies and pilloried politicians," are lovable and likable villains. The title is supposed to be derived from Mercutio's compliments to the Montagues and Capulets in his dying speech as Romeo's defender, "A plague o' both your houses." An implied paraphrase by Maxwell Anderson is a "plague on both your major political parties." In this drama Anderson employs gentle raillery and satire to protest against political injustice.

"Mary of Scotland" is a historical drama eloquently written in verse. Although none of Anderson's plays are aimed at money-making, he says this play made him the most money of any of them. He has needed money often enough, and has gone to Hollywood on several occasions to work in the movies as a writer of such screen-plays as "All Quiet

5. Mantle, Burns (editor), The Best Plays of 1932-33, p. 25.
on the Western Front," "Washington Merry-Go-Round," "So Red the Rose," and "Rain." He has openly admitted that the only reason for going to Hollywood was to get the money he needed in a hurry; he does not think much of the cinema capitol and immediately, upon finishing his contract there, rushes back home to New City, New York.

He married Gertrude Maynard, nicknamed Mab, in 1933. By her he has one daughter, Hesper. Anderson and his family live on a sixty-acre estate in Rockland County, New York. This estate contains two large houses; in one of these his three sons live, and in the other, a new cinder block house, live Anderson, his wife, and daughter. He also owns a tract of land north of Bangor, Maine, and says he would like to have an island in Penobscot Bay.

In the year 1934 he wrote another historical verse drama, "Valley Forge." This play seems to have been an answer to a question asking why he should concern himself with plays dealing with characters of Europe and overlook the romantic and heroic characters of American history. It is a play dealing with General Washington as the leader of the Continental Army in the last starving stages of the Revolution.

"Winterset," a tragedy of a son trying to seek revenge for his father's death, is written in verse. It is a somber play that seems to go back to the Sacco-Vanzetti

case with a strong personal feeling that the courts of New England erred gravely in their conviction. This play won the Critics' Prize for him in 1935.

"Wingless Victory," an eloquent melodrama in verse of the tragedy of a Malayan princess, was produced by Katharine Cornell in 1936. Miss Cornell played the part of Oparre, the Malayan Princess, and had this to say about her role:

"...playing Oparre was a big experience. I had wanted for a long while to play an Oriental; and that proud, quiet creature with her grandeur of spirit and her noble rage against bigotry and hatred was, to me, an inspiring figure. She was physically, terribly tiring, though; that great crashing scene in the manner of high classic tragedy, when she turns and rends the Puritan fathers, was almost as wearing as singing Isolde eight times a week."

In 1937 three plays were written, "High Tor," "The Masque of Kings," and "The Star-Wagon." The first is a fantasy dealing with the realistic present in contrast with the romantic and legendary past. This drama won for Anderson, for the second time in three years, the Critics' Prize. It is a unique and fascinating play with his continual and underlying current of "aloneness" in it; still, it has definite ideas and purposes portrayed.

The second of these plays is another historical drama, based on the life of Franz Joseph, Emperor of Austria-Hungary, his wife and son. This play was not particularly successful with the public and Anderson gives the reason for

8. Taken from the pamphlet "Eight Plays by Maxwell Anderson" (p. 14) as an extract from an interview with Katherine Cornell published in Stage Magazine.
this in his preface to the published play, saying that here was the play as he had written it:

"...without record of the chipping, chopping, haggling, hacking, and disemboweling which is insisted on by most producers on Broadway and which may make a play shorter, or longer, or more effective in the theatre, but will always subtract from its quality." 9

Again Anderson paints the historical facts to suit himself; he is not very accurate, but is very dramatic and effective.

The third production of this year, definitely a comedy, is a fanciful thing. Anderson shifts his time with great abandonment. In "The Star-Wagon" he seems to be getting away from his constant realism and into the romantic. It seems to be a good change, for him, perhaps, as well as his public. This play is written in prose, except for a few lines by Stephen, which are in verse.

"Knickerbocker Holiday," a musical comedy, was written especially for music composed by Kurt Weill. It is more or less satirical and based on the government of Irving's New Amsterdam. Anderson has definite ideas on the duties and powers of a government, and in a very open manner, using Irving's characters with a few of his own here and there, calmly puts these ideas into the mouths of his characters. This was a chance to put his verse to good, effective music.

Having written the musical comedy in 1938, he re-

turned to his plays of realism in 1939 and wrote "Key Largo." This play, written in verse, of an American volunteer on the side of the Loyalists in the Spanish Civil War, brings us back again to one man's struggle against great odds, both within and outside of himself. Other plays dealing with rebellions are: "Feast of the Ortolans" (the French Revolution), "Second Overture" (the Russian Revolution), "The Bastian Saint Gervais" (the Spanish Rebellion).

Maxwell Anderson has granted very few interviews for the reason that he does not like publicity and does not believe himself to be that important. When Burns Mantle sent him a printed questionnaire, he returned it with a few blanks filled in and with the statement: "When a man starts peddling personal stuff about himself they should send a squad of strong-arm worms after him, because he's dead."\(^{10}\) He says he does not want to be discourteous, but he feels that biographical information is usually inaccurate and that "it is so bound up with publicity and other varieties of idiocy that it gags a person of any sensibility....to be heralded is to become a candidate for the newest list of busted geniuses of yesterday, of whom I hope never to be one."\(^{11}\)

10. Mantle, Burns and Gassner, John (editors), *A Treasury of the Theatre*, p. 133.

11. Bodeen, DeWitt (editor), "Eight Plays of Maxwell Anderson," p. 3. Taken from the pamphlet as an extract from biographical data collected by Barrett H. Clark.
When he began writing his plays, he wrote them whenever he could and waited until he was assured of success before he gave up his editorial job. His "first drafts" are all written in longhand with a fountain pen in large, ledgerlike notebooks. His wife types his scripts because he does not like a typewriter. From what little can be learned from him, it is said that he carefully plans his plays and mulls them over in his mind before he sets them down in his notebook. He has a small one-room cabin in which he works. He is quoted as saying: "I like to work where it's dark and dull and damp, and I find it here."

When he begins to write he works very rapidly; "The Star-Wagon," for example, was written in a month.

At one time he attended opening nights of his plays, but of late he does not even go to first nights. Once he tried to stage "Valley Forge" but has never tried again. He does not like direction. He attends rehearsals, sits back, and says nothing, only stays there to make necessary changes in the dialogue. Mrs. Anderson says that when a play begins to run into snags, he takes a nap and on awakening again attacks the play.

He hates dictatorship and does not hesitate to say so. He is especially fond of Shakespeare and Keats. In an epigram called "Compost" he states what he thinks of the modern newspaper.....

"As I searched my mind for words that might epitomize these daily papers----yellow, crawling, foul with filth....surely it was fortune
put in my way the advertisement of an honest man in a needed trade: Manure delivered by car or wagon load; we pay for garbage."

Laurence Stallings thinks Anderson one of the most modest men he has known. Anderson has been labeled a defeatist but does not in any way appreciate this title. He seems to believe that the human race will improve itself and eventually do away with all forms of violent government. He has been called the "Interpreter of the Racial Dream," and it seems correctly so, for he presents with a clarity that is amazing the idealism for all alike, whether it be in this world or in another that is to come.

Anderson has not compromised with the public, but had shaped its tastes rather than conformed to them. He did not consider the box-office appeal of his plays in writing them but followed his own interests and artistic standards. He brings to the American theatre a form of verse that is necessary and important in its life and growth. He has learned simple facts about the theatre which he recognizes and profits by. He feels that if "a civilization has any meaning at all, that meaning will be found concentrated in its arts, and the theatre is our national art." There has been a purpose behind his writing; it is that he hopes to help make the American drama live on, and feels that if he has succeeded in a small way, his efforts have not been in vain.

12. Bodeen, DeWitt (editor), "Eight Plays by Maxwell Anderson," p. 27. Taken from the pamphlet as an extract from Anderson's acceptance speech of the Critics' Award for "Winterset" in 1936.
Chapter I
Plays Dealing With Historical Events and Historical Personages

The selection of these particular plays for this chapter was made because of the historical facts used for the basis of the plays, and because of the amount of historical material used. There are other plays which Mr. Anderson has written which contain historical facts or settings, but these were put into other chapters because the emphasis is placed elsewhere rather than on the historical elements.

In the following plays Mr. Anderson has shifted the facts in such a way as to make them more dramatic. A student of history would cringe at the way the author has shifted and painted historical facts; but Anderson has not written to suit historians but rather to suit his sense of the dramatic and the eloquent.

There are times when there seems to be no reason at all for changing small and unimportant matters; but in most cases his dramatic license is excusable.

It so happens that all of the plays in this chapter are written in dramatic verse, even his short radio dramas.

In all of the following plays Anderson has written a great number of events into a few moments of stage time; and has made his last scenes in each, full of terrific drama, usually disregarding the facts of history.
The opening scene of the play is in the gray, grim entrance hall before a council chamber of the White-hall palace. Four guards stand in front of the door. They are gossiping about the queen, her tempers, her powder and paint, and her lover, the Earl of Essex. Sir Walter Raleigh comes in, looking for the Earl of Essex. The Earl has not yet arrived. Penelope Gray, an attractive lady-in-waiting, comes out of the queen’s rooms and goes to the window. Raleigh accuses her of waiting for the Earl to arrive. He wants to know whether she waits to tell the queen, or for her own sake. She will not tell him, and Raleigh talks to her and kisses her.

The Earl of Essex arrives. First, four men come in wearing silver armor just like Raleigh’s. This infuriates Raleigh, and when Essex does appear he is very sarcastic about the silver armor of which Raleigh has been so proud, and in which he has dressed himself. Essex and Raleigh almost come to blows until Cecil takes Raleigh away. Sir Francis Bacon witnesses the meeting between Raleigh and Essex; he warns Essex to be careful with whom he quarrels. He asks Essex if he would retain the favor of the queen, remain her favorite, and keep all that goes with the position, or set himself against the queen and trust himself to popular favor. Essex is not prepared to answer such a question, and Bacon, rebuffed, would let the matter drop.
Essex tells Bacon that he will not make love to Elizabeth for a policy or a purpose, but that he loves her for herself, and at times she makes him hate her because she will not listen to reason. Raleigh and Cecil return; this time Raleigh does not have his armor of silver on, and Essex tells him to be careful and not catch cold. He leaves. Cecil and Raleigh talk about the council meeting; then they leave.

Act I, Scene 1. The queen's study, a severe little room with chairs, a desk, and a few books. Essex is there awaiting an audience with the queen. Penelope Gray is also there. Penelope asks Lord Essex frankly whether or not he loves the queen. She is assured that he does. Penelope warns him to be careful of the queen's love, for she has sworn to get even with him even though she loves him. The queen enters, very angry. She accuses Essex of kissing Penelope and says that all week she has been seeing Raleigh. This draws fire from Essex, as she has hope. He is angry with her, but in his very anger he kisses her and says that no one else means anything to him. She assures him that no one else means a thing to her either. Then they quarrel again, then grow gentle.

They begin discussing state affairs and Elizabeth tells him that he was wrong to urge her to begin another campaign in Spain and to strike at Flanders at the same moment. Essex wants her to levy more taxes, but she refuses. She fears him and his hold over her people; she feels that he
is growing too popular with her subjects. She asks that if he ever tires of her and their love, he will tell her first, though she knows he will not. Elizabeth tries to make him promise to stay in London. He refuses; she begs him to promise not to go to Ireland, and he promises.

Scene 2. The council room where the Queen sits in her chair of state; at the table her councilors are gathered. At the Queen's feet the court jester sits cross-legged. They settle the matter of Spanish ransoms. Then the matter of the uprisings in Ireland is taken up. Lord Cecil thinks that Ireland needs a Lord Protector, or perhaps two. Those two should be Essex and Raleigh. Cecil suggests that Raleigh be the Lord Protector and Essex the helper. Of course Essex resents this, and even though he sees through their scheme, he says he will go to Ireland and that he will go alone. This is what Cecil and Raleigh have wanted all the time and now they are satisfied. They know that all the leaders who have gone there have been killed. When the council has left Elizabeth asks Essex to reconsider, but he refuses. She gives him a ring her father gave to her, to bring to him when he lost his temper with her----she did so and her life was saved. Essex accepts it.

Act II, Scene 1. The queen's study. The court fool is trying to make love to Penelope, whom he thinks he loves. Lord Essex is in Ireland and his friends are uneasy. Raleigh and Cecil are waiting to intercept Bacon, who comes with the news that Essex has allied himself with the Irish rebels.
Bacon does not believe it. Bacon knows that the Queen's letters to Essex have been intercepted and his to her. Finally Cecil talks Bacon out of telling the Queen of the letters.

Queen Elizabeth comes in and finds them there. She is angry because she has not heard from Essex and suggests that Bacon had better line up with her rather than Essex. Bacon asks her if she has angered Essex. She says she has ordered him to disband and come home, also that she has cut off his supplies and revenue. She cannot forgive Essex for not writing to her, or telling her in some way that he has received her letters. Bacon says that he is the Queen's friend and that he will see no more of Essex if she wishes. When he has gone, Elizabeth sends guards to follow him. The Queen instructs Captain Armin to heed no orders but her own.

Scene 2. The interior of Lord Essex's tent on the coast of England. Candles light the tent. Marvel, his orderly, announces a courier from the queen. Essex suspects the courier of having withheld the real message and substituted another, but he is finally convinced that the messenger is telling the truth. The Queen's message orders Essex to disband and return to the capitol. Essex orders his army to be ready to march to the capitol in the morning.

Scene 3. The council hall. Many are gathered there for a council assembly. The subject of conversation is
the audacity of a troop of actors in putting on the play "Richard II," in which a king is deposed. The Queen enters quietly and asks Lord Burghley why he has forbidden the play to be presented without asking her about it. His answer is that it is treasonous. A messenger comes in, telling the Queen that throngs in the streets are yelling "Up Essex, Down Elizabeth." She laughs at him and says to bring in the players. Two of the players tell her that Southampton has paid them to give the play. While they are talking, Essex comes in. She accuses him of not writing her. He says that he did. She orders everyone to leave them alone. When they are alone she asks Essex what he wrote to her. He tells her that he wrote of his love for her. She is gentle now, and tells him that he will stand behind the throne and they will make an England to be proud of, together. He argues; he thinks he is equal to her and should be allowed to rule beside her as her king. She finally inveigles him into distrusting his guards, and returning the castle to her guards. He does this, thinking she loves him and will not be treacherous, but when her own guards are again in the castle she orders them to arrest Essex.

Act III. The dawn of Lord Essex's execution day. In the Queen's apartments in the Tower. The Queen, heavy eyed, enters. There is a bond of friendliness between Penelope and the Queen, because they both love Essex. The Queen orders the players to produce the play, "Richard II." They do so. When the play is finished there is still half an
hour before he is to be executed. Penelope finally talks the Queen into sending for him. Essex comes in and refuses to make love to the Queen because he is afraid she will think he is trying to save his head. She offers to pardon him and even, at the last, to give him her kingdom, but he will not take it and goes out to his death. Elizabeth bows her head on Penelope's knees.
Anderson's tragedy, "Elizabeth the Queen" is a play of frustrated love. Elizabeth, as an older woman deeply and passionately in love with Essex, is selfish in wanting his love but not willing to let him share in her kingdom. She does not want to place Essex on a level with her in the affairs of state, but wants his love equal to hers. Elizabeth seems to doubt the love that Essex assures her of throughout the play; there is an indication that she feels if she placed him on the throne with her he would no longer love her, for he would have accomplished his purpose and would not need her love then.

Anderson gives to Essex the rebellious nature which he seems to love, a daring individual who seems to fight for something unattainable, yet one who will not cheat or lie to attain it. Anderson has endowed Essex with the qualities of a good hero, and yet, through all of his efforts, he knows nothing but defeat.

Anderson endows his tragic characters with an aloneness in which they seem to stay, always striving to gain something, but through a stubbornness and a faithful hopelessness they lose that which they seek.

"Elizabeth the Queen" is written in verse and stands next to his "Winterset" in the list of his best plays. He has abandoned historical facts in favor of dramatic license and has made his play more powerful and effective by doing so. One instance in which he changes facts is his last
scene, in which the Queen waits the execution of Essex in the chambers above the execution room. Actually, Essex was executed in the Tower courtyard and the Queen did not go to the Tower at all. The scene as he writes it produces suspense and pity which compel the interest of the reader. Anderson again juggles facts when he has Essex return in armed rebellion; there was really quite a lapse of time between his return and his open rebellion. It seems that Anderson's arrangement of events into the shorter space of time signifies his knowledge of the small tricks that make up a good drama. Spreading events out over a long time tends to make a play lack in dramatic effect and interest.¹

Anderson does not seem to have any reason for dispensing with facts in small matters, such as attributing the revival of "Richard II" to Southampton when he could have correctly said Sir Gilly Merrick; or, when he has Elizabeth ask the actor how much he has been paid for the revival of "Richard II," having the actor tell her "three pounds," when it actually was forty shillings.²

Anderson shows a sense of sarcastic humor in the use of Raleigh's silver armor that he wears at the beginning of the play, but discards after he has been laughed at by Essex. This humor, though, is not carried far and Anderson

² Ibid.
seems to have profited by his experiences in "White Desert."
He subdues the comedy and is careful not to lose the power of tragedy by maintaining his comedy too long.

Elizabeth, although a monarch, is ruled by a woman's vanities and pettiness. The use of little tricks to bring her lover to her feet is rather pathetic and yet very realistic. The doubts that assail an older woman when her lover is young and handsome and admired by all the younger girls, are written well into the character of Elizabeth. Her use of Raleigh to get Essex to display his jealousy is an age old trick and still an effective one. The ability to portray his characters as human, realistic people is an accomplishment that few have and that Anderson seems to be able to exercise to the fullest.

Essex is endowed with a rebellious nature and a daring individualism that drives him on regardless of the consequences. Elizabeth is a cynical realist; lost beyond any hope, she seems to realize it, but has not the power within herself to submit to anything.

This play was first presented on November 3, 1930, with Lynn Fontanne as Elizabeth and Alfred Lunt as Essex. It was a success, perhaps due to the superb acting of Lynn Fontanne, who seems to have portrayed Elizabeth with a magnificent vividness.3

Mary of Scotland

Act I, Scene 1. It is a sleety, windy night on a half-sheltered corner of the pier at Leith. Two iron-capped guards are trying to while away the time with a game of cards. A third guard enters excitedly to announce the arrival of the Queen's ship. The muffled figure of John Knox in the background comes forward to say that the people of Scotland will have none of the Queen and her ways.

The Earl of Bothwell, a stalwart, roughly handsome man, appears on the pier. He quickly commands that a chair be brought for the Queen. The soldiers leave. Bothwell tries to get Master Knox to tell him what he would tell Mary the Queen. Knox refuses to speak to anyone but Mary.

Mary and Chatelherault and her ladies-in-waiting come upon the dock. Master Knox interrupts their conversation to call the Queen all the vile names he can think of. The Queen, instead of getting angry, is gentle with him and says she wants to be his friend. At first he is sullen, but with her winning ways she soon has him subdued. Knox leaves and Mary is introduced to Bothwell, a friend of her mother. The chair comes from the inn and they leave.

Scene 2. It is early morning in England. The scene is set in a corner of Queen Elizabeth's study at Whitehall.
Lord Burghley and the Queen are in conference. Elizabeth wants to know what he has found out about Mary of Scotland. He tells her that Mary has crossed to Scotland against her, Elizabeth's, wishes. Mary has been crowned Queen of Scotland, and she, being a Catholic, threatens the Protestant throne of England; there are some people who believe that Mary is the rightful heir to the throne of England because they consider Elizabeth the illegitimate daughter of Henry and Ann Boleyn.

Burghley believes that Elizabeth ought to declare war on Scotland before Mary gets too strong a foothold. Elizabeth will not hear of this; she has a plan by which Mary will ruin herself. Elizabeth explains it to Burghley. They must send some fool to Scotland, a Catholic, so that half the people will be against him. This person must make love to Mary and marry her. Elizabeth thinks that if she, Elizabeth, is against it, Mary will surely wed the man. Elizabeth is clever; she wants to appear as Mary's friend throughout it all. She must have reports on Mary's actions constantly. Darnley is the man chosen to be sent over to Scotland. He is to be sent on another mission so that even he will not suspect the Queen's true motives.

Scene 3. The great hall of Mary's apartment at Holyrood House. Three of the Marys attending the Queen are engaged in hanging the royal arms of Scotland above the Queen's chair. Lord Darnley and Lord Gordon are teasing the girls and getting back as good as they send. Darnley wants to
see the Queen and press his wooing. She is still closeted with Rizzio, her Italian secretary.

Bothwell comes storming into the hall, demanding an audience with Queen Mary regardless of who is with her. He threatens to break the door in if she will not admit him. Queen Mary comes in as he is in the middle of his speech. When he finishes, she asks everyone to leave. She and Bothwell are left alone. He asks her to marry him; he says he knows that she loves him and that he loves her. She says she cannot marry him because he would rule her and the country. He would rule it by force and that is not her method. She wants her subjects to love her because they want to, not because they have to. She and Bothwell are interrupted by Mary Livingston's announcement of the assembly of the lords of the Council. Queen Mary goes to her chair as the lords file in. The Earl of Bothwell has been asked to stay even though his name will probably come up in the discussion.

The subject uppermost in the minds of the Council is the marriage of their queen. The Queen says they must wait a while and she will choose her own husband. The Council believes that her marriage would stem the rumors that are going around about her. The Council leaves.

Mary Livingston announces the arrival of Lord Throgmorton from England. Queen Mary bids him enter. Lord Throgmorton comes with a message from Queen Elizabeth. The Queen of England sends her love and wants Mary to become a
Protestant; then she, Elizabeth, will recognize Mary as the next heir to the throne of England. Throgmorton also suggests that Mary should marry a Protestant. Of course this angers Mary and she is more determined than ever to marry Darnley. This is just what Elizabeth wants.

Throgmorton has gone. Queen Mary calls Rizzio. She tells him about Queen Elizabeth's message and has him call Lord Darnley. Bothwell comes in; he tries to argue her out of her decision, but she will not alter her plans. Bothwell says she will see no more of him and he leaves.

Darnley comes in and the Queen tells him that she accepts his proposal of marriage. Darnley is quite overcome and would kiss Mary. She notices that he is drunk and says she will hold to the bargain, but let the kissing go until the bonds are sealed.

Act II, Scene 1. In a hall of the palace. Mary and her ladies are sitting before a fire listening to Rizzio as he sings to the accompaniment of his lute. Queen Mary is unhappy and knows now that Darnley has proved to be her weakness instead of her strength. She will not allow anyone to speak of Bothwell, with whom she is still in love.

Rizzio puts in a plea that he be permitted to return to Italy. Mary knows why he wants to go. Darnley has been jealous of Rizzio and has insulted him.

Lord Maitland and Master John Knox come in. Knox has come to voice his old grievances. Lord Huntley comes in and is introduced to Knox. Huntley says there can be no
understanding between the two of them. Maitland and Knox leave. Huntley tells the Queen that his Highlanders are with her, but all the Protestants are making trouble.

Darnley opens the door and stands there a moment before coming into the room. He is slightly drunk and begins to insult Huntley and the Queen. Huntley leaves. Lord Ruthven, Lord Morton, and Lord Douglas all come into the room. They are enemies of the Queen and there are more throughout the palace. They now have control of the country, and the palace. The three kill Rizzio, then leave. The Queen blames Darnley for this. Darnley leaves and Bothwell comes in. The Queen doesn't want to see him but he comes in anyway. He wants her to accept his help. He has just returned from France and exile. Mary finally says she still loves him. Bothwell would kill Darnley but Mary asks him not to. Bothwell leaves.

Scene 2. Queen Elizabeth's study at Whitehall, London. Elizabeth and Lord Burghley are talking when Lord Throgmorton comes in. Throgmorton is back from Scotland to tell them that Darnley has been murdered. He comes with the news that Queen Mary would marry Bothwell now but her brother, Lord Moray, will not allow it.

Elizabeth tells Throgmorton to hasten back to Scotland and tell Moray to hurry the marriage, then to go to John Knox and start the story that Bothwell murdered the King and he and Mary now "bed together in blood."

Scene 3. A hall in Dunbar Castle with guards at the
door. Jamie, a messenger, arrives to tell Bothwell that the Queen has been taken prisoner. Bothwell is still free to fight, but Huntley comes to tell him that this is Moray's kingdom now.

Lords Morton, Moray, and Maitland come in to tell Bothwell that if he will leave the country they will restore the Queen to her throne. Bothwell promises to leave if they will give him their word. They do so; then they leave.

Mary is brought in and is immediately in Bothwell's arms. He tells her of his promise. She doesn't want him to leave her but he does. When Moray, Maitland, and Morton find out that Bothwell has escaped, they take Mary prisoner again.

Act III. A room in Carlisle Castle in England. Mary of Scotland is sitting in the deep embrasure of a window, leaning her head against the bars. Two of her ladies, Beaton and Fleming, are with her. Mary cannot understand why, since she has escaped from Scotland to England to seek help, she has not received any help from Elizabeth. She is held prisoner and the Queen has not yet called on her.

The door opens and part of her Council come in; they tell her that she is no longer the Queen of Scotland. She refuses to believe them. They leave.

Queen Elizabeth is announced. Elizabeth apologizes for being tardy in calling. She thinks Mary should stay
here as her guest until the troubles in Scotland are settled. Mary asks who is to become the ruler. Elizabeth suggests that Mary let her son be king with Lord Moray as regent. She refuses. Elizabeth thinks Mary should sign abdication papers.

Mary now sees all of Elizabeth's treachery. Elizabeth admits it, and says even though Mary signs away her throne, she will not be free. She is too dangerous to Elizabeth. Mary curses Elizabeth as she leaves and reminds Elizabeth that Mary's son will rule England. Mary goes again to sit alone by the window.
Anderson seems to idolize Mary. To him she seems to come the closest to being a just ruler of a nation. Tolerance and mercy are her loveliest qualities with her youth and beauty coming next. She is alone in her ideals and cannot stand up against a tyrannical and crafty schemer such as Elizabeth of England. Mary is constantly striving to fulfill her dreams, even though it is hopeless. She cannot realize her love because her subjects and their care come first. Fateful circumstances lead her into losing everything; her love, her kingdom, and eventually her liberty. Anderson seems to be striving to clear Mary's bad reputation given to her by some historians.

Comedy is slightly introduced in the banter of the ladies in waiting and the lords who await an audience with Queen Mary in an outer room of chambers. Anderson uses a clever trick to hold the suspense and excitement, that of playing one Queen against the other. In this display of the two extremes of womanhood Anderson is cleverly realistic and human.

Anderson pictures the aides of the dictators as the cowards he believes them always to be. Bravery shows on the outside, but really when things turn bad they show their true colors. And to the ruler who wants to be gentle to his people there is always the trustful servant and helper. He lines his two sides up, one with the same type of people throughout and the other with the opposite type; then with great skill he has them work against each other.
Darnley is a disgusting, spineless man, definitely the opposite of Bothwell. Bothwell, with his determination, fights on regardless of the great number of odds against him. His constant rebellion and daring individualism is characteristic of Anderson's plays.

This play is one of the longest of Anderson's tragedies; yet it was a success, and made more money for him than any of his others.
The Masque of Kings

Act I. Scene 1. The scene is set in the rooms of Franz Joseph, Emperor of Austria and Hungary. Franz Joseph and his wife, the Empress Elizabeth, have not lived together as man and wife for thirteen years, because Franz Joseph discovered that she had a lover. At the beginning of this scene Elizabeth comes to him, asking him to give the throne of Hungary to Rudolph, their son, before he is too old to enjoy it. The Emperor refuses; although he insists that he still loves his son and his wife, he feels that his son is not ready to take over the throne.

Scene 2. The scene is set in Rudolph's quarters. His friends and conspirators, as well as his mistress, Mary Vetsera, are there when the Emperor surprises them and walks into the rooms. Rudolph immediately tells him that he believes Hungary should be freed. Franz Joseph has the guards take Mary Vetsera away. The conspirators urge Rudolph to strike now; enraged, he agrees. His conspirators leave. When they have gone, a servant girl comes in to make the fires and straighten up the room. Rudolph recognizes her as a girl with whom he has had an affair many years before. She is there as a spy, but although he suspects her, she will not admit it. The scene ends with a conversation between Rudolph and his mother, Elizabeth, in which she tells him he must go on with the rebellion.
Act II, Scene 1. The scene is set in the rooms of the Emperor. Baronin Von Neustradt and the maid are waiting. They are given their particular instructions. Koinoff, one of the chief conspirators, reveals the plans of the uprising to Franz Joseph and gets his instructions from Joseph.

Scene 2. This scene takes place in Rudolph's quarters. Sceps, the court printer, is talking to Rudolph when Loscheck, John of Tuscany, and Count Hoyos enter; all confer upon the plans of rebellion. Mary Vetsera escapes and warns Rudolph and his friends of Loinoff's perfidy. Koinoff enters, is accused, and finally admits it. He tells Rudolph that all of the Emperor's regiments except three have left Vienna, and those remaining are under the command of Hoyos.

Scene 3. The study of Franz Joseph. Taafe and Franz Joseph are playing chess. Koinoff enters to tell them that Rudolph has taken the palace. Rudolph enters and informs the Emperor that he must abdicate both thrones. As Franz Joseph is led away, he tries to give his son some advice, but Rudolph refuses it. Joseph tells him to read just three words in a little black notebook on his desk. As the guards start to leave with the prisoner, Koinoff jumps toward Rudolph with a knife, but Franz Joseph dives between the two and saves his son's life. Rudolph asks why he did not let Koinoff kill him; the King says he has won, not lost, because his chief aim was to leave behind
him such a ruler as Rudolph has proved to be. All of the men leave; Mary Vetsera stands waiting while Rudolph goes to the desk and picks up the notebook. He finds it to be a diary of his doings made by Mary when she first came to him. When he finds this out he denounces everything and everybody. He gives the palace back to his father and leaves for his lodge in Mayerling.

Act III. The scene is set in the Hunting lodge at Mayerling. It is dawn and Rudolph is wakened and comes into the living room. Mary comes into the room after him. She tells him that she loves him but knows he cannot forgive her. She goes into the bedroom and a sound of a shot is heard. The Emperor and the Empress Elizabeth come in soon after this; Rudolph tells them of Mary's death and in a long speech tells them that "we are but three ghosts walking Europe's halls in a dream that has ended, a long masquerade of Kings that crossed the stage and stumbled into the dark before we came." Rudolph goes into the bedroom and the sound of a shot is heard. Elizabeth and Franz Joseph determine to carry on.
Anderson begins his tragedies with his characters in grave situations which grow steadily worse as the play proceeds. In this particular tragedy, "The Masque of Kings," Rudolph, who has been married to Stephanie the Belgian princess, is trying to have his marriage annulled so that he might marry Mary Vetsera. The Pope refuses to annul the marriage and Mary Vetsera becomes Rudolph's mistress. Over and above all of this trouble Rudolph is trying to secure for the Hungarian people, who love and trust him, a more just government and himself is trying to overthrow his father, the Emperor, because he does not approve of the ruler's method of tyranny.

Rudolph finds that he cannot even trust the woman he loves, and in his disillusionment denounces all royal lines of kings. In his death speech he gives vent to the hopelessness of man when he says:

"Now the earth boils up again and the new men and nations rise in fire to fall in rock, and there shall be new kings, not you or I, for we're all past and buried, but a new batch of devil-faces, ikons make of men's hope of liberty, all worshipped as bringers of the light, but conquerors, like those we follow. I leave the world to them, and they'll possess it like so many skulls grinning on piles of bones. To the young men of Europe I leave the eternal sweet delight of heaping up their bones in these same piles over which their rulers grin. To the old and dying I leave their dying kingdoms to be plowed by the new sowers of death----fools like myself who rush themselves to power to set men free and hold themselves in power by killing men, as time was, as time will be, time out of mind unto this last forever."¹

Rudolph, himself, finds that he cannot govern the people without using tyrannical methods; Rudolph, who loved a democratic ideal and freedom, loses all faith when he finds that the people cannot be governed by peace but must be led by force.

Franz Joseph seems to be a lovable old character, even though he is stubborn and powerful. He is wise and seems to be very cruel. He dominates his household with power and fear rather than love. His son rebels against it and is forever at odds with his father. His wife had rebelled before and gone her own way long ago.

Anderson is not alone in using the love of Rudolph and Mary Vetsera as a basis for his play; for example, the picture "Mayerling" in which Charles Boyer and Danielle Darrieux were starred is also based on this affair. This play, "The Masque of Kings," emphasizes the hopelessness of one man's gaining a just government and shows love as one way in which he was frustrated.

"The Masque of Kings" is a long play, and in the preface to the published play Anderson gives one reason for the play not succeeding on the stage. He believes that the directors cut it too much and therefore cut the quality and effectiveness of the different speeches.

Anderson gives to Rudolph a love of the plain and simple things. Rudolph tells his father:

"Sir, you may hear my creed. There's been no king, since the half-mythical figure of medieval times, who took for his motto: nothing for myself. But I shall take it. I'm tired of having. Let me drink plain water and eat plain food, and turn what mind I have to an instrument of justice, clean of greed, despising politics."³

Franz Joseph represents an aloneness characteristic of Anderson's plays. Franz Joseph loves his son and wife, when they in return want only to betray him. He stands for the tyrannical government while Elizabeth and Rudolph are striving for a just government. Anderson shows that the men who rule by force are not all cruel at heart but feel that the mass cannot be controlled otherwise. Franz Joseph tells the Empress Elizabeth how he has always loved her and Rudolph, but that they have returned his love with hate. He says:

"All my life long I tread my own heart down here in the dust and silence of this room where no one enters."⁴

He draws pity from the reader and a feeling that Franz Joseph has suffered deeply for thirteen years.

When he is taken prisoner he tells Rudolph that he too had dreams of ruling his subjects by trusting in righteousness, just as Rudolph wants to now. He tells Rudolph that he too will lose this dream, when he finds that all those who follow him want only to gain things for themselves.

4. Ibid. PP. 10-11
The Emperor's love for his son shows plainly in his attempt to save Rudolph's life at the risk of losing his own. Elizabeth shows her love for her son by breaking a thirteen-year silence to ask for a favor for him. The only place where the Empress and the Emperor meet is in their love for Rudolph, and even there they will not give in completely to each other.

The writer shows a deep understanding of human beings and in this play portrays his characters as typically human as his readers themselves are.
Second Overture

The scene is a square cellar in the village of Tiumen, east of Moscow. Two candles light the whitewashed walls. Armed guards stand at the door. Some refugees are huddled together awaiting disposition at the hands of the authorities. Among them are the Princess Thalin and her two daughters, Olga, fifteen, and Katherina, thirteen; their butler Krug; Lucan, a peasant; Colonel Lvov, a young officer; Adam, a bearded lawyer; Rostov, former Lieutenant in the Russian army; Revel, a lad of twenty; General Plehve, a retired officer; Bishop Andre; and Gregor, an exile escaped from the Siberian mines. It is an evening in January, 1918.

Revel doesn't want to die and is close to hysterics knowing that it will not be long before they shoot him. The others try to calm him by saying that they will be allowed a trial. Gregor believes there is some mistake because he is a friend of the revolution and surely he wouldn't be shot along with some of the aristocrats. There are names written in the whitewash of the walls, names of those shot before these people. The princess and her daughters read the name of her husband and their father upon the wall. It is written in blood and the princess knows now that this is where she and her husband meet again.

Andre, the priest, believes that they, the small band of refugees, can do something about this revolution. They
try to hush him when the Commissar comes in. Gregor asks Charash, the Commissar, if he doesn't remember him and finally tells Charash that he is an old friend who was put into the mines when Charash was exiled. Charash offers to free Gregor but cannot let the other prisoners go. Gregor says that he prefers dying along with the others if they cannot all be freed. The Commissar leaves.

Captain Krassin, the executioner comes in; he is very drunk. He puts the papers on the table, and then begins to read the names from the long list. When he gets to Gregor's name there is no answer; when he repeats it several times, Gregor tells him that that name is the name of a man Krassin shot three days ago, that all the names on the list are those of people he has already shot, and now he is insane. Krassin cannot believe it at first, but Gregor convinces him that they are all ghosts of the murdered people returned to haunt him. Krassin turns away uncertainly and Gregor overturns the table and steps on the candles. They break the door down. Several shots are heard, and when they bring lanterns the Commissar finds Andre, the man whom they really wanted, dead. Gregor comes back to give himself up. Charash says arrangements will be made for his execution and that of Captain Krassin.
This is a short radio drama in which the playwright shows the futility of a revolution. The ideals behind the revolution are good, but by the time the rebels have killed and gained the high positions, they too must use force to subdue and command the nation. Gregor, who believed in the revolt, accuses Charash of using the same methods that they had hated when the Czars ruled.

Charash, in answer to this accusation, replies:

"Yes, ..... We do use them, Gregor. We have caught A vision of the earth, with men set free, Such as no nation, back through all known time, Has seen in our world before. A vision of an earth Where men share equally and humbly all The fruits of labor, no man starves, no mother Need prostitute herself to feed her child, Where men have time for beauty, and the sunlight Of what is learned of wisdom, and of truth Falls to all men by right."1

Anderson in picturing the revolutions of different nations is trying to show that each race of people and each nation has the same problems throughout the world. There are always the lower classes striving for justice and a higher level for themselves.

Action is swift in this short play and the part where the princess finds her husband's name written in blood on the wall is very dramatic.

Gregor's self-imposed execution seems to be the decision of a man who cannot see a future because of the crumbling of his beliefs and who feels that death is a pleasure in comparison with a life without a purpose.

The Feast of Ortolans

In the year of 1789 the Duke of Pompignan is entertaining a group of nobles and intellectuals at a dinner table in his home, not more than twenty miles from Paris. The occasion is the Feast of Ortolans, a ceremony observed once a year by the Pompignan Family during the reigns of the last three kings who bore the name of Louis. The ceremony grew out of the family custom of serving a special and remarkable dish of ortolans once each year to intimate and distinguished friends of the family. The guests have just finished their first wine and are waiting for the special dish.

Pompignan speaks of what the country will be like after the revolution that is being planned. Everything shall be worth more, everyone equal, woman and man alike. The discussion goes on following this line of talk.

Phillipe d'Orleans, heir to the throne and friend of the revolution, hopes that King Louis, "who welcomes reform, who gives with both hands," will not come to harm; but if he does, Phillipe is ready to take over the throne.

A servant comes in to tell Pompignan that there is trouble in the kitchen. The woodcutters have refused to bring the proper wood for the baking of the ortolans. Pompignan tells the servant to settle the difficulty or he will come to the kitchen and settle it himself. The Duchess de Gramont wants the woodcutters to speak for themselves. Pompignan tells the servant to bring in one
woodcutter. The servant leaves to do so.

Lafayette, hero of the revolution of the New World
and friend of Washington, speaks up, saying that they are
all using mockery:

"...I tell you now we stand
On the threshold of a world in which all men
Are equal under law as in the sight
Of God himself. You say it and laugh! I say it,
Knowing that when the clothes of rank and power
Are shed, and all men naked in the light
Of inner godhood, this will not be the world
We know———of privilege, greed, and subterfuge——
But a world of liberty and reason!"¹

The others believe Lafayette to be shaming them.

Chenier, the poet speaks:

"A nation lives and dies;
...And what it is
Is known in the end by what it leaves behind
For other men to see; music and song,
Painting and poetry, these tell our story
When there's nothing left but records."²

Finally La Harpe, the silent one, tells each one what
his fortune is to be. Each at the feast shall, within the
next six years, either die or leave the country. He tells
them how they shall die; some in prison cells, others by
the axeman's blow, and others at the hangman's hands.
None will believe him. When they ask why they will die,
he tells them because they are eating tonight with Phillipe
d'Orleans. They cannot understand and he tells them that
because they are aristocrats and friends of an aristocrat,
they shall die. He continues with the prophecy that a
great deal of blood shall be shed and a small man shall

¹ Anderson, Maxwell, Eleven Verse Plays, "The Feast of
attempt to conquer the world, placing his brothers upon thrones.

La Harpe tells Beaumarchais that he will escape to England and later become a Christian. All at the feast jest and say that they will be immortal if they wait to die until Beaumarchais is a Christian.

Voices are heard in the courtyard. The servant comes in to tell them that a woodcutter will not come in for fear of what they might do to him. The cook stumbles in from the kitchen and falls at the feet of Pompignan, stabbed to death. Pompignan goes to the kitchen to see what has happened. Young Lieutenant Custin comes in, just arrived from Paris. The Bastille has been stormed by the Paris rabble and the whole nation is aflame. Lafayette goes to the kitchen to look for Pompignan and returns saying that he is dead on the kitchen floor. La Harpe says that this is the last feast of ortolans, that the gods are athirst, and they shall not meet again.
This play is a short radio play based on the French revolution in the year 1789.

Anderson, in choosing his group of characters, used only aristocrats and intellectuals and artists, however, he gives each a particular character with definite ideas in order to make the variety needed to hold the interest of his readers.

The playwright, using a great deal of wit, brings a sense of comedy into his short tragedy. He does it to emphasize a point made by Lafayette that they jest at the serious and are serious when they should jest.

The prophecies by La Harpe are very dramatic and effective. Anderson has used to advantage the art of putting into prophecy that which happened at a later date. He condenses his dramatic material and yet retains its effectiveness by using this method.

Anderson includes in his guests at the feast a woman who, by her beauty and love, uses each lover to attain a higher position for herself. Here Theroigne represents this particular type of womanhood, and with no attempt to hide her feelings she tells the poet, her present lover, that she must always look about for a new man, one higher up, in case something should happen to him.

Lafayette is striving for a certain type of government, a generous and just one, that he can see but cannot quite grasp. He believes that by this revolution the people will reach it. His sincerity in this belief makes the
comments of the others seem unimportant and mocking.

The action in this short play is very swift and very effective. It is amazing how much interest Anderson can attain with no artificiality.
Valley Forge

Act I, Scene 1. January, 1778. The scene is set in a bunkhouse at Valley Forge. A section of the First Virginia regiment is variously disposed. There are ten or twelve bunks built against the back wall. There is a fire in the fireplace, and a pile of logs beside it. "Three or four of the men still have mess dishes in their hands, out of which they eat with penknives, or try to eat, for the food is not edible." The clothes of the men are dirty, torn, patched and in some cases almost non-existent." The boots are worn out—many feet are on the floor. Clothes that are recognizable are Colonial style, colonial homespun. Long muskets are stacked in the corners, with pendant powderhorns.

Conversation, rough in the manner of soldiers disgusted with their fare, leads through the rottenness of the food to the lack of clothes. They curse a Congress that has failed to provide for them. Alcock, a beefy fellow wrapped in a blanket, has a complaint more personal than the others; he has no trousers.

Spad thinks there are clothes on the way, but Alcock knows better. He was at Washington's quarters when the messenger got back from Congress with the news that the Quakers had plenty of pants and for the soldiers to take them off them. The door opens and two women come in. One is a work woman of middle age thinly clad. The second is
fairly young and pretty. The younger woman goes to a bunk in which Neil Bonniwell, a sick soldier, is lying. She has brought a wisp of straw to put under his blanket and a stone jug of hot broth.

Teague, a hunter, is ready to leave the army. It is terrible and he is going home. The others would not stop him, nor would they try to cover up for him if he is caught. The patriots of Pennsylvania take their butter and eggs to General Howe in Philadelphia, because he pays them money; but Washington's army fight for the liberty of the patriots, and they, the army, get nothing. The men continue to complain and taunt Teague with the fact that he is going to sell out to General Howe. He denies it and says he has left before when there was nothing doing and returned when the fighting picks up.

Lieutenant Cutting, a young officer somewhat better dressed than the others, is followed through the door by a dog. He doesn't know the cur, but it has been following him all the way from the King of Prussia Inn. He has come to warn the men to turn in if they want any sleep. They are to be on parade at five for manual of arms under Baron Steuben. They will spend the rest of the day making cart-ridges.

Colonel Lucifer Tench comes in search of a squad of men with passable footwear to go on a raiding party to the Hay islands, where they think Howe is going in search of fodder for his horses. Lieutenant Cutting does not think
the order can be carried out. Tench and Cutting argue,
but are interrupted by a French officer announcing General
Washington.

Washington is distressed to hear of the shortage of
supplies reported by Colonel Tench. The young French of-

icer has been examining the collar around the dog's neck. He stops Washington to report that the animal belongs to
General Howe. Washington asks for pencil and paper, then
writes a note and dispatches it and the dog by messenger
to Howe. Teague asks Washington what the punishment will
be for deserters. Washington tells him the new rule says
seventy-five lashes. Washington says that if each man
wanted to go home and come back in the spring to fight,
there would be no need of coming back because there would
be no war by spring. They must fight now. Washington
leaves. Teague decides to stay after he has heard Wash-
ington's speech. It occurs to Tench that it is rather
strange that Howe's dog followed Lieutenant Cutting. He
accuses Cutting, in a subtle way, of being a traitor, a
man willing to fight for either side if offered money for
his services. Cutting says that Washington is through,
and will not last. His, Washington's, cause is but a dream
now. Tench goes out. Spad improvises a leash for the dog
and tells the others of the full meal he will receive when
he reaches Philadelphia.

Scene 2. The ballroom at General Howe's headquarters
in Philadelphia. Masked couples are dancing to the music
of Mozart. Howe is among them, his partner a dainty lady in mask and domino. Howe takes her into a curtained-off box at the end of the room. Sir William Howe is in a sentimental mood. He kisses her, but she does not seem to be angry. She tells him she once loved Washington when they were young, but her family would not let her marry him. She still loves him and wants to get through the line to him. A play is presented giving an imitation of the Continental army and Washington. As they are in the middle of it Spad walks in with Howe's dog, sees the play, walks up to the actor impersonating Washington, and knocks him down. Spad refuses the meal that Howe offers him, then leaves.

Major Andre knows that the French are going to help the Continental army; Howe decides to send Mary (the lady who is in love with Washington) with a thank-you note to Washington for returning the dog to his home, also to have her tell Washington that the French are not going to help and to beg him to give up the idea of Liberty.

Scene 3. The parlor of the Colonial house that Washington has taken for headquarters has been turned into a sort of office. There is a small desk in it and rather formal chairs are spaced about the room.

General Washington is pacing up and down. Generals Varnum and Stirling are seated near Lieutenant-Colonel Tench, who is at the desk. Near the window the Marquis de Lafayette is standing.
Tench is reading the minutes of a previous meeting. Neil Bonniwell comes in to plead with Washington to let him die fighting rather than in a bunk. Neil is granted the request and dismissed. The generals discuss the possibility of Conway and Cutting selling information to the opposite side. Lafayette tells them that the name of Washington is magical in France and he is sure the French will help. As he is talking, Tench announces the arrival of a British major outside, although it is plain there is a woman inside the uniform. She demands to see Washington, and says she has a message from Howe.

A moment later Mary Philipse stands in the door. The other men leave them alone. Mary reminds Washington of their love affair twenty-three years ago. Washington tells her that that is all over now. She is married and he likewise is married. He sends her bags to one of the rooms in the house, although he is doubtful whether it is the right thing to do.

Act II, Scene 1. It is early the next morning; the scene is set again in the bunkhouse. The men are beginning to stir. One man is trying to fill in a chink in the wall, while still another is washing his face in ice water. Teague is back from guard duty at headquarters and tells of the arrival the night before of Mary Philipse and of how he and Alcock have made a bet as to whether she spent the night alone. He is interrupted by the arrival of Alcock, who asks for his money, saying the lady did spend the night
alone. Then Spad arrives from Philadelphia, telling them that the enemy are a bunch of musicians. He also has discovered a barn with corn in it and it was only guarded by three sentries; now one of them is dead and the other two are tied up. He knows where they can get some boats to haul it in. Cutting comes in and commands them not to go, but they pay no attention to him; finally when they get annoyed, they tie him up. Alcock has stolen Mary's British trousers that she wore the night before and then takes off Cutting's boots. The men leave.

Scene 2. General Washington's headquarters. Washington is alone, writing. He is interrupted by the arrival of Lafayette, come to report the proposed meeting with General Howe at the island is progressing satisfactorily. Colonel Tench comes in to report the arrival of two visitors—two Congressmen to eat with him. Washington tells them of the army's predicament. They do not believe him, or at least they do not believe that it is as bad as he makes it sound. When they start to eat the food on the breakfast table, they refuse because it is terrible.

Washington has Cutting and Conway brought in and accuses them of communicating with the enemy. In the discussion that follows it appears that they were acting under orders from Folsom and Harvie. They inform Washington that Congress is tired of the war, and no one is making any money on it. Washington tells them he will wait no longer for orders from Congress, and heaves them bodily
out the door. General Stirling, who has been silent during the conversation, now has his say about what he thinks of Congress and Congressmen in general. They all leave except Washington.

As Washington sits moodily at the table, Mary Philipse appears. She is ready to leave, but before she goes she tells him that she has seen a different side to the war. She thought it was all like the dancing and suppers of the Philadelphia soldiers. Now she can see that Washington is really fighting for an ideal and she admires him more than any other man. He sends her to tell Howe to meet him at a certain barn on the Hay island. He is disappointed and ready to give up and sign a treaty with the British. Mary leaves.

Act III, Scene 1. The interior of an abandoned barn on Hay Island. Alcock is lying bandaged on a truss of hay, and Marty, a bandage around his head over one eye, is playing the jewsharp. Alcock and Marty reach for their guns as they hear voices. It is only Tench and Lafayette looking for a barn that may be the rendezvous of Howe and Washington. Spad and Oscar enter with Neil, who has a splinter in his chest. Nick and Teague are the next to arrive. They all leave except Neil, who is there when Andre and Howe arrive, later followed by Washington and General Stirling. Mary Philipse is with Howe, dressed in an officer's cloak. Washington is about to sign the treaty and take back the King when Tench comes in unsteadily.
Tench tells Washington that he and Nick are both dying, and they will be disappointed if Washington gives up the cause. Washington follows Tench into the granary. General Howe thinks it wiser to withdraw and let them have a little privacy in their grief for the dying. Mary stays on and tells Washington that the French have signed a treaty of alliance with the American colonies. Washington learns from Alcock that his men have confiscated enough corn to last them for a while.

When Howe comes back into the barn, Washington tells him that he will not make peace, and will fight now with the help of the French. Howe accuses Mary of telling the secret and she admits it. He tells Washington that he, Howe, has been too much his friend, but when he is called back to England, and another is sent to take his place, then the war will not be easy for Washington and his men. Everyone leaves except the members of the Continental army. They go toward the body of Neil to take him up and bury him. Washington asks whether or not the men want to shoot a volley over their dead. Teague answers that they will need their powder against the enemy and the dead cannot hear volleys anyway.
This play deals with the Continental Army in the last stages of the revolution. Anderson mixes the tragedy of starving and freezing with bits of comedy here and there. There seems to be the feeling that the army is more than brave in that it can joke about the matter of not having enough of anything. Still when death strikes their friends down their sorrow is deep, although emotion is stifled in order to carry on toward their ideal.

George Washington is characterized as highly human. He is striving for a government of the people; a just government ruled with love and not tyranny. The author has the ability to emphasize Washington's dreams and to leave with the reader a feeling of futility, for look at Washington's dreams now. He shows the suffering and despair out of which America was born. Washington uses not force but a hope, that the men are fighting for the same thing he is, to get them to keep up their bravery.

"Valley Forge," as well as the other historical dramas, has a splendid type of eloquence and character building that are significant of Anderson's works.

His realism is very effective and dramatic. His picture of cold and hungry men brings to his readers a realism that cannot be pushed aside. Human suffering is pitiful to those who see it. When Lafayette urges Washington not to give up, Washington turns to his men, crying:

"...The forge was cold
that smelted these men into steel---but steel
they are. I know them now. And now I change my answer! Let one ragged thousand of them pledge them to this with me, and we'll see it through."

Anderson tells of the great difficulties with which the Continental Army are faced. They not only have to fight a well stocked British army, but also must fight against their own selfish and inefficient Congress.

Washington portrays Anderson's "aloneness," and of course the other principle, rebellion, is quite evident in the revolt of the colonies against their king.

The soldiers of "Valley Forge" are models of the rough soldiers in Anderson's "What Price Glory." In molding them Anderson shows that human nature and tendencies are the same under similar circumstances regardless of the time or the nation.

When Teague asks Washington if he might leave the army for the winter and return in the spring, Anderson has Washington answer him with great eloquence: "..... You'll get death and taxes under one government as well as another....but I'll tell you why I'm here, and why I've hoped you were here. .....What I fight for now is a dream, a mirage, perhaps, something that's never been on this earth since men first worked it with their hands, something that's never existed and will never exist unless we can make it and put it here----the right of free-born men to govern themselves in their own way....But if

we lose you--if you've lost interest in this cause of yours
---we've lost our war, lost it completely, and the men
we've left lying on our battle fields died for nothing
whatever---for a dream that came too early--and may never
come true."^2

This play is not as consistently eloquent in speech
as are the other historical plays, but it seems that the
feeling underlying the speeches and the spirit that exists
throughout is felt deeply by the playwright himself. Per-
haps this is due to the fact that he is writing about his
own country. At times his dramatic statements are more
thrilling than those in either "Elizabeth and Essex" or
"Mary of Scotland."

This is the one and only play Anderson has attempted
to direct; he does not like directing. This play was re-
ceived with favorable comments but never became what Broad-
way terms a "hit."

"Valley Forge" is in verse and possesses good points
which could be used today as a prod for a lazy national
spirit. It certainly is a tale of the suffering which
the builders of our present nation had to endure. As
Washington remarks in the final scene,

"This liberty will look easy by and by
when nobody dies to get it."

Conclusion

This chapter contains two of Anderson's most widely known plays: "Elizabeth the Queen" and "Mary of Scotland." These two plays have shown two extremes of women, as well as of rulers.

Anderson seems to favor Mary in all that she does, regardless of how unintelligent the action sometimes is. It seems rather strange that Anderson, the son of a Baptist minister, should take the part of a non-protestant follower. His characterizations are splendid and real, and he makes their tragedies the tragedies of the reader.

All of these historical plays have been based on revolutions or threatened revolutions of a nation against its leader, regardless of whether that leader was good or bad.

Anderson has followed a definite pattern in the writing of each of the plays included in this chapter. With a slight variation he weaves his story about main characters with similar traits.

Rebellion is very evident in all of the plays and aloneness in most of them, whether it be that of a group or of just one person.
Chapter II

Plays Dealing With Contemporary Life and Its Problems

This chapter has been divided into four divisions with the following subtitles: A. Social, B. Plays Which Use Historical Settings to Emphasize Problems That Are Essentially Contemporary, C. Political, D. Moral.

In some instances the choice of these plays was hard to determine. For example, "Key Largo" deals, in the first part, with a very recent revolution and might have been placed in the first chapter; but the social problems presented in this play are so much more outstanding than the historical background that it was placed under the Social division of this chapter. "Night Over Taos" and "The Wingless Victory," plays with older historical settings, might also have been listed in the historical chapter; but again the social problems presented made them more important to this chapter. Their historical basis is merely a setting for the representation of such contemporary problems as narrow convention, bigotry, racial prejudices, hatred, war and conquest, the betrayal of one's people for selfish gain.

Although there are other plays that deal with a government and its corruptness, there is only one listed here under the subtitle, Political. "Both Your Houses" was obviously written on and around the life of a corrupt government, that it could not have been listed elsewhere.
"Knickerbocker Holiday" is an attack on a government of long ago, with considerable satire of contemporary government; but instead of placing the emphasis on the underlying purpose, Anderson has emphasized the lyrics, the humor, and the entertainment value of the play.
Prologue: The scene is set on a rocky hill-top in northern Spain. The bright moonlight comes down, revealing four young men on outpost guard duty. They are Americans, dressed haphazardly in nondescript uniforms, zipper overalls, and mufti, well-worn and uncared for. At the extreme left a pup-tent gapes open. One lad sits above, writing on a pad on his knee, occasionally looking off to the right and singing softly to himself. The others are rolled in their blankets near the tent or within it. There is a flash of light against the sky, followed, after an interval, by a far-way detonation.

Victor sings softly an old French lullaby. Nimmo tells him to keep quiet, but Jerry tells Nimmo to leave the boy alone; it helps him, Victor says, to keep awake on duty, when he sings. They spy someone coming up the trail closely hugging the ground. Victor gives an owl hoot; it is answered by the person on the trail. King comes into camp with food, that is, with candy bars and biscuit, and a little Salami. Shippy, King's pal, has been killed by some of Franco's men. The men discuss the war and how they are fighting for liberty, but Russia seems to think they are fighting for Stalin. King tells them that he has come up to get them. The rest of the Liberalists are retreating, but these men were to be left as guards. King says they will be shot down and
trampled over before morning. There are two big trucks below on the main road and there are men scattered everywhere. King tells them to come on and leave now; they have been left to rot, so why shouldn't they desert? Victor will stay; he is a Spaniard, or at least his father is, and he must fight on even though he knows it is useless and that within two or three hours they will kill him.

King does not want to go and leave Victor all alone, but he is not willing to die for a lost cause. Monte, Jerry, and Nimmo all finally decide to stay; so King bids them goodbye and leaves down the way he has come.

Act I, Scene 1. The scene is a wharf on Key Largo, from which one looks north and west across the Gulf of Mexico. The planks end at the water, and the blue sea runs out into a blue sky, with a sharp blue demarcation along the horizon. At the left is the wall of a one-story house, thatched with palm branches and Spanish bayonet. A section of porch faces the audience and a door opens on to the wharf from it. At the right a summer house, thatched and partially sided with the same materials, covers an outdoor table and some chairs. A line or two of boat rigging is visible above the wharf. It is morning.

Sheriff Gash, a tall, middle-aged man in leather boots, comes in from the left, in front of the house, and knocks on the door. It is opened by an elderly man who wears dark glasses. It is d'Alcalá who answers the sheriff's knock. Gash asks him if he has seen two Indians that have escaped
from the road gang. D'Alcala says that he has not seen them because he is blind. Gash asks him if his son Victor is at home. D'Alcala answers that Victor was killed in Spain last year. Gash says that Victor was wanted on a charge of sheltering refugees from the road gang before he went to Spain. Alegre, d'Alcala's daughter, comes around the corner of the house wearing a wide sun-hat and carrying a basket. The sheriff asks her if she has seen the Indians; she says no. She then asks him to arrest some gamblers who have set up their gambling machines here at their wharf. The sheriff will not do it. D'Alcala accuses the sheriff of being in with the gamblers. The sheriff ignores him. Alegre tells him that Murillo, the gambler, has crooked machines. Gash still will not do anything about it and leaves.

Alegre tells her father that she lied to the sheriff. She did see two Indians, an older man and a boy, in the mangrove swamp. She says she will take them some of Victor's old clothes, and something to eat. D'Alcala asks her to tell one of the Indians to come to him; he has a job for them to do. She goes into the house with him.

Gage and Corky come in from the right, carrying some scaffolding and a table-top which they are going to set up on the wharf. Alegre enters with the basket, and Corky asks her for a date; she refuses and goes on out. Gage tells Corky to be careful, that Murillo, the boss, has his eye on that girl. Gage tells Corky about a man Murillo murdered the night before, then tied with wire and sank to
the bottom of the ocean.

Murillo comes in, followed by Hunk and Priscilla and Killarney. Murillo looks the machine over to see that it works the way he has specified. He attempts to be tough and impress upon his help that he is the boss. As they are standing there looking over the machine, a car drives up with tourists in it.

When the tourists come in, Murillo and his men begin working the machine and pretending that it is an honest machine. King also comes in, looking around. Murillo asks the tourists to get into the game and he also asks King. They all put one dollar down and try the machine; five to one the house pays. They win the first and second times. Murillo asks them to stay for a third time, but King takes his money and gets out. The others stay and this time they lose five to one, one hundred and twenty dollars. The tourists put up an argument and with force Murillo makes them pay. King goes away, and Murillo is looking for him to make him pay the thirty dollars he won from them. The Murillo gang leave.

Alegre comes back around the corner of the house. Murillo stops her to tell her that he has taken a fancy to her, and that there is nothing she can do but string along with him. He informs her that it will be better for her to make no fuss. He will even cut her father in on the gambling deal. He follows his group out. Alegre sees King, but he disappears. D'Alcala asks her what has
happened to her. She tells him she has just seen a ghost, a man who is supposed to be dead. Then she tells of the picture she has had of King ever since Victor wrote and told her of him. She had been in love with King just from his picture. D'Alcala goes into the house and King comes around the corner of the house again. He asks Alegre who she is. Then he tells her who he is and how he comes to be there when his comrades are dead. He asks her to call her father; he has something to tell them both—something for which he must ask their forgiveness. She calls D'Alcala. King tells how he left his comrades that night in Spain. He went back to help them, but they were all dead. He was captured and then he fought with the Insurgents. He can't account for the fact that he hated them bitterly, yet fought with them and helped them win. D'Alcala can not believe it; he has thought so much of King from Victor's reports of his deeds. King starts to leave, but they ask him to stay and help them protect their home. He still isn't forgiven and he cannot find peace with himself. He has tried for many months and finally has had to come down to Key Largo in search of them to ask their forgiveness.

The Indian boy comes to the house. D'Alcala asks him to swim out into the ocean and loosen the dead body and see that it floats into the bar. The boy leaves.

Murillo comes in, finds King there, and asks him for the money. King at first refuses; they both pull guns. King loses his courage and wants to live; so he gives the
money to Murillo and says he will work for him. Then another car with tourists comes up and the gang, including King, gather around the wheel.

Act II. The interior of the house on the wharf, late the same evening. There is a couch to the left—a door to the rear of it. A desk and a large wooden chair are set under a window along the rear wall. There are several chairs to the right, and a downstage entrance. A small dining table stands near with shark's teeth, shells, and a blue, bright painting of the house and the bay as seen in the first act. King is lying on the couch, his face to the wall. D'Alcala and Alegre sit talking quietly. She is looking at the harbor out of the rear window. Both doors stand open.

Alegre asks her father never to tell King of her love for him. An Indian comes to the doorway. They ask him to come in. John Horn, the Indian, asks how they can thank them; they have been so good to him and his boy. He tells D'Alcala that the body has floated down to the bar. When they ask him what he had done to get on the road gang, he said that he and his son were going to the Everglades to live but had no money; so the Sheriff and his men picked them up and put them on the road gang. D'Alcala tells him to take his boat which is down on the beach. The Indian leaves.

King wakes up and Corky, Gage, and Hunk come in. They have come to report that Murillo has ordered that none of them leave without permission, and that he, Murillo, will sleep in the house from now on and King must take his place.
with the gang. King refuses. The three leave to report to Murillo. King asks d'Alcala what to do now. D'Alcala says that Murillo will not sleep in his house. King agrees with him. Murillo appears in the doorway, and informs them of the new rules he has made. King tells Murillo that he is Victor, the d'Alcala son; but for reasons that he does not want known, he is under an assumed name. Murillo believes him when d'Alcala has identified him. Gash, the sheriff, comes in to tell them all that a murdered body has been found at the bar. He scolds Murillo right there in front of all of them, asking him why he let the body get loose. Murillo is angry, not only because the body has been found, but because the sheriff cannot do anything to help him. Gash asks who King is. They tell him that he is d'Alcala's son; Gash then arrests him for the three-year-old offense.

Murillo tells of seeing the Indians come to the house. Gash tells Alegre if she will tell him where the Indians are, he will let King go. She does so and the sheriff goes after them. Alegre tells King that he can do as he likes about helping the Indians get free when they are brought back. The sheriff brings the Indians back. King says that it was he that killed the man, and that the Indians had nothing to do with it. The two Indians are turned loose after a big argument.

The sheriff says he will have to arrest King. King pulls a gun and points it at Murillo, telling the sheriff
that he will kill Murillo first before he is taken.
Murillo asks them not to shoot King because he means what he says. Hunk, his gunman, shoots and King kills Murillo. King dies, feeling that he has redeemed himself. D'Alcala says with pride that he, King, was his son.

"Our cause is lost, that's all. Maybe because there isn't any Doc and nobody cares who wins. Anyway if you win you never get what you claim for, never get the least appreciation of the thing you were hell on when you enlisted. So, you find instead that you are fighting to impose some monstrous, bloody injustice, some revenge that would run in another war."

In this speech Anderson sums up his ideas of what rebellion is, and what it brings about. It starts out as something with a purpose that is fine and noble, but before it is finished, too much blood is shed and when the rebels get into power they do the same things for which they overthrew the former government.

Anderson leaves with the reader a hopeless view that as long as human beings are as they are at present, nothing can be accomplished in which justice for all races but he means to hope that some day an ideal government can be set up. He shows that there are two who believe that not all the world is evil and if man bears the sight of this he has died within himself. He parts this idea

1. Anderson, Maxwell, Eleven Indian Tales. "Red Sorcery" p. 27.
This play is inspired by a war theme. This time it is the rebellion in Spain, with the characters on the side of the Liberals. King is a young crusader who led a band of American volunteers against Franco; but left them when the cause seemed lost. King would have been glad to die if there had been any just reason why he should. He says:

"Our cause is lost, that's all. Maybe because there isn't any God and nobody cares who wins. Anyway if you win you never get what you fight for; never get the least approximation of the thing you were sold on when you enlisted. No, you find instead that you were fighting to impose some monstrous, bloody injustice, some revenge that would end in another war."

In this speech Anderson sums up his ideas of what rebellion is, and what it brings about. It starts out as something with a purpose that is fine and noble, but before it is finished, too much blood is shed and when the rebels get into power they do the same things for which they condemned the former government.

Anderson leaves with the reader a hopeless view that as long as human beings are as they are at present, nothing can be accomplished in which justice for all rules; but he seems to hope that some day an ideal government can be set up. He shows that there are men who believe that not all the world is evil, and if man loses the sight of this he has died within himself. He puts this idea

into Victor's mouth when he says:

"I have to believe there's something in the world that isn't evil---I have to believe there's something in the world that would rather die than accept injustice---something positive for good---that can't be killed---or I'll die inside. And now that the sky's found empty a man has to be his own god for himself---has to prove to himself that a man can die for what he believes---if ever the time comes to him when he's asked to choose."^2

Victor, the idealist, isn't willing to leave without fighting for what he believes to be right, and thus stays, knowing it is sure death.

This verse play begins with a short prologue in which the cause and events leading up to the play proper are pictured. The title "Key Largo" is taken from the setting itself, an island called Key Largo in the gulf of Mexico.

King, each time he starts to show some courage, weakens and is overcome by a stronger will, or by a defeatist attitude. At the very last he redeems himself by ridding Alegre and her father of their fears, and fulfills for them their first belief in him. King, in his attempt to right his wrong, runs up against unforgiving natures. He must be forgiven if he is to grow well from the sickness inside himself. His hatred for himself is hard to endure, and is pictured very plainly throughout.

King finally has to return to the high ideals of Victor to explain his wish for forgiveness; he tells Alegre:

"...It's no fun
to perish in your own person, when you're young,
for this remote eventuality---
even if it were attractive, which it's not:
and so in the last analysis one dies
because it's part of the bargain he takes on
when he agrees to live. A man must die
for what he believes---if he's unfortunate
enough to have to face it in his time---
and if he won't then he'll end up believing
in nothing at all---and that's death, too."3

This cry of King's might be a cry to the youth of today,
to hang on to what they believe to be right even though
it means death; for surely with nothing to look forward
to, that in itself is death; a living death which is
worse.

The author again portrays the law as a crooked swind-
ler and connected with unlawful dealings to the extent of
persecuting innocent men. In this story the dark-skinned
tribe again is shown at the mercy of a cruel white man.

pp. 117-118.
Saturday's Children

Act I. June, 1926. The scene is set in the dining room of the Halevy home. Willy and Florrie Sands (Florrie is the eldest Halevy daughter) are reading the Morning World want ads. Mrs. Halevy is clearing the dining room table. From an adjoining room the sounds of a radio locate Mr. Halevy. Willy jokingly teases Florrie about being in love with the iceman. Mrs. Halevy protests and Florrie pulls Willy's hair until he takes back everything he has said and promises to take her to a concert in the park.

Mrs. Halevy changes the subject from Florrie to her younger daughter, Bobby. Bobby at twenty three is still unmarried and quite an anxiety to the family. The telephone rings and Florrie answers. When Florrie finds out that it is Rims O'Neil, with whom Bobby is in love, she goes to a great length to build Bobby up by telling Rims that Bobby has a full evening, but if he will come over soon she might be able to see him after she dresses.

Bobby comes in a few minutes later and, when informed that Rims called, tries to be unconcerned. When she finds out what Florrie has done, she is furious and tells Florrie to mind her own business. Bobby informs them all that her boss, Mr. Mengel, has made a proposal (not of marriage) to her. Her mother is shocked.
Florrie tries to get Bobby to put on her pink evening dress before Rims arrives to leave the impression that she really is going out. Bobby refuses at first but is finally persuaded. She goes to change clothes, but the telephone rings and she rushes to answer it. It is Rims again; she tells him she is not busy and suggests that he come over.

Father Halevy comes into the dining room after there is a loud noise in the living room. He explains that he has just broken the radio, "murdered the entire Philadelphia symphony orchestra."

Florrie talks everyone into going to the concert so that Bobby and Rims can be alone. All the Halevys and Willy Sand leave. Florrie stays behind to give some last minute instructions to Bobby, on how to get her man.

Bobby is furious, but Florrie writes down, in shorthand, a few tips on how to snag Rims. Bobby says she will not use them and she won't cheat Rims into marrying her. The door bell rings and Florrie leaves.

Rims O'Neil, a good looking boy in his late twenties, comes in. He tells her how much he will miss her and is interrupted by the telephone ringing. Bobby answers it and it turns out to be Fred, an acquaintance. She informs Fred that she cannot go out that evening. Bobby comes back to talk with Rims. Rims takes her in his arms and kisses her. She breaks away from him but he follows her and again takes her in his arms. Her eyes fall upon Florrie's short-
hand notes and she begins to give Rims the answers and
the leads that Florrie suggested. Finally Rims asks her
to marry him; she consents but mentions South America (he
had intended to sail for there in the near future). He
says that they can get someone else to go in his place.

Act II. Five months later. Bobby and Rims are
married and living in a two-room and kitchen apartment.
The scene is in the O'Neil kitchen-dining room. Bobby
is cleaning up the supper dishes and Rims is angrily
looking for his pipe cleaners. Finally he turns to get
his cigarettes, only to find that Bobby has smoked all
but one. They begin to fight over money matters. Bobby
has a budget, and they must stick to that. After much
argument Rims finds out that Bobby has made an error in
her bookkeeping. She has his salary as $240.00 a month
instead of the $160.00 that he is actually getting.
Bobby sees her mistake and realizes that she had counted
in the raise that the boss had mentioned, but hadn't really
given to Rims. It certainly does make a difference. They
can't live on $160 when their expenses are $174.

Bobby wants to take her old job back, but Rims will
not hear of it. The subject finally turns to relatives,
mostly Bobby's sister Florrie. Rims doesn't like her at
all. Rims and Bobby make up after this little spat. Willy
and Florrie come to see them and Willy and Rims go out to
get some cigarettes. While they are gone, Florrie says
that it is time for Bobby and Rims to have a baby; she
thinks that is the only way to hold a husband. Bobby refuses to have one if that is the only reason.

Mr. Halevy drops in and Florrie decides not to wait for Willy. Bobby asks Mr. Halevy what to do; he tries to tell her but isn't very successful. Willy returns and informs the family that Rims has had a chance to get into a little game of cards and will be home later. The family leaves and Bobby waits for Rims. When he comes home they start the argument all over again. She informs him that she tricked him into marrying her. She says she is going back to work for her former employer who is also Rims's employer. He says she isn't. Rims leaves; then Bobby goes out the front way.

Act III. Three weeks later. Bobby has a room at Mrs. Gorlick's boarding house. The room is very gloomy. Mrs. Gorlick comes in to inspect the room, sees the window open, rushes to shut it with a grumble about people who have to have fresh air. Mr. Halevy comes in and Mrs. Gorlick doesn't believe that he is Bobby's father, but she is finally convinced and leaves. Rims comes up. Mr. Halevy and Rims have a talk in which Rims tells how he has followed Bobby and her boss, Mr. Mengel, home last night. Rims is still in love with Bobby and still jealous of her boss. He says he is going to take a walk and will be back to see Bobby later. At the door he meets Mr. Mengel's chauffeur carrying a box addressed to Bobby. He, Rims, goes out more furious than ever.
Bobby enters a few minutes later to find her father waiting. He tries to talk her into coming home, but she refuses. Rims returns and Mr. Halevy departs, leaving Bobby and Rims alone. Bobby opens the box and finds it is a bolt. Rims wants to know why Mr. Mengel sent her that. Bobby informs him that it is for her room because Mrs. Garlick thinks she is entertaining men there all the time.

Rims tells Bobby he still loves her and wants to try again at being married. Bobby says no, but that she wouldn't mind having a love affair. She likes the idea of clandestine meetings, stolen kisses, etc. Rims's shoulders droop and he says that lets him out then; Bobby asks why. Mrs. Garlick knocks on the door, reminding Bobby that it is time for her caller to leave. Rims does, telling Bobby a sad goodbye.

Bobby shuts the door behind him and walks to the bed. Dejectedly she sits on the edge and begins to cry. A knock is heard at the door; it is only Mrs. Garlick to be sure the man has gone. Bobby gets ready to go to bed, then throws herself down across the bed and begins to weep convulsively. The window along the fire escape is slowly opened and Rims comes in. Before Bobby hears him he takes the bolt and starts putting it on the door; Bobby hears him and rushes to help.
"Saturday's Children" is a prose comedy written by Anderson in 1927. It is a play dealing with the problems of young love. It is an intimate study of home life among the native middle class. The play shows clearly the human and familiar weaknesses that are common in most of these homes.

The inability of Mr. Halevy to help his daughter solve her problems is very realistic and probably one of the most common in the average home.

A good comedy scene in the play is that in which Bobby follows Florrie's directions, much against her own will, to get Rims to propose. The very idea of Florrie's leaving a shorthand note telling Bobby just what to say would be enough to cause a smile, but when he carries the idea through to the very action, then it turns into good comedy.

This play seems to be just an average run-of-the-mill play. There is nothing at all outstanding in it and it does not even begin to touch his verse dramas. Anderson might use this as an example to stress his point that "verse lifts from the ground," and prose is only mediocre. When writing in prose, Anderson seems to lose his power of dramatic effect and his ability to philosophize.

The playwright seems to have nearly lost his two predicaments in which his characters always find themselves. The two might be centered in Bobby, the youngest Halevy daughter, who strives to live her life the way she believes
she should, and in doing so stands alone and rebellious.

Again Anderson brings into play the effects of a guilty conscience on the inner being of a person. Bobby, feeling guilty because she tricked Rims into proposing, eventually tells him of it; but the sorrow and trouble it brings seems worse than the problem of living with a guilty conscience.

"Saturday's Children" was a success and "has probably been produced more often, professionally and amateurly than any other Anderson play."1

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Act I, Scene 1. On the bank of a river under a bridge. Trock, a gangster, declares to Shadow, his companion, that he does not intend to be sent to prison for a murder he committed years ago, even though an innocent man, named Romagna, was sent to the chair for his, Trock's, crime. He is looking for Judge Gaunt, the judge who sentenced Romagna, and who is nearly crazy because he sentenced an innocent man to death. Trock, still speaking to Shadow, tells him that he has only six months to live and does not intend to spend it in jail.

Scene 2. A cellar apartment of a young Jew named Garth, his sister, Miriamne, and his father, Edras. Garth knows of Trock's guilt and has been warned by Trock to stay under cover. Miriamne finds out that Garth saw the murder in the mail robbery for which he let an innocent man go to his death. She tries to convince him that it is better not to live this lie, but to speak the truth. He refuses.

Scene 3. On the bank of the river, the evening of the same day. Some girls walk through, a Hobo, the Judge, Mio Romagna and his friend Carr; all are seen moving on and off discussing personal problems. Lucia, the organ grinder, begins to tell how he has had to quit playing on the streets because a policeman says it is against the law. He plays; everyone congregates and dances. Mio, the vagrant son of Romagna, dances with Miriamne and falls in love with her.
Mio has read a college professor's investigation of his father's case, and has himself traced the murderer here to the waterfront. A policeman breaks up the group and Mio and Carr tell him just what they think of him and all other policemen. The mob dispenses and Trock, distrusting Shadow, has him shot by two men in blue serge, and they throw him into the river. In the meantime Miriamne has discovered who Mio is, and that he is looking for her father and brother. Carr comes back to tell Mio that Shadow has been shot. The judge is found by Edras and Garth and taken into their cellar apartment.

Act II. This scene is set in the basement apartment. Edras, Garth, and Miriamne are trying to think of a way to get the judge out of there. Miriamne tries to get Garth to go away where Trock cannot find him. Garth refuses. The judge comes in ready to leave; seems to be no longer crazy. Mio comes in looking for Garth, asks him who killed the postmaster in the mail robbery. Garth insists that he does not know. Trock comes in, finds them all there. The Shadow comes staggering in, wounded and wet. He accuses Trock of his own murder and that of the postmaster and Romagna. Trock is frightened, but before Shadow can kill him, he, the Shadow, collapses. Two Policemen come in to get the judge and Mio tells them of the murder of Shadow. He says the body is in the other room, but when they go in to get it, it isn't there, and so Mio has no proof. Miriamne is questioned but will not tell where the body
is. The Policemen leave with the judge. Trock leaves.

Act III. This scene is on the river bank in front of the apartment house, and the time is a little before the close of the last act. Trock comes out of the apartment house and talks to two men in blue serge. Mio comes out of the apartment, looks both ways; Miriamne follows him, tells of her love for him, and begs him not to go. Garth and the Hobo carry out the body of Shadow. Finally Mio says he loves Miriamne and that if he gets out free he will come back to her. Mio attempts to escape behind a big rock but is killed. He crawls back and dies in Miriamne's arms. She calls to the men, telling them to kill her too, or she will tell their secret. They shoot her, and over their bodies Edras, the father of Miriamne, delivers an elegy.
"Winterset" is the story of a son fighting to right a wrong done to his father. Mio, the son, carries a burning resentment through; and this struggle to clear his father's name in order that he might win an inner peace for himself, brings only death. In answer to Miriamne, when she asks him not to punish Garth, he replies:

"I wish I'd never seen him--or you. I've steeped too long in this thing. It's in my teeth and bones. I can't let go or forget. And I'll not add my lie to the lies that cumber his ground. We live our days in a storm of lies that drifts the truth too deep for path or shovel; but I've set my foot on a truth for once, and I'll trail it down!"

In this play all of Anderson's characters are rebelling against society; but Mio, in particular, is his outstanding rebel; seeking some way of righting an injustice done to one he loved. Mio, at times, seems to carry his resentment to extremes; but Anderson, in picturing him as he does, shows what a slow burning resentment, built up over a period of years, might lead one to do. Death seems unnecessary in this play, but in Mio's dying comes a sort of satisfaction that he died, not alone as he had been all of his life, but with the love of Miriamne.

Anderson has the power to retain interest even though the play is dismal and too realistic to be used as good entertainment. He brings before his audience injustice and its effect, not only on the victim but on those to follow him.

Edras tries to console Garth and into his speech Anderson puts some of his own ideas:

"When we're young
We have faith in what is seen, but when we're old
we know that what is seen is traced in air
and built on water."²

The wisdom of age through experience is clearly pictured as Edras speaks. Again, he says, in speaking of the love and death of Mio and Miriamme:

"Well, they were wiser than you and I. To die
when you are young and untouched, that's beggary
to a miser of years, but the devils locked in synod
shake and are daunted when men set their lives
at hazard for the heart's love and lose."³

In Judge Guant we find a pitiful member of the upper class, seeking to rid his conscience of the burden it has carried since he sentenced an innocent man.

Edras voices one of Anderson's theories when he says:

"...the glory of earth born men and women,
not to cringe, never to yield, but standing,
take defeat implacable and defiant,
die unsubmitting."⁴

Pity and resentment are built up in the reader while this drama unfolds and also a hopelessness of not being able to do anything to help the victims of the world's injustice. Anderson, himself, seems to have this feeling when using his dramas as a method of presenting the problems to an uninterested public.

3. Ibid. p. 133.
"Winterset" is Anderson's attempt to put into words his own arguments for the use of poetry in the theatre. In a preface to the published play, entitled "A Prelude to Poetry in the Theatre," appear his reasons for attempting to make a place for verse in the American Theatre. He says: "...For I have a strong and chronic hope that the theatre of this country will outgrow the phase of journalistic social comment and reach occasionally into the upper air of poetic tragedy."

"Winterset" is a somber, heavy drama with no lightness at all. Anderson quickly builds the play with the events leading up to the play given in the opening scenes of the play proper; then as the play unravels these are in some measure justified.

This play won for Anderson the "New York Drama Critics' Circle's Award, the first to be given by that organization. It is a verse tragedy which deals with contemporary life in a modern city. Anderson shows that the life of today has poetic inspiration as well as the historical romances of a past year.

B. Two Plays Which Use Historical Settings to Emphasize Problems That Are Essentially Contemporary

Night Over Taos

Act I. The great hall in the residence of Pablo Montoya at Taos, New Mexico, in the year 1847. The room is long and low, its adobe walls whitewashed to the beamed ceiling and covered with red tapestries to a height of four or five feet. A long table, homemade, as is all the furniture, occupies the center, flanked with benches and chairs. There is a large fire-place at the right and an entrance to the inner rooms behind it. At the left is a gigantic entrance door with small altars on either side. Candles burn before both. At the rear are three small and low windows, sunk deep in the four-foot wall and not glazed, but covered with translucent parchment. A large hour glass sits on a stand near the fireplace. It is evening and dark save for candle light.

A number of women and young girls, two or three of whom have been setting the table, are weeping quietly while they exchange news in awed voices. Those who were supposed to be carrying in dishes have set down their trays. An Indian Slave has been cleaning ashes from the fireplace into a wooden bowl. Donna Veri, an old woman, has turned from giving him directions to listen to the women.

Graso, an Indian fighter, comes in with the news
that most of their men have been killed in the fight with the Americans. They were slain at the pass and their leader, Pablo Montaya, among them. Donna Josefa comes in. At first they are afraid to tell her the news, but finally it comes out. The women all leave except Veri and Josefa. Veri, it seems, was Pablo's first wife; then he had another and she, Veri, had to become a servant in his house; now Josefa is his third, and Veri insults her by telling her that Pablo is soon to take a younger and prettier wife, a girl by the name of Diana. Josefa commands Veri to leave as Father Martinez comes in. He asks Josefa what she is going to do about the deaths. She does not know. He tells her that he knows she wished Pablo dead, for she was soon to be succeeded by the younger woman; and now Federico will have the power, perhaps he will have Josefa too. Josefa says that no matter how badly she wanted Pablo dead, she would rather have him alive to fight the Americans, whom she hates bitterly.

Federico comes in to tell Father Martinez that there is no hope of their ever winning from the Americans, that he is going to let them have Taos. Martinez argues with him, then leaves. Donna Josefa tells Federico that now they can have each other without any one to stop them. Federico tells her he does not want her. She is angry because he discards her now. She accuses him of loving Diana too. An American officer, who has been taken prisoner, is
brought in. Josefa leaves. When everyone has gone, the officer and Federico sign a treaty; the American officer takes half of the Montoya estate for his services in telling the American soldiers where to attack the Spaniards and Federico is to keep half for his aid to the Americans. Federico is loath to give him half but there is nothing else to do; the officer will tell that he, Federico, betrayed his father and his men. The officer takes the only map of the place and the treaty which they have signed. The officer leaves. Graso comes in. Federico asks him to tell the wailing women to go farther away. Graso goes out as Father Martinez comes in. Martinez tells Federico that Don Hermano and Don Miguel, neighboring ricos, are coming to visit Federico. The two enter and tell Federico they are ready to go again after the Americans. Federico refuses to take any men, saying that it is useless anyway. Miguel and Hermano are disgusted at the lack of courage Federico displays; they want to go even without him. They say that if his father were alive he would be ashamed of the way he is acting. They leave. Federico goes in through the inner door. Nuna, an Indian girl, comes looking for Josefa. Diana enters from within as Father Martinez leaves.

Diana asks Nuna if she has heard whether Felipe, Pablo's youngest son, is dead. Nuna says she thinks they all were killed. Nuna promises to say nothing to anyone about Diana's love for Felipe. As they are talking, Felipe comes in.
When they ask him if Pablo is dead, he says that he is afraid he is. Felipe went back along the trail to see the dead, but could not find his father. Felipe and Diana are left alone. He tries to get Diana to leave Taos. He wants to save her; but she refuses to go without him and he cannot leave; he must die trying to save Taos. He takes her in his arms and just then Josefa, Federico, and Martinez come in.

Federico takes the command upon himself. He tells Felipe that he is to lead the peons to look for another home, while he, Federico, stays behind to fight the last fight with the Americans. Felipe refuses to leave; they begin to fight with swords. Pablo Montoya comes in and everyone is silent. Pablo takes over, and sends all the women, except Diana, from the room. He tells the men that they have been defeated only because some one betrayed them. He went back over the trail, and there clearly he read the story in the snow. The Americans went around the trail at this one spot and attacked them from the rear. He orders everyone to be ready to go with him on a surprise attack on the Americans that same night.

Act II. The same room a little later the same evening. The men have eaten and drunk and the remains of the food are on the table. A stack of long-barrelled rifles has been placed at the outer door, and the guests are beginning to file out toward them.

A few women come in to clear away the table. Diana
is not in the room. Martinez is seated waiting. Montoya speaks to the men, telling them to be ready with their rifles; they will start at sundown. Then he dismisses them, telling those of royal blood to return at the hour of the wedding; the rest he will see when they leave for Cordova. The men leave.

Mateo, an Indian fighter, is brought in by some women and peons. The women accuse him of killing his, Mateo's, wife. Finally Montoya finds out the reason he killed her was that she sold information to the Americans. He sends them away. He and Felipe are still eating; however, Montoya eats but little and Felipe would have him eat more. Pablo Montoya sends for the three American trappers who are prisoners. When they come, he has them searched and finds the map that has been given the officer by Federico. He dismisses them after they will not tell who gave them the map. He then calls Narciso, Federico's new soldier, who took Pedros' place. Narciso when he is asked where Pedros is tells that he does not know, but he heard Federico and Pedros fighting; that is all he knows. Pablo shows him a knife that belonged to Pedros that one of the prisoners had in his possession. Montoya sends Narciso away. Felipe and Martinez leave.

Diana comes in, prepared for the wedding. Montoya asks if she is afraid of him; she answers that she is. He makes love to her, but she cannot stand it. She asks him to let her go free, saying that she isn't much and he
will soon forget her. He refuses and accuses her of being in love with Federico. Diana goes out. Federico comes from the inner door. Montoya accuses Federico of betraying them at the pass. Federico denies it. When Montoya shows him the map that was taken from the prisoner, Federico blanches. Then he says it was merely to save the people. Montoya accuses him of loving Diana. Federico also denies this. All the others have come in, Josefa, Felipe, Diana, and Martinez.

Federico tells Montoya that not he, but Felipe is in love with Diana. Montoya will not believe him and sends him out to be chained up ready to be hanged. Felipe tries to save his brother. Josefa says that it is true that Felipe loves Diana. Montoya asks Felipe if this is true; he admits it, and finally Diana does also. But she promises to be a good wife to Montoya if he will let Felipe go. Montoya is discouraged; and when Andros comes in to tell him that Federico is telling the people, gathered outside, that Montoya is punishing him because he would tell them how Montoya deceived them, Montoya rushes out and kills Federico. While he is gone Diana tries to get Felipe to leave but he will not.

Act III. The scene is the same. The act opens some minutes after the close of Act II. Felipe and Diana are guarded and about to be led out; Montoya stands near the table, breathing as though he had come through a violent altercation. Martinez faces him, evidently his antagonist.
The ricos have drawn near. The rear door is open and many people have collected silently to listen, unnoticed by the ricos.

Montoya tells Martinez to mind his preaching, and let him mind the business of Taos. He is going to kill Diana and Felipe. Martinez, after losing the argument, is about to leave, when Pedros's wife, Raquel, asks Don Pablo Montoya not to kill Felipe. He dismisses them all. Martinez stays on. Montoya asks what he intends to do. Martinez says he intends to tell the people outside what the matter is and they will have something to say about it. Hermano and Miguel try to argue with Montoya; he is just an old man and she a young girl. To kill one's son is a serious matter. Montoya finally decides that Diana shall choose between the two of them. She chooses to die if she cannot have Felipe. Montoya has a vial of poison which he finally drinks---the poison his second wife, Felipe's mother, had tried to poison him with one time. He caught her and she drank some of the poison herself. He dies with Diana and Felipe beside him.
"Night Over Taos" is another verse play based on the American invasion of Spanish territories in New Mexico. Anderson takes the part of the Spaniards but shows, through the speeches of some of his characters, the law and order, and the good which the Americans will bring with them.

Don Pablo Montoya is a heroic character, finely pictured. He is a man without fear and one who rules his people and his family with an iron hand. His wishes must be obeyed, even if it means the life of those he loves. He shows no hesitation in killing Federico when he shows himself a traitor. Pride and stubbornness carry Pablo to a great height; then his dying speech shows how hopeless his dreams have been. Rebellion is pictured here in Pablo as well as aloneness. In his death speech he says:

"I'm old and alone, and my people fall away,
And the race is old and nerveless. The village is eaten
With doubt of me and my purpose. They're all decayed
Under the skin. ...

.............................I had a dream
That Spain was old, and her arts and ways were worn
To mockery, threadbare...her power was taken away...
Her kings were impotent on her throne, her people
Impotent at home." 1

Federico, is the always present, faithless follower. There is always one, in Anderson's plays, who turns against his ruler in order to gain something for himself. Federico might be called a "Quisling" or a "Fifth Columnist" today. In this respect this play presents a problem with which we

have to contend at present. Such men use underhand methods, which include practically every one known to man.

The author voices a philosophy which he seems to set into all of his tragedies. He has Montoya say in one of his last speeches:

"...This is what death's for... To rid the earth of old fashions."

Felipe, is a lovable young character, who will not let love stand in his way to accomplish a dream that has been placed before him. Anderson leads the reader to believe that Felipe, who has had this love of country instilled into him by his father, sees the goodness that the Americans will bring with them when they come. The play is very effective in its unwritten prophecy, in that America will eventually gain this land and that these incidents are important to that gain. The reader has the feeling that he is viewing the land before it was conquered and now compares it to the land as it is in the present day.

"Night Over Taos" lacks the eloquence of his historical tragedies, and his "Winterset," and "The Wingless Victory;" but it has a power to move the reader to a feeling of pity for the conquered Spaniards.

The Wingless Victory

Act I. The scene is set in the living room of the McQuestions' puritanical home, located in Salem in the year eighteen hundred. As the act opens, those present are the Reverend Phineas McQuestion, his mother, two elders of the church, and a young girl with a baby in her arms. They ask her who the father of the baby is, but she refuses to disclose his name even though she knows it means public shame and expulsion from the church and community life. The three are grim, tyrannical, and obviously sure that they are doing the right thing. They are interrupted by Ruel McQuestion, the youngest son, who tells them that Nathaniel, their brother, who has been gone for seven years on a trading expedition, is returning, with a Celebesian wife, who has accepted the Christian faith, two children, and a nurse maid.

Faith, a cousin of the McQuestions, and a girl who has been in love with Nathaniel for a long time, comes in with Letty, Phineas' wife; upon hearing the news they all go down to the wharf to welcome Nathaniel and his wife home; he receives a welcome, but his dark wife does not. Even though she is a princess in her own home, Phineas and his mother will not accept her here.

Act II. The scene is set in the same place but a period of six months has elapsed and it is an afternoon in early summer. Nathaniel and his wife, Oparre, have been shunned completely during this time. Oparre has
noticed, of course, and wishes that she might be like the other women of the village. She wants to sew and work with them at their meetings, but has not been asked. Nathaniel in the meantime has bought and holds nearly all the mortgages of the town. He is determined that if they will not accept his wife because they want to, then they will because they have to, to keep him from foreclosing the mortgages.

Faith is still in love with him but will not have much to do with him, although she treats his wife more civilly than do the other women of the town. Nathaniel's brother Phineas has been trying all this time to drive Nathaniel and Oparre out of town. Ruel, the younger brother, has been kind to Oparre and expresses his desire to help her.

A copy of the ship's log is found by a traitorous sailor and is taken to Phineas and sold for a small amount of money. This diary proves that Nathaniel did not buy the ship but that it was stolen from its former owner, a Dutchman, and its name has been changed. The name of the ship was the "Wingless Victory," but Nathaniel has changed it to the "Queen of the Celebes." Phineas also finds that Nathaniel and Oparre have not been married by a minister. When he goes to Nathaniel and accuses him of these things, Nathaniel explains that Oparre's father took the ship from the Dutchman, and they in turn had taken it from him. He also explains that according to the laws of Oparre's country they are properly married. No amount of argument
can convince Phineas that Nathaniel is innocent, and Nathaniel is finally convinced that unless he sends Oparre away he will lose everything he has gained. Nathaniel talks to Oparre, telling her that she must leave but that he will meet her later. She curses him and tells him that he has shattered their love. She loses all her faith in Christ. She takes her children and their nurse to the ship.

Act III. The scene is set in the cabin of the ship "Queen of the Celebes." Oparre has waited all night and day for Nathaniel to come to her, thinking that their love will be more powerful than all the talk of the Puritans. When he fails to come, she again denounces Christ and takes up her pagan gods. She knows she cannot return home; so she mixes a potion of black hemlock and she and her children and their nursemaid drink it. While she is still in the cabin waiting for the poison to work, Ruel McQuestion comes to her, offering to go away with her and help her. She declines his offer and he leaves. Nathaniel finally comes to her and begs her forgiveness. She says that it is too late and he goes to kiss the children goodbye. He finds the children dead and comes back to blame Oparre, who dies in his arms. Nathaniel and Ruel pledge that they will sail away the next day in "The Wingless Victory" with its cargo of dead love.
This melodrama in verse is highly tragic, with a racial problem as old as time. The inability of strait-laced citizens of a white race to accept the marriage of one of their people to a member of a dark race is dramatically pictured. The adjustment is hard and at most time impossible to make, even though the woman is sweet and gentle.

Anderson builds this play around his main character, Oparre. The other characters bear little strength to his story. They are merely figure-heads giving the contrast and support needed to build up the main character.

In this play the author has centered both of his principles, rebellion and aloneness, in this central figure. Her belief and faith in a Christian world in which she finds herself, crumbles when she realizes that she is alone in her ideals; and she rebels against this Christian world by returning to her pagan gods. In one of her last speeches she says:

"Now to go on alone... The earth rolls toward the dark, and men begin to sleep. God of the children, god of the lesser children of the earth, the black, the unclean, the vengeful, you are mine now as when I was a child. He came too soon, this Christ of peace. Men are not ready yet. Another hundred thousand years they must drink your potion of tears and blood. I kneel and adore you, having blood on my hands, having found it best that evil be given for evil. Receive me now, one who might once have been a queen, but followed after a soft new dynasty of gods that were not mine. I am punished and must die."

Anderson introduces a childhood lover of Nathaniel but seemingly without a reason, for he does nothing with her. She comes closer to being a friend to Oparre than do any of the other women of Salem.

The coldness with which Oparre is received in Salem is vividly portrayed. Oparre, trusting and faithful, waits in hope that they will receive her when they know her. When her patience is tried too far she turns to the opposite extreme and back to her pagan worship.

Anderson uses extremes in his characterizations and by doing so creates a constant friction between the character the reader pities and loves, and the other or others which incite hate.

This racial problem is still present in the world of today. It is a problem which must be faced and solved now, as the world of today is progressing. Anderson's ability to interpret racial problems may be due to the fact that he grew up in a Christian minister's home. His dream of racial freedom is written into his plays with utmost sincerity. His ideas, of how people in general accept the dark-skinned races, are put into words in the reply Oparre gives Nathaniel when he comes aboard the ship to ask for forgiveness. She says:

"I hold you free of blame.
You're but one of a colorless tribe, a tribe that's said:
those who are black are slave, to be driven, slept with,
beaten, sent on, never loved. Beyond law, we are,
reptilian, to be trodden. You I forgive, but not your tribe or race—or the white of your hands; the insult I have had the blood in me will not forgive—It will be no man’s slave, nor will my daughter!" 2

This play depends entirely upon the main character for its powerfulness and dramatic appeal. An actress can make or break it.

"Oparre, a creation who stands above the play in which she moves, is nevertheless, one of Anderson’s true ‘Children of dust, astray among the suns.’" 3

There is a similarity between this play and an earlier Anderson play in verse, "Sea Wife," which has not been produced. This theme does not originate with Anderson, but the power and effectiveness of "The Wingless Victory" stand out from the other stories with similar themes.


C. Political

Both Your Houses

Act I, Scene 1. The reception room in the offices of the chairman of the Appropriations Committee in the House Office Building, Washington, D. C.

Marjory Gray, an attractive young woman in her early twenties, secretary and daughter to the committee chairman, Simeon Gary, is at work at her desk. Greta Nilsson, nicknamed Bus, is in the office to report that she has been fired. A tall blond has gotten her job. The blond, it seems, is a good friend of Bus's boss and is to help him with his home work. Bus is interrupted in the middle of her long tirade against bosses by the entrance of her former employer, Eddie Wister. Eddie quickly assures Bus that she is not fired. There will be enough work for two secretaries, and besides he needs her to finish his new bill. Bus is not interested.

Solomon Fitzmaurice, an old time Congressman, comes into the office and expresses an objection to finding the office filled with "wenches." "In the old days two men could sit down over a jug of whiskey and decide something," he protests, opening the lower drawer of the desk to take out an empty whiskey bottle and replacing it with one that is full, which he has just carried in in his satchel.

Simeon Gray comes in, not in a very good mood. "They," the committee," are a week late with the deficiency bill
and there is a new member to reckon with." The new member is already causing a lot of trouble. His name is Alan McClean.

Sol and Simeon get into an argument. Sol wants something else tacked on to the bill; he says that Simeon has not turned anyone else down; why should he turn him down? The men all go into the committee room.

McClean, a sharp-faced young man, comes in. Marjorie scolds him for being late; she sends him into the committee room, after warning him to keep on good terms with Levering, another member of the committee. Just before he goes in, Alan asks Marjory to have lunch with him. She accepts the invitation.

Scene 2. The Committee room. Simeon Gray is taking up the provisions of the debated appropriations bill, item by item. The committee members are all seated around a long table. Arguments follow each item; Gray is trying to cut the bill down. He wants section forty-two cut out, but Congressman Peebles argues him out of it. So Miss McMurry insists that her section, number forty-seven, stay in also. Miss McMurry is prepared to fight for the birth-control provision. Her investigations have satisfied her that there are too many children. For all the argument Simeon Gray cuts out several sections. Sol tells him that "if there is anything I hate more than store liquor it's an honest politician."

When they reach section two-hundred "appropriating
an additional million for extending irrigation service from the Nevada Dam," Alan takes a hand in the proceedings. He says that since the bill is padded so much he thinks the whole bill should be dropped. The committee gasps and begins to argue. Simeon Gray asks Alan what reasons he has for saying this. Alan informs him that he knows of the private graft in the bill. The committee members will benefit privately by this. Sol begins then to explain how the government works. Everyone in Congress will vote for his, Alan's bill, but they must have something of their own attached. The meeting adjourns.

Alan stops the chairman to apologize for the mess he made of everything and to accuse him as the one who would benefit privately by the bill. Marjory hears this accusation and when Alan leaves, asks her father about it. He admits that in a way it is true, but explains that he really didn't do it intentionally. When Alan comes back to get Marjorie to go to lunch with him; she refuses and goes with her father instead. Bus Nillson comes in and sympathizes with Alan. Bus tells Alan a lot of things about the House, and one way he can get votes on his side. She tries to help him in his distress. They finally go out to lunch.

Act II, Scene 1. The outer offices of the Committee room. Sol Fitzmaurice is protesting loudly to Marjory, on the injustices of the income bureau. Sol then tells Marjory that Alan is only one vote behind them and another
vote will constitute a majority. Wingblatt and Levering, two committee members, come in to discuss the bill. Eddie Wister also enters and says that he is afraid the man that controls the vote of the Middle West will be against them.

Gray comes in, and Eddie informs him that if he does not give Eddie his section, Gray will lose his own section. Gray is angry because Eddie has had him investigated and knows that he will benefit privately by the bill. The room is clear when Alan arrives. Bus comes in and she and Alan talk over their progress with the votes. Sol comes in and admits that Alan has him worried. Sol tells Alan that when he was young, he too believed in reforming the government, both houses and everything that goes with them, but he soon had been laughed down. One man cannot do much with it. Alan begins to change his mind and decides that the only way to defeat the bill is to "overload" it by including all requests.

Scene 2. The Committee room an hour later. The bill is about ready. The committee members find that there have been a number of changes. Gray admits that he has been over it with the President and a few things had to come out. Alan has come in while they argue and says that he wants to add something to the bill. He asks that all sections of the bill be put back and his new one added. Gray is nearly frantic. After all of his work to get the bill cut down, now it is all to do over again. A big argument follows. Several votes are called for. Alan and Gray get into an
argument. Marjory overhears them, and when Alan leaves she again asks her father why the bill means so much to him. She finally discovers that he will benefit privately; in fact, the passage of the bill is necessary to save his personal reputation because of irregularities in a bank of which he is an official.

Act III, Scene 1. The Committee room. The evening of the third day after the adoption of the deficiency bill by the two houses. The committee members are talking about how their bill will be accepted even though the President wants the bill sent back to the committee to be scaled down. Protests on the bill are coming from all sides. Through the oratorical efforts of Sol the bill is voted in. Marjory turns to plead with Alan to swing the necessary votes to their side if the President vetoes the bill. Alan says he can't even if he wanted to. He leaves.

Scene 2. Later that evening. The committee room. The committee members are staging a sort of disorganized parade. The bill has passed with a two-thirds majority; so the President's veto will be useless. There are many liquor bottles and some singing. Alan comes in and with mock sincerity the committee thanks him. Alan knows that he has lost his fight. They invite him into their party but he refuses, telling them that he does not believe in communism or fascism, or any other political "patent medicine." He tells them just what he thinks of them and their money grabbing schemes and their way of running the government. He leaves, and Sol says that what Alan says is true.
but he, Sol, is too old to do anything about it now.

This play was for Anderson the fulfillment of a dream from 1911. It takes its title from Mercutio's dying speech in Shakespeare's "Romeo and Juliet." Mr. Anderson, however, was not referring to the quarrel of the Montagues and Capulets, but to the betrayal of the people by the Senators and Representatives when they have elected to their Congress. Of all his plays this is the one for which he has prophesied the least recall, and he probably was more pleased than any one else when it won the Prize.1

Sol Elencarino is a lovable, yet corrupt, individual. He is an example of what has happened to the career of a hopeful youth, when they are bluffed by a cruel and unscrupulous governing body.

Anderson seems to show in this play that, if there is any hope at all for humanity, there is definitely none for its government unless the people themselves take hold and reform the government.2

2. The same.
"Both Your Houses" is one of Anderson's prose plays in which he uses propaganda with a definite purpose. He is very satirical in his criticism of the government, but does it in a rather comical vein. His ability to picture the government in its most corrupt role and still make the people like it, is little short of a miracle. Usually a public, even though it knows the facts, does not like to have the truth brought home to it.

This play won for Anderson the Pulitzer Prize for 1933. It takes its title from Mercutio's dying speech in Shakespeare's "Romeo and Juliet." Mr. Anderson, however, has reference not to the quarrels of the Montagues and Capulets, but to the betrayal of the people by the Senators and Representatives whom they have elected to their Congress. Of all his plays this is the one for which he has professed the least regard, and he probably was more puzzled than any one else when he won the Prize.¹

Sol Fitzmaurice is a lovable, yet corrupt individual. He is an example of what has happened to the dreams of a hopeful youth, when they are buffeted by a cruel and unscrupulous governing body.

Anderson seems to show in this play that, if there is any hope at all for humanity, there is definitely none for its government unless the people themselves take hold and reform the government.²


2. This seems to be the shred of hope held out in Adam's last
Alan McClean, young and rebellious, fights for his ideals. Anderson puts into Alan all the fury he seems to feel himself, for unjust government. Alan stands alone undefeated in the end, even though his enemies are triumphant. He says: "...who know's what's the best kind of government? Maybe they all get rotten after a while and have to be re-placed...It takes about a hundred years to tire this country of trickery---and we're fifty years overdue right now. That's my warning. And I'd feel pretty damn pitiful and lonely saying it to you, if I didn't believe there are a hundred million people who are with me, a hundred million people who are disgusted enough to turn from you to something else. Anything else but this."³

Anderson's sense of humor surely has a purpose behind it other than just amusement; perhaps he realizes that people do not like to feel that something which they have set up as serious is a big laugh to others. In using this way of interpretation he might hope to waken the people to the facts which are their own problems.

This play received distinct critician acclaim. John Mason Brown, in the Evening Post, wrote as follows:

By having kept his temper in the writing of "Both Your Houses" Mr. Maxwell Anderson has got the better not only of his subject and his audience, but also of his fellow dramatists who of recent years have attempted to turn the stage into a forum for the discussion of public questions.

With the calm detachment that is usually reserved for the penning of drawing-room comedies, he has held up to the patrons of the Theatre Guild as merciless and disheartening a picture of governmental corruption as any one could imagine. It is a shocking, bitter canvas, calculated to raise doubt in the hearts of even the stanchest supporters of the Democratic ideal.4

Anderson has effectively combined drama, propaganda, and humor in this play. His editorial background was a good source of material and collected facts from which to write this play. His anger and hopeful reasoning which he writes into the play give it effectiveness and power.

Act I. The scene is set in David and Ellen Hastings' apartment on West Eighteenth street. Ellen Hastings and Cleve Christen stand facing each other. Ellen is an attractive woman in her early twenties, Cleve a good-looking young man probably a year or two her senior. They stand looking at each other as though something disquieting has happened. What has happened is that Cleve has kissed Ellen and professed his love for her. Ellen protests, not because she does not like being kissed, but because it would have been better for both of them to have kept their feelings under control.

Ellen says since this has come up they will not be able to go to the theatre tomorrow night together. Cleve is insistent upon seeing Ellen even after this. She starts telling him about her life in order to discourage him. She says that she is in love with her husband, that once she had an affair with a man named Jerry. She came back to David, her husband, confessed all, and fell in love with him again. She says it was hard on David and she doesn't want him to go through that again.

David comes home and meets Cleve for the first time. He has been made director of an orchestra at a moving picture house.

Ellen goes to fix sandwiches and coffee. Mac and
Sylvia arrive. Mac is an actor and Sylvia is Mac's sweetheart. They are about to get married to "save each other from the gutter." Ellen brings the sandwiches and coffee in and they gather around the table. They all discuss Ellen and her affair with Jerry, and her life in general. While they are talking the telephone rings. It is Ellen's mother, Marilyn Russell. Mac and Sylvia decide to go after Ellen's mother; Cleve goes along.

Ellen and David are alone. Ellen asks David how he likes Cleve. David likes him very much. Ellen asks David not to let her get away from him again. He says if loving her will keep her, she'll stay with him forever.

Cleve comes back, saying there is a messenger downstairs with telegrams for Marilyn and Ellen. David goes down to sign. Cleve tells Ellen that he likes David and wishes he hadn't met him after he fell in love with Ellen. David comes back and the three begin talking about why Ellen and David got married. It seems that Ellen didn't want to but they couldn't find a hotel that would let them register without a marriage license; so they went out and got married. The door bell rings. Mac, Sylvia, and Marilyn are there. Marilyn's greetings are explosive. She receives and reads her telegram. It is from her husband telling her to come home.

They all leave except David and Ellen. Ellen informs David that she is going to the theatre with Cleve the following evening. Ellen wants him to help her decide which dress to wear.
Act II. Four months later on a Sunday morning. Ellen and David are having breakfast. David is quite solicitous as to Ellen's state of health; she has had an operation recently. Ellen says she is all right and for him to forget it. After all, it was she who did not want the baby. She says she was afraid that it would be a girl and turn out to be like her or her mother.

Ellen has changed, she is no longer so carefree and independent. She cries a good deal. Sylvia and Marilyn come in to talk over Ellen's condition. Cleve and Mac arrive. Ellen's mother tells Cleve that since he is a novelist he ought to be able to help Ellen.

Ellen and David have a quarrel over Ellen's going to dinner with Cleve. David leaves in an angry mood; every one leaves except Cleve and Ellen. Ellen complains because she has had to tell David lies about herself and Cleve—just so she wouldn't hurt David. Cleve and Ellen are very unhappy in their affair—Ellen mostly because she must lie and she never has had to do it before; Cleve because he likes David, but being in love with Ellen can't do anything about it. Cleve leaves and Marilyn comes back to talk to Ellen. Ellen tells her mother to leave her alone; she has no respect for her mother and cannot talk to her at all. Ellen does not like her mother but still she is just like her. Marilyn leaves. When she has gone, Ellen packs a suitcase and is sitting on the suitcase near
the door when David comes in. At first he refuses to take her seriously but she finally tells him the truth about Cleve and herself; David sends her away then, even though he still loves her. He asks her as she leaves if she is going to Cleve. She says no, not even she can go from one man to another.

Act III. Two weeks later, in Ellen's one-room furnished apartment. Cleve is at a table writing. Ellen comes in from work to find Cleve has not finished the chapter he was supposed to have finished. She scolds him and he shows her a poem he has written instead. It is a beautiful poem but it haunts her.

Cleve tells her that he feels Ellen will be tired of him just as she was of David, before long. She will never be true to any man. The door bell rings; it is Jerry, her old lover. Cleve peevishly leaves them alone. Ellen informs Jerry she doesn't want to see him, so he leaves. Then the telephone rings and it is a man at the office, named Wells, who wants to take Ellen to the theatre. She refuses. David comes in to ask her to come back. He begs, she is just about to consent when Cleve comes in. David knows then that Ellen went to live with Cleve as soon as she left him. He leaves; Ellen calls to him but he does not return.

Cleve tries to comfort Ellen. Ellen finally confesses to Cleve that she has been going out with a man at the office; his name is Wells. Cleve begins to get furious;
he tells Ellen that he is leaving her now before she breaks him as she did David. He leaves. Ellen begins to cry; she closes the window and turns the gas jet on; then she lies on the bed with the poem Cleve has written. The telephone rings. At first she doesn't answer it, but finally she does. It is Wells again. He argues with her, trying to get her to go dancing. She finally consents and in the middle of the conversation she asks him to wait a minute; she believes she left a gas jet on. When she returns to the phone she tells Wells that he has saved her life.
This prose drama is definitely one dealing with the low state of morals which existed in the "Flapper Era." The play derives its name from the nickname of the main character, Ellen, who has been nicknamed "Gypsy" by her husband because of her restless nature.

The way Gypsy goes from one man to another with nothing but a shiftless love, is perhaps typical of a few girls in larger communities; but it is rather beyond the imagination of the smaller communities.

Gypsy seems, in all her faithlessness, to have one redeeming quality—that of a staunch belief in truth. She carries it to such an extent that she brings disappointment and sorrow to all who come in contact with her. The author uses this character for a purpose, to show the changing social standards; and she does not appear very attractive. Perhaps the fact that such things did occur and are occurring at present makes the play a little hard to swallow; as usual the truth is more important to Anderson than are the feelings of his public. He wants to give to the world facts, as they are, not as they are after they are painted and covered with the author's desire for them to sell.

The main character tries to live a free life but does not succeed. Her attempt to point out the defects in women like her mother seems useless when she herself has followed the same path. When she denounces these qualities in herself and her mother, she shows that she
is a weakling in not being able to shift her ideals to a higher level than her mother has before her. Anderson is clever in picturing Ellen as he does; only a person who has the same qualities as the one she is criticizing has the right to criticize the other. People will not accept a criticism on morals by a prude.

Anderson merely uses the other characters to build up his ruthless central character. She stands alone and in rebellion. These two predicaments exist even in this prose drama, but the eloquence of his poetry is lost and the play seems flat.
Conclusion

In these plays Mr. Anderson has shown that plays on Contemporary life and its problems can be made interesting and eloquent to the people as a whole. His verse dramas in this chapter are particularly well written in their interpretations of social problems.

The problems which Anderson suggests are social injustice, racial intermarriage, the injustice of the courts, corrupt politics, problems presented as the results of war, and lax morals. Mr. Anderson tries to present these problems to the public in such a way as to bring out the importance of them to the life of individuals of the world of today.

Anderson seems to think that war will always be present until people change; and with this change bring about an ideal government with which to rule themselves. The courts of today are pictured as unjust and greedy.

"The Wingless Victory" seems better written than does "Winterset;" but it was "Winterset" that won for him the Critic's Prize in 1936.

In this chapter Anderson has proved that a heroic theme can have its roots anywhere. And he has shown us that the social problems of today must be solved as soon as possible if humanity is going to have a full life.
The prose dramas "Saturday's Children," "Both Your Houses," and "Gypsy" can not equal his verse dramas, but they do have a purpose and some good philosophy in them. "Gypsy," the one play listed in his moral plays has never been published, although it was reviewed with extensive quotations by Burns Mantle in his The Best Plays of 1928-29. This play can only be listed in this chapter, for there is no other place for it—and it certainly is a study of contemporary life.
Chapter III

Plays Dealing With Fantasy or Mythical Characters

There are only two plays in this chapter. Mr. Anderson seems to be too much of a realist to create many fantasies. The two that he has written have been very interesting, and at times are as realistic as they are fantastic.

"High Tor" might have been placed in Chapter I because of the use of characters of the seventeenth century, but because these characters were mythical the play is included in this chapter. "High Tor" is written in verse, while "The Star-Wagon" is in prose. Anderson has shown that romanticism can be written in both prose and verse, although his verse is the most impressive.

"High Tor" was Anderson's first attempt to give way to a romantic urge, and he does so with great abandonment. His characters in "High Tor" still are steeped in realism, but with his "flight of fancy" he gets into romanticism.

In "The Star-Wagon" he uses less cynicism and instead applies good comedy and lots of romantic color.
High Tor

Act I, Scene 1. A section of the broad, flat trap-rock summit of High Tor, from which one might look down a sheer quarter mile to the Tappan Zee below. A cluster of hexagonal pillared rocks mask the view to the left and a wind-tortured small hemlock wedges into the rock floor at the right.

Light from the setting sun pours in from the left and an ancient Indian, wearing an old great coat thrown around him like a blanket, stands in the rays from a cleft, making his prayer to the sunset. Van Van Dorn and Judith come in. Van speaks to the Indian, asking him if he found the place where he wants to be buried. The Indian says he has. Van asks him to let him know in time. The Indian leaves. Van explains all this to Judith after the Indian has gone.

Judith thinks Van should stop living on the mountain top and find a job, that is, if he wants to marry her. He cannot understand why she wants him to work. He hunts for what he wants to eat and has a small cottage on his beloved mountain. Judith says that if he does not get a job she will not marry him. He tries to argue her out of that view point, but is unsuccessful.

Biggs and Skimmerhorn come in, looking for Van Dorn's cottage. Van tells them how to get to it. They think it is too difficult and he suggests they go around the mountain then. They leave and Judith and Van resume their argument.
He cites the different times he has worked and explains how these companies bind one to the rules of a union; and how they take away personal liberty. He'll have none of it. They are interrupted again by Biggs and Skimmerhorn, who tell Van they will give him a dollar if he will deliver the note to Van Dorn. He still does not tell them that he is Van, although he knows quite well who they are and what they want. Judith tells them that Van is the one they are looking for. They give him the paper. He refuses it, saying that he will not sell his beloved High Tor so that they can build a highway. He accuses them of wanting to cut the entire mountain away, and they offer to leave the part that fronts the river. They offer him seven hundred dollars. Judith asks why they only offer him seven hundred when they offered his father ten thousand. They tell her that his father's title was clear but that his isn't. Van tells them that they had better leave because there is a storm coming up and they won't be able to find their way down after it breaks. Just then a roar is heard and he informs them that that is falling rock; as they hurry out another roar is heard. Judith also leaves him, telling him that she will not see him again.

After she leaves, Van sits quietly, staring out across the river. As he sits there, a Dutch sailor of the sixteen hundreds climbs the rock. He is followed
by another with a small cask strapped to his shoulders. Three more cross the stage similarly, then the Captain and his wife. The wife is delicate and girlish. They too pass up the rocks. As they vanish Van rises, looking after them.

Scene 2. The summit of the Tor. The storm is flashing. There is a long cumbrous rolling, as of a ball going down a bowling alley, a flash of white light, a cracking as of falling pins, and a mutter dying into echo along the hills.

At Lise's (the Captain's wife) request the Captain sends one of the men to keep watch at the river in case the boat for which they have waited so long might come in. Then she laments the fact that she will not see her home again. The Captain says that she insisted upon coming with them; she was young and they both were in love, so he could not leave her behind. She only hopes the big machinery will not take their new home away. She says that each time the men dig a little more out, even though the sailors push some of the rocks back into the place.

Scene 3. Another section of the Tor, in darkness save for the airplane beacon. A large steam shovel reaches in from an adjacent excavation and hangs over the rock, the control cables dangling.

Van is alone on the stage looking at the machinery. He reaches up, catches a cable, and swings the shovel a little. Biggs and Skimmerhorn enter from the right.
They try to get Van to lead them down the mountain but he refuses and goes out. Skimmerhorn and Biggs sit on the rocks and begin to argue. They are cold and hungry. Skimmerhorn asks Biggs for a fifty-fifty cut instead of the forty-sixth he has been getting. Biggs refuses as they leave.

The Nanuet bank robbers, Elkus, Dope, and Buddy come in. Skimmerhorn and Biggs enter and are told that the three men climbed the cliff as a dare. Judge Skimmerhorn recognizes one of the boys and asks him to go back down the cliff and bring up sandwiches. He also asks him to call his wife and tell her he will be home tomorrow some time; then he asks the boy to phone the state troopers because he, Skimmerhorn, wants them to arrest someone. (Of course Skimmerhorn means Van, but the three robbers think he means them.) The three go outside to talk things over, having hidden the satchel with the money in it, behind the rock. The judge finds the wet bag and without looking in it throws it away. The two of them lie down to sleep, making a pillow out of one of their coats, and throwing the other over them, blanket fashion.

DeWitte, one of the Dutch crew, comes in and spies them. He finds the satchel, takes the money out, and drops it by the side of the "two-headed creature." They awake and see him. He asks them if they have any boats and when informed that they do not, he leaves.

Biggs finds the money and immediately Skimmerhorn
claims half of it. Biggs soon finds out that it is the stolen bank money, and believes the little Dutchman left it for them. They decide not to return it to the bank, but split it and each distributes his share in his pockets. As they stuff the bills into their pockets, Van comes in to tell them that, even though they are not his friends, he knows of a ledge that will keep them dry. They thank him and then leave.

Van looks after them, and picks up one of the discarded envelopes, studies it, then sits down. Lisa comes up the rocks in the rear. She asks Van if he can hear her voice. He assures her that he can. She asks him the names of the flowers that she has in her wild garden. He tells her the names he knows them by. They talk of her home and of the mountain being dug away. They are interrupted by the entrance of Dope and Elkus. Lisa and Van quietly slip away, hand in hand.

Elkus and Dope are looking for the satchel. They find the envelope and know that the Judge and Biggs have found the money. They are furious but leave as Biggs and Skimmerhorn come in along the ledge. Biggs and Skimmerhorn think perhaps if they could get someone to run the crane, they might get down that way. But there seems to be no one around. As they talk the Dutch crew are slowly approaching them from the rear. Biggs feels that there is someone there. He and Skimmerhorn both have trouble in getting up enough courage to look behind them. When
they do turn around, they find the crew there. They believe them to be a motion picture company who are making a picture close by. They, the Judge and Biggs, finally persuade the crew to haul them in the crane so they can get down the mountain. The crew wait until they are in the shovel, and then pull them out over the cliff and leave them hanging in mid air.

Skimmerhorn gets sick from the height, and Biggs calls for help as the crew go off to finish their game of bowling. The scene ends with the Judge and Biggs trying to pray for the first time in their lives. Skimmerhorn says he knows only one prayer, and that is "Mathew, Mark, Luke and John, bless the bed that I lie on." They both repeat it, and Biggs asks the Lord to be kind to them. He says that the Lord has been good and given them some money during the evening; why does he have to let them die? Biggs promises the Lord that he will give the money back if He will save them. Then he attempts to make Skimmerhorn promise the same thing, but the Judge answers that he won't give up the money and neither will Biggs when they get down. Just then there is a loud crash and Biggs blames Skimmerhorn. He says that "there is such a thing as being politic, even when you are talking to God Almighty."

Act II, Scene 1. The Tor and the steam shovel as before, only five or six hours later. It is still pitch
dark, and Biggs and Skimmerhorn are still in the shovel. They are, however, fast asleep in much the same posture they took formerly on the ground. Under the shovel sits DeWitte, picking up and smoothing on his knee a few bills which he has found blowing loose on the rock. The beacon light flashes onto the scene.

Buddy comes in carrying beer and sandwiches. Buddy asks DeWitte if he has seen two fat men; DeWitte says that is all he has seen all night. Buddy sees the bills and asks where DeWitte got them; he is told and then he demands them from DeWitte. When DeWitte refuses to give them to him, he pulls his gun but DeWitte is ahead of him and has drawn his blunderbus. Buddy runs off.

Judith enters as DeWitte begins to eat the sandwiches. She asks him where Van is and he informs her than Van has fallen in love with the Captain's wife. They are interrupted by the return of Elkus and Dope. DeWitte draws his pistols as the robbers train their guns on him. They shoot right through him and finally, seeing that it does no good, they leave. DeWitte turns to where Judith was and finds her gone; he follows her.

Skimmerhorn and Biggs awake and see the beer and sandwiches on the ground. They argue and begin to fight. They tip the shovel precariously and then decide to behave themselves. Lise and Van come in. Biggs calls to Van and asks him to release them. Van bargains with them, making them go as high as twenty thousand dollars on their price of his
land. He gets them to throw down the validation of his ownership and also the bond signed by the court. Then he informs them that the price is not enough and starts to leave with Lise. They beg him to throw them a sandwich; he does so, then exits. DeWitte enters and his eye catches something moving out on the Zee. He stands transfixed for a moment watching; then runs off calling for Captain Asher.

Scene 2. Another part of the Tor. Lise is sitting high up on a ledge, looking out over the Zee. Van stands near her, looking at her as she speaks. She has his old felt hat in her lap and has woven a wreath of dandelions around the brim. The beacon light strikes athwart her face.

Van and Lise are speaking of love. He tells her he loved Judith, but they had a quarrel, and now he loves Lise. Lise tells him that she too loved someone, and still does. Van falls asleep in her arms, and Judith comes up. Lise tells her to come back at dawn and she may have Van again. Judith leaves. The Dutch Crew and the Captain come in to get Lise. They all go off to the ship they see on the Zee below. Van wakes just as they are leaving. Lise tells him that he is still in love with Judith. Judith comes in to stand by Van as the crew and Lise leave. Judith says that she loves Van and always has, but now because she has seen him in love with Lise perhaps their love can never be the same. She leaves.
Act III. The shovel still hangs over the verge, and Biggs and Skimmerhorn still occupy it. The rising sun sends level rays across the rock, lighting the men's intent faces as they stare downward. Biggs has torn a handkerchief into strips and tied them together into a string. He appears to be fishing for something which lies below the ledge, out of view of the audience. Over and over he tries his cast. It seems they are trying to lasso a beer bottle. Biggs finally has the noose around the neck of the bottle. When he has it half way up, it slips out.

A trooper comes in and spies them. He tells them the whole town has been looking for them all night. Senior Skimmerhorn (an older brother) comes in. The trooper and Senior believe Biggs and Skimmerhorn were drunk and that they did not see the things they tell of.

Van comes in. The Senior Skimmerhorn tries to bargain with him. Judith comes in, leading the Indian, who has gone blind and cannot find his way alone. The Indian advises Van to sell the rock and go out west. Van agrees to do so for fifty thousand dollars. While they are talking, a trooper appears with Elkus and Dope in tow. He asks the other trooper to help him keep an eye on them. They told him the money was up here on the Tor and he has come to look for it. Skimmerhorn and Biggs say that the little Dutchman took the money. Van tells the troopers that Biggs and Skimmerhorn have it. They are let down and examined. When the troopers find the money, Skimmerhorn says
there must be some mistake. They checked the money out
to pay Van with, but the bank must have made a mistake
and given them the wrong money.
They all go out except Van, Judith, and the Indian.
The Indian tells Van that he wants to be buried in the
old Indian burying ground. Van says the grave will be
ready by evening. He asks Judith if she will go with him
to the West. At first she refuses, saying she will al-
ways remember Lise. Van tells her that Lise was just a
dream of Judith herself, and speaks of how lonely his
life would be without her. She tells him not to sell
the mountain on her account, because she would live there
or anywhere with him, regardless of money or a job. He
says no, the Indian said to sell and he knew the Indian
was right.
"High Tor" is a verse play dealing with mythical characters of the sixteen hundreds interwoven with those of the present day. Here, again Anderson presents his two predicaments, aloneness and rebellion; this time the tragedy is pushed a little into the background.

Tragedy does show up, however, in the constant reminder that "High Tor," an old and grand mountain, is being cut away by the huge machines of man, in order to speed up the transportation of civilization.

Anderson presents Van, alone, who believes it should stay as it is. Van lives on his beloved mountain and though it means the loss of the girl he loves, he is determined to keep it, as well as his dreams and his life.

An old Indian is introduced to show what the mountain has meant to the natives of America. Through this old Indian comes the philosophy of life in which Anderson's plays are steeped. The Indian says in his prayer:

"...a young race, in its morning, should pray to the rising sun, but a race that's old and dying, should invoke the dying flame, eaten and gulped by the shark-toothed mountain-west, a god that dies to live."

The comedy in this play is very good. His use of two unscrupulous business men, who try to cheat Van out of his share of money, is typical of Anderson's belief. And the fact that one of the men is a Judge of a public court is not coincidence.

In introducing his mythical characters Anderson has made them as human and realistic as his other characters. The Dutchman, DeWitte, is an amusing little fellow who always shows up at the most opportune moments; he is always just in time to help the plot move along.

The way in which Anderson has the Judge and Biggs sidestep the theft of the money is clever; he makes them so clearly in the wrong, yet shows how they can get by without being punished, because of their standing in a community. Anderson certainly plays up the angle of the men on the "inside" using all information to their own advantage.

The playwright was not in any way attempting sacrilege when he made a comedy scene of the prayer which Biggs and Skimmerhorn presented. In a way there seems to be an underlying purpose in this scene. He may be striving to show the men as the hypocrits they were, men who on Sunday dress up and put on their air of devoutness, but who really have no feeling or knowledge of any of the Christian teachings.

Burgess Meredith, a well known actor, played the part of Van when the play was first produced. It was written about the historical mountain facing the Hudson which is near both the actor's and the writer's estates.2

The tragedy of what man does to the earth is voiced by the Indian in his dying speech. The Indian says that

it all has one good point:

"And there's one comfort.
I heard the wise Iachim, looking down
When the railroad cut was fresh, and the bleeding earth
Offended us. There is nothing made, he said,
And will be nothing made by these new men,
High tower, or cut, or buildings by a lake,
That will not make good ruins."3

When Lisa leaves Van she says that he will not be alone, but he is one of the few who will walk the air with a tread that stirs no leaf. He must do it now while he is young and full of dreams because:

"...The earth you have
Seems so hard and firm with all its colors
Sharp for the eye, as a taste's sharp to the tongue,
You'll hardly credit how it's outlines blur
And wear out as you wear. Play now with fire
While fire will burn, bend down the bough and eat
Before the fruit falls."4

Anderson shows that verse can contain comedy, though the most comic parts of this play are usually in prose; but his tragic verse is much more eloquent and lifting than is that of his comedy that he is right in attempting to make a place in the theatre for tragic verse.


The Star Wagon

Act I, Scene 1. The dining room of a cottage somewhere in a manufacturing town in Ohio in the year 1924. Stephen and Martha Minch are in the dining room eating breakfast. Martha is nagging at Stephen, telling him to get rid of Hanus Wicks, an old buddy who lives with them. Martha says she wishes she had married Paul Reiger, who is now a wealthy man. Hanus comes in and she says no more, except to hurry them off to work.

Scene 2. A work room in a laboratory wing of the Arlington-Juffy factory. Stephen and Hanus are late to work this morning because of Martha's nagging. Just before they arrive, Stephen's boss comes in to see him and finds he is not there. He discovers that Stephen has been using the company's time to work on a machine for himself. Stephen comes in, followed by Hanus, and when accused of working on his own machine instead of an important rubber analysis, he explains that the machine is called the Star-wagon, and it is able to project people back into the past. Duffy thinks both Stephen and Hanus are crazy; enraged, he fires Stephen, and gives orders for the Star-wagon to be destroyed the next day.

Scene 3. The same as scene 2 except it is at midnight. Stephen and Hanus with the aid of two thugs break into the laboratory, and turn the dials of the Star-wagon back to the day of July 4, 1902. There is a roar and the next scene is in 1902.
Act II. Scene 1. The interior of the bicycle shop in eastern Ohio. Stephen and Hanus are now young men in their bicycle shop in the year 1902. It is July 3, however, for the Star-wagon was not properly synchronized. They are now re-living their lives with a clear knowledge of events to come. Martha, a charming young lady dressed in bicycle bloomers, enters the shop, and while she is talking to Stephen, Hallie Arlington and her father come in. Mr. Arlington buys a gasoline carriage that Stephen and Hanus have invented, for five hundred dollars. Everything is happening as it happened before. Stephen is in love with Martha, but realizing that she will some day become a kitchen scold and repent of her marriage to him, he feels that he ought to wed Hallie.

Scene 2. The choir loft of the village church. Hanus is inside the organ pumping it for the choir mistress, Mrs. Rutledge, who is constantly scolding him. Stephen still cannot break the growing affection for Martha, he asks to escort her home and says he will meet her at the church picnic the next day.

Scene 3. Picnic grounds. Hallie flirts quite openly with Stephen, and Martha gets jealous. Stephen confesses to Hanus that he is falling in love all over again with Martha.

Scene 4. Picnic grounds near the creek. Hallie has talked Stephen into going in swimming with her and some of the others. They do so and Stephen is almost drowned,
but Hanus, who has stayed behind with Mrs. Rutledge and Martha, comes up in time to save Stephen. Hallie tells everyone that she and Stephen are engaged. When Stephen comes to and finds this out, he looks for Martha and tries to explain the situation. Just as he is getting ready to propose to Martha, Hanus jams the Star-wagon, and Stephen proposes to Hallie instead of Martha.

Act III. Scene 1. The drawing room of Stephen Minch's house. A snuggly palatial affair existing in the false future of his marriage with Hallie, say about 1937. (Stephen is shown as a crook along with Duffy and Reiger. Hanus is the only one who wants to play fair, and he, poor fellow, finds himself married to Mrs. Rutledge.) All four men are controlling stockholders in a large company. Because Hanus will not vote their way they are determined to have him judged insane. Stephen himself turns against Hanus. Martha realizes that Hanus is the best of them all because he is the only one who really believes in something. Stephen, seeing how miserable things are in this kind of existence, makes it up with Hanus, and together they tinker with the Star-wagon; the false life is done away with.

Scene 2. Same as Scene 1, Act 1. The dining room of the Minch Cottage. (The time elapsed has really been only twenty-four hours) Martha is so glad to have Stephen back that she is no longer fussy about not having any money. She asks Hanus to continue living with them. Duffy comes and offers Stephen his old job back at a
higher salary, Stephen refuses, but finally takes a job as consulting engineer. Hanus gets a salary of fifty dollars a week. Martha and Stephen realize that they are really happy together, that things are best as they are and not as bad as they might have been.
In this play Mr. Anderson turns to prose, with only a bit of verse here and there. It seems that he cannot really voice his philosophy unless he dips into verse.

"The Star-Wagon" as well as "High Tor" grew out of the playwright's friendship with Burgess Meredith. In making a changeable character of Stephen, Anderson makes a part suitable to the egotism of a good actor. It is said that an actor loves a part in which he has several different changes of costume and make up.

There is very little of Anderson's usual sarcasm and in itself the play is a highly amusing fantasy, in which the characters attempt to relive their past life. There is rebellion in it, in that the characters are rebelling against life and are seeking hope and re-creation in life as it might have been.

This play tends more toward romanticism than any of the other plays. This idea of taking ordinary life and endowing it with glamour is a popular one. Anderson gives to Stephen, Hanus, and Martha a reconciliation of this faith in their ideals when he has Stephen say: "I never believed much in a golden city back there in the choir. I don't believe it now. But they were right about one thing, the old prophets---there is a holy city, somewhere. A place we hunt for, and go toward, all of us trying and none of us finding it. And it's no wonder we don't find it yet. Because our lives are like the bird (you remember) in the old reader that flew in from a dark night..."
through a room lighted with candles, in by an open window, and out on the other side; we come out of dark, and live for a moment where it's light, and then go back into dark again. Sometime we'll know what's out there in the black beyond the window where we came in, and what's out there in the black on the other side, where it all seems to end."

The play shows a power Anderson has of creating characters, who are vital and real, and of writing lively scenes and vigorous conversation. He can construct a "Flight of fancy" and yet make it seem true enough because he maintains his common sense about people. His people although they are of all classes and kinds, are very real and human.

The personalities of Stephen and Hanus have a queer streak through them, and yet they seem real and alive. In their dreams and desires come again that aloneness always present in Anderson's drama. The play ends with the scene shifted back into the present day and each one of the characters is satisfied with things as they are.

Anderson's theme was not original. There are others that are similar, for instance---"Dear Brutus," "Berkley Square," "Time and the Conways," "One Sunday Afternoon,"

and "If." 3

This play is definitely an escape play, marking what may be Anderson's revolt to romanticism. It stands in the same place in Anderson's plays in which "Ah! Wilderness" stands in the collected plays of Eugene O'Neil. 4

When Anderson shifts his time back to the year 1902, he shifts into fantasy and a great deal of comedy. The choirloft scene in which Hanus is pumping the organ is realistic and very entertaining. Then the picnic scene is good comedy. His characters are superb and the play seems like a cross section of typical American small-town life.

There is one character in the play who, after the first performance in New York, was removed from the play; that was the character of an old Herb-woman. This character reappears in the published script. 5

Anderson has put into his "Star-Wagon" plain people who will be recognized as some one from the home town. There is no doubt that he is clever in bringing the small human mistakes and tricks into play. Interest never lags in this play because of these things.

5. Ibid., p. 25.
Conclusion

In both of the fantasies Anderson has made them so real that it is hard to believe they deal with mythical characters or fantastical events. His "flight of fancy" in "The Star-Wagon" does not seem ridiculous because he seems to preserve good common sense about his people.

His scenes are plain enough, in both of the plays, and yet in their plainness hold the interest of the reader. By the use of just enough fanciful design, Mr. Anderson keeps a romantic air about his comedies.

"High Tor" has a good deal more of Anderson's philosophy of life in it than does "The Star-Wagon;" but since it was his first attempt at anything of the kind, it is too much to expect him to get very far away from his other verse plays. He has gone farther from his pattern in "The Star-Wagon" than in any other.
Mr. Anderson has written but one musical comedy. Even in "Knickerbocker Holiday" he cannot get away from his resentment toward unjust governments. The lyrics which he writes in this comedy are very clever and as well written as most of his verse; however, they are in a much lighter vein. The music was written by Kurt Weill. This musical comedy might have been placed in another chapter, with the emphasis on the political problems of a government; or with the emphasis on the historical characters. It was put in a chapter by itself because of characteristics that the others did not have; lyrics and music.

It was difficult to retain the sense of humor with which this play is filled to overflowing. However, a bit of it was emphasized here and there throughout the synopsis and criticism.

In this particular play the stage directions and dances and choruses were interesting. The published play did not have the music contained and had merely a suggestion of the dances here and there. Color was lent to the book by the description of the costumes.

The stage setting is not elaborate, but Anderson has written the book and lyrics so well that there was no need to trim up the setting.
Act I. Washington Irving is writing at his desk; it is night, and a shaded candle lights his work. As the curtain rises, Irving lays down his pen, takes up his manuscript, tears it in pieces, and hurls it to the floor.

Irving is tired of writing gossip and intimate details of scandal about the people and times of the early nineteenth century. He wants to write something worthwhile; his friends have urged him not to go high-minded but to continue writing his gossip column. He decides to write a history of Old Dutch New York, which he has had in mind for some time. He calls it his "Knickerbocker History." He decides he will be very careful not to offend the descendants of those old Dutch founders; and will gloss over the facts a bit here and there. Irving, mixing the popular names of streets and sections of today with the old Dutch Amsterdam, begins to set his scene, with windmills in the distance and Dutch maidens washing the steps.

A Dutch trumpeter enters, blowing his bugle; he calls out that there is no news by land, and none by sea, in fact, there is no news at all. The chorus of Dutch
Maidens come out to wash the steps. They sing a scrubbing song, about the swishing of mops. They return into the house at the end of the song and the council enters. Van Cortlandt, Jr. lights their pipes as Irving sings, of the Council of the city. When he finishes, the trumpeter announces that he has some news. He has seen a ship on the bay. De Peyster and Roosevelt call to Tienhoven, chairman of the council, to come out of the house, for the new Governor is coming. Tienhoven comes from the house and crosses to the Council.

The Council declares a holiday. Then Tienhoven says they must have someone to hang because if they don't find someone the new Governor will think they do not know how to run a government. Van Cortlandt, Jr. wants to hang a Quaker because they are tougher. The last time they hung a Baptist he died too soon; the Quaker kicks longer.

Roosevelt cannot understand why they must hang anyone for the celebration. They tell him to hush. Roosevelt then sings of when a man first comes into office, how he asks questions that are embarrassing and how he is paid money to hush up. The Council join in the chorus to sing, "Ve said hush, hush to you."

The Council decides to hang a Quaker. The town marshal, Schermërhorn, enters from the right, in full regalia, with massive keys at his belt. A few stragglers follow him in. He tells the Council that they have no one to hang; the
prisoners have all escaped through a hole in the jail wall. The Council cannot understand this, and wants to know why the hole hadn't been repaired. Schermerhorn said he told them about it last winter, but they let it go. Besides when it was cold the prisoners did not want to escape; but now that it is warmer they have all gone. The Council bemoans the fact that all their nice prisoners have escaped. Tienhoven says they must find someone; no matter what the person has done, he must be arrested. The Council start to tip-toe out looking for a prisoner but Tienhoven tells them to whistle so that no one will know what they are doing. They leave whistling.

Irving wants a hero now and decides he will use Brom Broeck. Brom does not see why he should be the hero; he does not have a job, has no good family background, no money, in fact, nothing. Irving says that he is the kind of a hero he needs, and tells Brom to get on with the story.

Brom signals off left to Tenpin, who enters with a grindstone. Brom announces that he and Tenpin are in the knife-sharpening business. Four girls enter and discover Brom and Tenpin. They ask Brom if he isn't afraid of Tienhoven. Brom says he has reformed and is going to keep out of fights and be civilized. Brom sings a song of how a married man must find a job and keep it. Tenpin joins in singing and a group of young men come in during Tenpin's song. Everyone joins in on the chorus. The girls ask Brom where he went when he left the Armory.
Brom says that he and Tenpin went up north of Wall Street and began to clear a couple of farms, but the Indians drove them out.

The girls call to Tina Tienhoven, who comes to the window. Brom tells her he has a job now and is going to stop fighting; Tina says in that case she will come down and talk to him. Van Cortlandt, Jr. crosses from the billboard to Tenpin. He commands Tenpin to stop grinding knives; it is against the law to grind knives without a license. He turns to Brom and commands him to stop. Brom gets angry, leaps on Van Cortlandt, Jr., and bears him to the ground. He is busily throttling him when Tina runs from the house. Brom stops when he sees Tina, and tries to apologize to Van Cortlandt, Jr., who runs out.

Brom explains to Tina that he has a strange malady. He cannot take orders. When he was in Holland it wasn't that way, but when he came to this country and was out in the woods, living on wild turkey and Indian corn, he got so used to being free that he couldn't take orders. Tina then forgives him and they sing of their love; when they are finished, Brom asks Tina to run away and marry him. Tina does not want to go against her father's wishes. She wants Brom to ask her father for his permission. Brom kisses Tina just as the Council enters. Tienhoven is angry; Tina explains that Broms is sorry he hit her father over the head, and now she wants to marry him.
Tienhoven gathers his council about him. They try to figure out whether Brom has broken enough laws to warrant his arrest and hanging. De Peyster reads aloud a list of the laws; Tienhoven tells him not to read them so loud, for there are some which the members of the Council themselves have broken. Tienhoven decides that the best thing to do is just to put Brom in jail to get him out of the way. He commands the marshal to arrest Brom.

Brom dares anyone of them to give him an order, and of course the entire Council is frightened. Schermerhorn says he will give the order and crosses to Brom, saying, "Will you go to jail? Please?" Brom says he is sorry he cannot comply. He asks the Council whether, if he finds a man who is absolutely guilty of a hanging offense, they will allow him, Brom, to go free. They gladly comply. He then points out Tienhoven, who, with the Council, moves back to where the crowd cannot look at him. Here Irving interrupts.

Irving tells Brom that he must stop slinging mud at the founding fathers, or his book won't sell at all. He realizes that Tienhoven is guilty, but he is somebody's ancestor and people are touchy about their ancestors. He asks Brom to find some other means of escape without besmirching too many reputations. Irving and Brom sing a song of what "An American is." He is one who insists on eating, drinking, reading, and thinking just what he pleases.
When they finish the song, they shake hands and Irving returns to his desk to write.

Tienhoven comes down the steps at the left, followed by the Council. They deny the fact that any of them have broken the law. Brom says it is true but that he won't press the point. They try to take Brom bodily. Van Cortlandt, Jr. and Schermerhorn have guns; Schermerhorn closes his eyes and shoots blindly. Tenpin falls, but jumps up immediately, unharmed. The Council tie Brom up. Tina and Brom sing. Brom asks for one last request to be granted. They listen to Brom, who tells them of a new fashion of hanging. The hangmen in Europe hang their victims up by the belly, which causes excruciating pain, and is a prolonged method of hanging. He pleads with them not to hang him in this fashion, which they proceed to do immediately. The new Governor enters and makes fun of the Council for having let Brom trick them. He orders them to free Brom.

Stuyvesant (the new governor) tells the people how he intends to rule; it is really rather tyrannical, but the way he explains it the people aren't sure what he means. Brom does not care for Stuyvesant and his orders. Tienhoven and Stuyvesant go into the house to settle a few matters about the affairs of New Amsterdam.

Tienhoven returns to tell Tina she is to marry the new Governor. She argues that she loves Brom; but Tienhoven says it is all settled. Brom, Tina, and the chorus
of Girls sing about young love. Stuyvesant tells Tina the wedding will be the next day. Stuyvesant has Brom thrown into jail, not only because Brom loves Tina, but also because Brom disapproves of the new regime. The act ends with the crowd and Council and Stuyvesant singing, "All Hail the Political Honeymoon."

Act II, Scene 1. The interior of the jail, a small frame quadrangle with no furniture save a wooden bench along one wall. There is only one door, and no windows. There is a row of notches, beginning small at the right, and running around the room increasing in size, until the notches culminate at the left in a gigantic notch, big enough for a man to squeeze through. Brom is lying back on a bench, playing his flute softly. Tenpin is sharpening a knife. Brom drifts into the overture to a ballad which Irving sings.

Tenpin is visiting Brom. He tells him how Stuyvesant has all of the inhabitants of the town marching up and down and jumping at his orders. Schermerhorn appears at one of the notches; he tells Brom that Tina wants to see him. Just as she is about to enter they hear someone at the jail door and she disappears. Stuyvesant and Roosevelt come in. Stuyvesant orders Tenpin out of the jail, and asks why the notches have not been boarded up. Schermerhorn appears with a pistol in his hand and says he is guarding the notches. Stuyvesant asks Brom why he does not write a long book while he is in jail.
Stuyvesant sings, telling how lucky a man is to be in jail, for he does not have to worry about his food, or how to earn money, or anything. Stuyvesant and Roosevelt go out at the end of the song.

Tina appears again at the notch and asks Brom to help her through. Schermerhorn decides she shouldn't go in, and he pulls on her from the outside while Brom pulls on her from the inside. Brom gives a big tug and pulls Tina in, but Schermerhorn has pulled all of her skirts off and she stands there only in a bodice and a pair of Dutch drawers.

Tina tells the sheriff to hand in her skirts. The sheriff averts his face and counts them as he drops the skirts through the notch. Tina begins to dress as she explains why she has come. She offers to run away with Brom. As she is explaining, Mrs. Schermerhorn comes in; she is quite shocked and hurriedly goes out, bolting the door after her. Brom tells Tina he cannot take her out into the wilderness to sure death. Tina argues with him, and finally he agrees. As Tina starts to leave, Schermerhorn claps an iron grating over the notch. Tienhoven comes to the jail to take his Tina home with him, threatening to have Brom hanged on the morrow if anything is said of this. Tina and Brom sing, "Life and Love are a Series of Separations."

Scene 2. The scene is again the Battery as seen from the waterfront. It is the morning of the day follow-
ing Scene 1. As the curtain rises we discover Stuyvesant seated at the left of the stage at a small table. A soldier is kneeling at his feet polishing his silver leg.

The Grand Army of New Amsterdam marches in. The Army consists of the Council, Corlear, Six Boys, and all are commanded by General Poffenburgh. General Poffenburgh stands on the top platform just below the gallows, giving commands. The Army marches to the left above the gallows, makes a right face, and marches down the steps, and on until Van Cortlandt, Jr. reaches the extreme right of the stage.

Poffenburgh orders the army to halt; then presents them to the Governor. Stuyvesant says he finds but one fault with the army and that is that there is too much individual thinking in it. Roosevelt does not see any reason to march in an army when they aren't fighting. Stuyvesant soon hushes him and takes command of the army himself.

He puts himself in the rear of the army in a very clever way and is thereby well protected. He turns the army back over to the General; as they march they sing the War song. Stuyvesant says they must show more spirit and demonstrates for them. The Army then start imitating his peg leg. Stuyvesant tells them that that is more like it. All of the army leaves, except Stuyvesant and the Council. They take up matters of the state, such as in-
crease in prices, profits and wages. Stuyvesant hears them all complain about being ruined by this set up; he says the government will extend credit and eventually the Governor himself will take over the business. The Council draw together, and sorrowfully sing "Ja, Vere Ve Got Our Ancient Liberties?" The Council leaves. The lights dim to show the passage of time, and come up a moment later as a night scene.

Six Girls enter from up left, costumed for the betrothal ceremony. As they sing Tina enters from her house. Van Cortlandt, Jr. enters with the betrothal papers, crosses to center, and stands waiting for Tina and Stuyvesant to sign them. The lights slowly increase. The chorus sings as the Council enters from down right; Marshal Schermerhorn and his wife enter from down left; then Stuyvesant comes from the house and crosses to Tina at center, who is signing her name in the betrothal book.

Stuyvesant inquires of Tina if she has learned the rules for the guidance of the wives of New Amsterdam? She says she hasn't and he makes her take out the list and read them. The rules are all to the advantage of the husband. When she finishes reading them, Stuyvesant starts to sign the betrothal book, then looks up and asks, "Can any one give just reason why this troth should not be plighted?" Mistress Schermerhorn speaks up and tells of Tina's being in jail with Brom without her skirts on. Stuyvesant questions Tina and she makes it seem worse
than it was, but Stuyvesant decides to marry her anyway. The chorus and Stuyvesant sing. Tina and Stuyvesant dance a short minuet, and everyone follows their example. Their merriment is broken by the sounds of shots and of men yelling. Brom and Tenpin run in from up left. Brom says the Indians have burned down the jail and are coming this way. The crowd starts off in a mad scramble. Brom and Tina run out together.

The stage is empty except for Stuyvesant. Tienhoven runs in, and Stuyvesant commands him to call the Grand Army. Tienhoven tells him to do it himself. Stuyvesant calls to the Army; he orders them into the block house as the Indians run in. Brom and Tenpin have entered at the rear of the Council. Everyone ducks his head, ostrich fashion, with his posterior towards the audience. The Council goes into the block house, and Brom and Tenpin start to go out the way they have come in. Stuyvesant orders them into the block house. Brom asks him if he is giving an order; Stuyvesant answers in the affirmative. Brom starts to threaten Stuyvesant but decides against it. He and Tenpin go out to fight the Indians as Tina and Stuyvesant watch from on stage.

Stuyvesant finally goes out to help them. The Trumpeter announces that Stuyvesant and Brom are the winners. Tenpin is carried in and the girls lament the fact that he is dead. They lay him below the steps at the left. The chorus sings a sad song for Tenpin.
Stuyvesant tells Brom that since he has saved the lives of the people, he will let him have a trial. Brom is infuriated and tells the people what he thinks of Stuyvesant's administration. He says that the Governor has been selling liquor and ammunition to the Indians, that he and Tenpin saw him. Stuyvesant appeals to the crowd, saying that there are no other witnesses to back Brom up and surely they won't believe a man already under indictment. Tenpin rises and tells Stuyvesant that he saw him selling to the Indians. Stuyvesant declares: "That man Tenpin is completely unreliable; even when he is dead."

Stuyvesant decides to hang Brom immediately. Brom appeals to the crowd, asking them if they are going to put up with Stuyvesant.

Roosevelt is the first to go over to Brom's side, then the rest follow him. Stuyvesant starts to punish the people and Irving interrupts. He tells Stuyvesant to make his peace with the citizens of New Amsterdam because he is their Patron Saint. Stuyvesant says he isn't aware that he has reached the stage where one is canonized. Irving is disgusted with him and reminds him that he died long ago. Stuyvesant asks Irving how his descendants turned out, if they were easy to manage. Irving tells him no, they were very stubborn under orders. Everyone sings "That's an American."
Since "Knickerbocker Holiday" is Anderson's only musical comedy, the synopsis is considerably longer than the others. It seems impossible to make it any shorter and still retain the comedy and effectiveness of both the book and lyrics.

This play is a lively comedy in which, by verse and music, Anderson displays a tyrannical government in all its stupidity. The author's ability in satirical comedy is highly entertaining. The book and lyrics were written especially for Kurt Weill's music.¹

Anderson says in the preface to the published play: "There has been a great deal of critical bewilderment over the political opinions expressed in this play, and not a little resentment at my definitions of government and democracy. I should like to explain that it was not my intention to say anything new or shocking on either subject, but only to remind the audience of the attitude toward government which was current in this country at the time of the revolution of 1776 and throughout the early years of the Republic. At the time it was generally believed, as I believe now, that the gravest and most constant danger in a man's life, liberty and happiness is the government under which he lives."

Peter Stuyvesant is pictured as a tyrant who would regiment the stupid, amateur government of old New Amsterdam; and he turns out to be worse than the Council, who

have been bad enough. No matter whether it be one man or a group of men, a government can be a tyrant. The difference between the two is the crafty way in which Stuyvesant talks the people into believing in him.

The young hero, Brom, has nothing to his credit except his stubbornness and his ideal of freedom. Freedom and Americanism are well displayed in this character and Anderson's definition of an American seems to be pretty close to the truth. When Brom tells Tina that he hadn't minded taking orders until he came to America, Anderson displays an underlying reason for the desire for freedom of most Americans.

Tina, the young heroine of Anderson's musical comedy, is daring enough to defy her father, and would seem to be one of Anderson's rebellious characters. Brom too is a rebel, and although he is alone in his belief at the beginning, he soon wakens the people of New Amsterdam to the fact that they are putting up with more than their share of tyranny. The author seems almost to realize a solution to his problem, but in the end there is still the feeling that the people of New Amsterdam were not completely successful in doing away with tyranny.

By using Irving's "Knickerbocker History" as a background, Anderson has written a delightful musical comedy. He changes things somewhat but the underlying purpose is always there, and even if it isn't original, the idea is extremely clever and Anderson has done wonders with it.
Perhaps Anderson uses the Quaker and Baptist sects for his comedy in the first act, because he knew these two types better, having been brought up in a Baptist minister's home, and then teaching in the Quaker College at Whittier, California. He merely pokes fun at them and seems to believe the Quaker worse than the Baptist, perhaps because of some inner resentment at his dismissal from Whittier College in his teaching days.

The laws he lists as providing for punishment by death are very sarcastic and he makes them seem ridiculous in that the Council members themselves break them without being punished, but when the people of the town do so, they are punished. Some of the laws were: Stealing; killing people (Indians you can kill, but not people); the selling of brandy and firearms to the Indians. The list of prisoners who have escaped from the jail is highly amusing when Schermerhorn counts them off on his fingers. There were: "the two Quaker prisoners who preached in the streets, which is atheism; the two Moravians, convicted of hideous business practices, they wouldn't extend credit; the Swedish explorer, found guilty of discovering lands in the name of Sweden, which is high treason; the three pirates from Connecticut, caught stealing goods without a license."

The lyrics of Knickerbocker Holiday have given Mr. Anderson a chance to set his verse to music, which is a pleasure few poets have.
Conclusion

Andersen has shown that he can also write musical comedies. Perhaps this play might be listed among those of romanticism. The idea of the "flight of time" is again used here; similar to that of "High Tor" and "The Star-Wagon." He seems to use a certain pattern for all three, with variations, and this pattern seems to be slightly based on his primary model.

This play is indeed filled with sarcasm and cynicism just as his verse plays have been, but his sarcasm is clothed in humor and is presented in such a manner that the reader, feeling a definite sense of it, could still enjoy the comedy to the uttermost.
Chapter V

Collaborated Plays

The following plays might have been placed in another chapter, but because Mr. Anderson has written them in collaboration, they have been used in a separate chapter, regardless of subject matter.

"Gods of the Lightning" comes the closest, of the collaborated plays, to making the reader feel that Anderson has written it, or even helped in the writing. In the others the hand of the other writer is constantly "popping up."

Harold Hickerson gave Anderson the facts and data for the play, "Gods of the Lightning." He had been a reporter on the Sacco-Vanzetti case (on which this play is based) at the time it happened. Laurence Stallings helped in the writing as well as furnishing the facts for "What Price Glory?" The other plays have not much in their favor except a few pleasing characters.
First Flight

by

Laurence Stallings and Maxwell Anderson

Act I. A public room in Hawk Peevey's tavern on the road to Nashville in the original state of North Carolina, in the last decade of the eighteenth century. It is a late afternoon in late October. The sun shines low through a long window in the rear. There is a huge chimney against the wall at the right. The main entrance is at the left and another door at the right. To the left, against the wall is a long, heavily built buvette. Some split-bottomed chairs are around a circular central table and other chairs are scattered around the room. In the rear is a cleated ladder. When the curtain rises there are two men at the table in the center. At the left side sits a Hessian ex-soldier, his head buried in his hands. He has a bullet-shaped head, close shaven, and wears huge square-rimmed spectacles. Across from him at the right of the table, sits George Dozier, a country lawyer. He is a spare, lantern-jawed, forceful, and ominous looking man. There are silver buckles on his shoes and his hair is tied in a rather distinguished queue with a black ribbon. He holds a deck of cards in his hands.

Dozier calls Hawk and asks if his horse has been bedded down well for the night. He says if it isn't done any better than it was the last time, he will whip
the stable boy again. Hawk says he will take care of it, and leaves. The Hessian is asleep and snoring. Lonny Tucker, a boy of about twenty, comes in. Both Lonny and Dozier are in love with the same girl, Charity, but her father has promised her to Dozier. Charity, however, has promised Lonny that she will marry him. Hawk comes in and Lonny gets up to leave, but Major Singlefoot enters. He is sixty, tough, fluent, a dean of the frontier courts. He wears a costume of buff and blue, suggesting the Continental Regulars. The Major asks Lonny to sit down to play Whist, but Lonny does not want to play cards with Dozier. The Major, however, talks him into staying, and they sit down to play. Hawk brings liquor and puts it beside the Major. Dozier wakens the Hessian to make a fourth at Whist. The Major does not want to play cards with the Hessian; he draws his knife, but Dozier makes him put it back.

Dozier and the Major talk of their Free State of Franklin, how it is independent of the state of North Carolina. They know that North Carolina is sending a prosecuting attorney to keep them from being so defiant. Dozier says that he is intending to go to Nashville before the other gentleman gets there and register as the prosecuting attorney. All during their conversation they are playing cards. The Hessian is causing the Major a lot of trouble with his dealing. The Major, who delights in long stories, begins one on the adventures of
Daniel Boone. Lonny and Dozier laugh at it, but the Hessian doesn't understand it. Hawk is in to report that there is a man on horseback coming from the east, followed by a nigger on a mule. The nigger comes in and announces that Captain Jackson wants to know if he can reach Tooly Hill by nightfall. Hawk tells the nigger to ask Captain Jackson to spend the night here because it is too far to the Hill. The nigger leaves, followed by Hawk. They both reappear, carrying luggage, and Hawk has a black dueling case. Andy Jackson, a young man of about twenty follows them in. Jackson does not pay any attention to the card game but orders whiskey. The Major begins his tale where he left off, and as he finishes, Charity Clarkson comes in. All of the men, except the Hessian, rise. Charity greets them all except the Hessian and Jackson, whom she does not know.

Charity asks for a sugar loaf, but says she can pay for only half of it. Hawk tells her she can have half of the loaf, and when she gets the money can come back for the other half. Jackson thinks Hawk should give her all of the loaf. Jackson pays a compliment to the girl; she curtseys and acknowledges the compliment, which makes Dozier very angry. Lonny asks Charity if she is going to the "soiree" with Dozier this evening. She says she is, even though she has promised to go with Lonny. The men go back to their card game as Hawk looks for the sugar loaf under the bar.
Jackson begins to talk to Hawk about the bad manners of the people around this community (of course he is referring to the men playing cards). He says it is a shame to have such manners when they aren't so far from North Carolina. Hawk tells him that the name of that state is not mentioned around here. The Major again gets angry with the Hessian, draws his knife, and wounds the Hessian slightly. Lonny asks Charity if he might take her home, but she refuses his offer and tells Hawk to hurry with the sugar loaf.

The Major introduces himself to Captain Jackson and then introduces Lonny and Dozier. The Major asks him to make the fourth hand at cards, but Jackson refuses. They ask Hawk but he refuses them too. Jackson asks them to have a drink with him; the Major agrees to, but Dozier is not sure that he wants one. Jackson changes his mind about the cards and sits down to deal. He deliberately sticks his elbow in the Major's eye (the same thing for which the Hessian was wounded) and the Major immediately challenges him to a duel. Hawk pleads with them not to fight now because there won't be a dance if they do; they set the time for dawn the next morning. Dozier tells the Major that he will be his second, and Lonny offers Jackson his services. The Major, thinking it over, isn't so sure he wants to fight Jackson because he wants to get the first shot at the new Prosecuting Attorney whom the governor of North Carolina is sending out to the Free
State of Franklin. Jackson says he needn't wait, for he is that new attorney. Dozier and the Major go out. Lonny asks Charity if he might walk home with her, but she again refuses and leaves.

Jackson is looking at his dueling case as Hawk and Lonny go out. When they have gone, Charity comes back to warn Jackson that Dozier and the Major are good shots. She begs him not to fight them, but he will not agree. He tells her that he must have a dance with her tonight; she agrees as she leaves. Hawk comes in and asks Jackson if he is really going to fight the two men. Jackson asks Hawk to get two candles and place them in the window; after Hawk has done this, Jackson shoots the flame off each.

Act II. Time—moonrise. Two A. M., a cleared patch of ground in front of Wes Bibb's new log barn, which is at the back of the stage, with a small door right, which is wide open. Through the chinks may be seen the color and movement of dancers, also the woodsmoke from fat-pine torches. The stage is bare, save for three stumps. To the right a dried cornfield, and at one point the stalks are trussed into a path leading off. For a few minutes the only movement is the shadow of dancers, and the squeak of one very bad fiddle is heard.

As the music dies momentarily, Major Singlefoot, Wes Bibb, and Hairy Lake (a frontiersman) come out. They drink toasts to everyone from President Washington on down to Daniel Boone. The Major, before each toast, does not be-
lieve he should drink it because he has a duel scheduled for dawn. As they finish their last toast, Dozier and Charity come out. The Major, and the others leave. Dozier tells Charity she will be the queen of all Nashville when he takes her there. She isn't so sure that she wants to go with a man who duels. He refuses to call the duel off and she tells him that she hasn't agreed to marry him yet, even if her father has told him she would. She leaves.

Hairy and three buckskins come out, dressed alike, with long rifles. Hairy tells them that if the Free State fails again he is going to join Colonel Boone. The Major comes out and joins them. Wes Bibb follows him. They talk about the government of the Free State and drink often. Hairy offers to kill Jackson for the Major so that he won't have to bother about the duel the next morning. They are interrupted by a group of young men who are fighting about who is going to dance with a particular girl. The Major tells them to go down to the creek bed and fight it out. Everyone moves off toward the creek to watch the fight. Lonny and Charity come from the barn. Lonny begs Charity to wait for him, not to marry Dozier. He says he will have his law license in two months. She does not give him a definite answer.

They are interrupted by the entrance of Jackson and Hawk. Charity sends Hawk and Lonny on an errand. When they have gone, she begs Jackson to leave now while there is still time. He seems almost to promise, then asks her
to kiss him. When she does kiss him, he says that now he can never go. Hawk, Lonny, and Widow Rachel enter. Rachel tries to get Jackson to dance the first dance with her, but he says Charity has promised him his first reel. Rachel invites him to stay until the end of the dance, and he accepts. Dozier takes Jackson's presence with Charity as a personal affront and wants to fight him, but Jackson reminds him of the duel tomorrow. Jackson and Charity go into the barn to dance; Dozier and Hawk follow. Hawk is out soon to tell the group what a good dancer the Captain is. They all go in to watch him dance.

The Major and Hairy stroll out, followed by Wes. They discuss how small the Captain is and how hard it is going to be for the Major to take aim on him. They drink some more and the Major tells another story of the daring life of Daniel Boone. Four young men come out to ask the Major if it is true that Jackson is the man from the North Carolina government. The Major replies that he is, but if anyone touches him until after the duel, the Major's reputation will be soiled.

Jackson and Charity come out. Hairy starts questioning Jackson, and as he does so, Dozier steps from the door followed by a crowd of dancers. Jackson has a debate with Hairy and then the entire crowd of Buckskins concerning the rights of the government. Dozier takes a hand in the argument, pulls a flintlock, and fires at Jackson.
son flinches slightly, then with utter care takes out a pistol, adjusts the flint, balances the barrel rather awkwardly on his free arm, and fires. Dozier falls dead. Hairy goes to Dozier and sees that Jackson has shot him through the heart. The Major, angry that he has let Dozier get the first shot, tells Jackson to pull his gun with him; the Major shoots blindly and Jackson shoots into the air. Jackson tells Hawk that he will be leaving soon, but first he must go on an errand about a mile up the road.

Act III. A loft under a triangular cabin roof. There is a door opening to the right which swings wide into the moonlight, with a log ladder running from outside into the inside. At the rear, there is an outline of a chimney, with the corner in black shadow. At the left is a huge fourposter bed, made of logs trimmed and skinned, with stocks of branches still upon the posts, on which are articles of pioneer clothing. There is a trap door by the bed and against the wall, opening from below. A buffalo robe lies on the floor by the bed. As the curtain rises, two children, a boy and a girl, near the ages of twelve and ten, are sleeping in the middle of the bed, which is furnished with a patchwork quilt and a coarse top sheet. There is no sound, save one call from a whippoorwill, which to the backwoods is the sign of death.

Charity comes breathless up the outside ladder,
moves to the cubby-hole, listens, then moves to the bed. The whippoorwill greets her as she moves over to the window. She walks back to the bed and wakens the girl, Cissy, to tell her what has happened. She then wakens the boy, but they are sleepy and not interested. She calls to her mother, telling her that Dozier has been killed. Her mother cries and sobs that now Charity will have to work for a poor man all her life. Charity undresses and gets into bed.

Jackson comes up the ladder and through the window. She jumps up and runs to him. They sit on the chest, telling each other of their love. Jackson is weak from the loss of blood. He tells her for the first time that he really loves her; they kiss, but are interrupted by the voice of Lonny calling to Charity's mother. He asks if he may talk to Charity. The mother says he may and he comes up to see Charity. Jackson hides behind the chimney in the dark corner. Lonny asks the girl to marry him. He says he won't get his law license now; but she says she won't ever give him an answer until he does get his license. He talks about what a coward Jackson is and hasn't much use for him. Charity, angry, makes him leave.

When he has gone, Jackson comes out of his hiding place and tells Charity that she will never find happiness with him, because he is always picking fights. He may be dead in a week. She says she will wait for him to return in the spring. He answers that he never re-
turns to any one place. Charity offers herself to him now, but he refuses to take her and bids her goodbye. She sobs as she answers "goodbye."

Mr. Anderson wrote this play in collaboration with Laurence Stallings.

In case it is borne to satisfaction in the death of Major, our represent a character of aged qualities. The Major is again the Servers old catechete and in many ways can be compared to Sol "Trimmin to "Both Your Knees." The Major's joy for telling long stories of past experience is characteristic of older people and this characterization is particularly real and quick through with these qualities.

Andrew Jackson, as pictured by Anderson, has some qualities that are not so realistic, but these tend to make him seem more like a human being. Mr. Anderson has given to him the characteristics that are supposed to go with the only vivid temper, and a flaming personality.

The two main principles that Anderson enforces in his verse plays are not in a very same way, to read in this play. Certainly the people of the Free State of Franklin are rebelling against the government of North Carolina, and to the present-day, reason to show them he is among these people, even though Charity offers herself and her love. He just simply, because he is distrustful of his own time.
This prose play, on the life of young Andrew Jackson, at times has the ability to stir and excite, but on the whole the play is light and not highly amusing. Mr. Anderson wrote this play in collaboration with Laurence Stallings.

There is a sense of satisfaction in the death of Dozier, who represents a character of hated qualities. The Major is again the lovable old reprobate and in many ways can be compared to Sol Fitzmaurice in "Both Your Houses." The Major's love for telling long stories of past experiences is characteristic of older people and this characterization is particularly real and shot through with human qualities.

Andrew Jackson, as pictured by Anderson, has some qualities that are not so idealistic, but these tend to make him seem more like a human being. Mr. Anderson has given to him the characteristics that are supposed to go with red hair; quick temper, and a flashing personality.

The two main principles that Anderson stresses in his verse plays might, in a very vague way, be found in this play. Certainly the people of the Free State of Franklin are rebelling against the government of North Carolina; and as to the aloneness, Jackson is alone when he is among these people, even though Charity offers herself and her love. He goes on alone, because he is distrustful of his own temper.
There is an underlying current about the play that leaves with the reader a suggestion of the Revolution, which really hasn't been over so very long. The same ruggedness that appears in "Valley Forge" is found in this play. The feeling that anything goes dominates the entire action.
Act I. The restaurant in the Labor Lyceum building of a city on the eastern seaboard. At the right is a large window facing on the street, and at the right rear an outside entrance. At the left a door leads to an inner hall and a stairway to the upper floors. Along about half of the rear wall at the right runs a counter with a coffee urn and the usual display of quick lunch foods. A swinging door behind the counter leads to a small kitchen. There are folding doors in the rear wall at the left, opening on a hall used for labor meetings. There are tables and chairs for the customers of the restaurant. In the left rear corner there is a table covered with books and pamphlets and another which holds a chess-board. A large clock hangs on the rear wall. The hands point to ten-twenty. It is dark outside.

Pete, the counter-man, swabs off the top of his counter and goes into the kitchen. Suvorin, a solid bulk of a man with a satanic, dominating face, sits in the left rear corner, his chair tilted against the wall. His eyes are fixed on the floor. Heine, a disreputable figure, enters from the street and looks furtively about him, glancing back at the window.

Suvorin asks Heine what he is doing there. Heine
has come to get his share of some money. Suvorin tells him he will get it and for him to get out now. Heine leaves as Rosalie Suvorin enters from the same door. She is a beautiful Russian girl. Ward comes in, asking for Mac. Mac hurries in from the street entrance and immediately gives Rosalie a revolver. Ward tells Mac he had better go back to the room where the men are having the meeting. Rosalie stops him to ask him to please leave town. He is wanted by the police and she doesn't want him to be taken to jail. He says he can't do it now, they must go through with the strike. Voices can be heard from the room in which the meeting is being held. Mac goes in. Ike and Milkin have been thrown out of the meeting. They come to the counter and try to talk Pete out of a cup of coffee. A radical by the name of Spiker is likewise thrown out. Sowerby, a Red, enters from the street. He gets into an argument with Ike and Milkin. Sowerby tells Ike that the scabs won't get their pay this week because the pay roll was stolen. The paymaster was killed during the robbery and twenty-eight thousand dollars stolen. Ike gets excited and starts to yell at Mac, in the other room, but he is stopped by Milkin.

Bauer comes in from the meeting room. He is a self-important busybody. He shakes his head in disapproval, telling Suvorin that he has heard the building is to be raided and that all the radicals must get out. He is the owner of the building. He suggests that Suvorin also get them out of his restaurant.
There is a sudden crash of applause. The meeting breaks up. Some longshoremen come out and go through the street door. Then Ward and Andy come into the restaurant. The men have voted down the strike, but Mac isn't worried; it will go through because the engineers won't go to work. He seems sure of it.

Bauer tells Mac that he'll have to get out of his building. He doesn't want the police to find radicals here. Mac asks if Capraro has been in. Rosalie answers that he has not. Rosalie asks Mac if he knows the police have warrants out for his arrest. Ike tells him of the payroll robbery and the death of the paymaster. Mac still doesn't realize that he is the one charged with this crime, he thinks the police want him because of the riot on the docks.

A salvation army lass comes in the door, followed by Jerusalem Slim. The girl passes a tambourine around and is ignored except for a few wisecracks from Ike. She leaves, and Jerusalem Slim tries to "save them from themselves."

Capraro comes in to tell Mac that Bardi is dead. Mac is going after the man who shot him. He receives a telephone call informing him that the police have broken up the engineers' meeting. Suvorin comes over to Spiker, accusing him of being a policeman planted there to cause them some trouble. Spiker is searched and a badge is
found. He runs out the door. Mac is angry because Spiker has been in on all the meetings. Spiker comes back with a policeman and the Sergeant. They arrest Mac and Capraro.

Act II, Scene 1. The office of District Attorney Salter in the courthouse. There is a window, partly ivy-covered, at the right, and a door at the rear communicating with the Judge’s chambers. A door at the left opens onto a hallway. The rear and left-hand walls are almost covered with a legal reference library, mostly in yellow leather bindings. There are two desks, one for Salter, one for his secretary. A couple of padded chairs are placed to the front of the Attorney's desk. The desk is piled with stacks of letters and script.

Salter, a thin, keen, and rather weary person, enters from the hall, tosses a hat on the rack, and begins to search through a mass of papers. He finds what he wants and sits at his desk. There is a tap at the door and Haslet enters. He is a well-dressed, middle-aged business man. It is after lunch. Salter, the lawyer trying the case against Mac and Capraro, tells Haslet that he wishes he didn’t have to try the case. It is too flimsy; he hates to bring a case against an innocent man. He would much rather try Spiker, a real crook. Haslet leaves, telling him to go on with this case, that he is doing all right. Haslet says he wants to get rid of Mac and Capraro because they have caused strike trouble
Salter has a woman brought into his office. She is a woman who is to be a witness for the prosecution. She doesn't want to be a witness because she really doesn't know anything about the robbery or the murder, but she has been told exactly what to say and if she doesn't say it she is threatened by the prosecution. Salter says if she won't be a witness, he will tell her son that she used to run an immoral house. She is shown out and another witness comes in. He is a hired witness also. Salter is weary of it all. Gluckstein, the defense lawyer, is also threatened by the prosecution if he presses them too hard. Both go into the court room.

Scene 2. The court room with the court in session. Judge Vail is on the bench; the jury sits back, opaque and weary; Gluckstein waits nervously; Salter is examining Mrs. Lubin, who is on the witness stand; Macready and Capraro sit in irons, with guards on either side; Rosalie, Suvorin, Bartlet, and Mrs. Lubin's son wait to be called as witnesses. There are Attendants at the right and left of the bench. The Sergeant is at the door left.

Salter examines Mrs. Lubin first and she tells her story just as she has been instructed to. Gluckstein has very few questions to ask. Mr. Bartlet is next, he tells his story as he has memorized it. Gluckstein then calls Mrs. Lubin's son to the witness stand and he blasts
his mother's testimony. He says she couldn't possibly have seen the murder from the window as she has testified.

Rosalie is called next. She tries to tell the truth and still help Mac, but Salter turns everything she says into a different meaning. She admits that she loves Mac. Mac is then called to the stand. He tells them of his actions on the day of the robbery, but when Salter starts questioning him, he works Mac up into a rage about the "workers of this country." Mac then doesn't care what he says. Salter asks Mac if he and Capraro started the riot to draw the police from the payroll. Mac denies this.

The foreman of the jury interrupts to ask Mac if he set the bomb under his house last night. Mac says no, but he thinks he knows who did, and looks directly at Salter. Salter is frightened.

Gluckstein asks for a mistrial because the foreman has displayed open prejudice. It is denied.

Capraro is called as the next witness. Capraro says he is an anarchist. He says that he couldn't have been near the scene of the murder because he was taking care of Bardi, who had been shot by a policeman. Capraro doesn't believe in the government and tells the court as much.

Suvorin is called next and finally says that he knows who killed the paymaster. It was Heine, a rum runner, who
was killed a month before the trial. He, Suvorin, helped with the robbery. Salter has the man's previous records showing that he is a criminal and wanted for murder. Salter then turns his, Suvorin's, testimony around, saying that Suvorin has nothing to lose if he pleads guilty because he will be tried on an old charge of murder any way. Salter states that Suvorin would try to save Mac because his daughter loves him. Suvorin, angry, calls the Judge a "kept judge, of a kept nation."

Scene 3. The court room. There is no jury present; the Judge is on the bench, the attendants in place, and Mac and Caparo face the judge. Aside from the lawyers, Rosalie is the sole spectator.

Gluckstein tries to get a new trial but the Judge refuses. Mac and Caparo are then sentenced to die. Capraro says that he is innocent. The Judge says they will die in the electric chair the week beginning Monday, the tenth day of August, 1927.

Act III. Scene. The restaurant, the same as in the first act. Pete, the counter-man, is leaning on his elbows, reading a paper. The clock points to eleven-thirty. It is dark outside. The murmur of a crowd is heard for a moment and then dies away.

Milkin, bent, grey, and more wizened, enters from the street and looks questioningly about. He asks for Rosalie. Pete says she is seeing the Governor. Bauer and a policeman come in. The policeman says that Rosalie
will have to hurry if she is going to stop the execution now. They have put the execution off once, now, the policeman says, it is really going through. Sowerby saunters in. He doesn't believe they will go through with it.

Rosalie comes in, asking if Gluckstein has phoned. Then she begins to sob. Jerusalem Slim bursts in with the news that they have escaped. Rosalie won't believe it, but when her father walks in disguised as a priest she knows it is true. She asks her father where Mac and Capraro are. He says he couldn't help them get away. Capraro and Mac are executed, and Rosalie cries that she will tell people, as long as she lives, that Mac and Capraro have been murdered.
"Gods of the Lightning" is a prose play written in collaboration with Harold Hickerson. It is based on the Sacco-Vanzetti case in Massachusetts, in 1920. It is a propaganda play in which Anderson's personal feelings are displayed. His anger and frankness in the belief that the judgment was against two innocent men, are put into each sentence of the play.

The play was not a huge success as far as the general public was concerned, for most of the public would have liked to forget the case as quickly as possible; however, the critics praised the drama and it is still known as one of the outstanding contributions to the lists of American propaganda plays.¹

This play was produced in 1928 and for the first time presented actual statements of Anderson's philosophy.² It gave to the theatre the two fundamentals around which Anderson was to build his plays for the next ten years. Rebellion and aloneness are interestingly combined in this prose tragedy.

Suvorin is characteristic, in fact, he is the first of a long line of characters who follow a certain pattern throughout Anderson's plays. Suvorin has the same cynical outlook upon life which Elizabeth and Solomon Fitzmaurice have. In one of his last speeches Suvorin says:

2. Ibid.
"...the earth is old. You will not make it over. Man is old, you will not make him over...The world is old, and it is owned by men who are hard. Do you think you can win against them by a strike? Let us change the government, you say. Bah! They own the government, they will buy any government you have. I tell you there is no government---there are only brigands in power who fight for more power."³

"Gods of the Lightning" is melodramatic with its scathing indictment of justice. The bitter and pitiful events bring to the people the power of the courts and their crooked members. Anderson has not in any way minced his words nor has he written with the thought of pleasing his audience. His purpose is twofold: to release his anger and resentment and to waken and stir a too careless nation.

In the real case, when Vanzetti received his sentence, he spoke quietly in the following manner:

"If it had not been for this thing, I might have lived out my life talking at street corners to scorning men. I might have died, unmarked, unknown, a failure. Now we are not a failure. This is our career, and our triumph. Never in our full life could we hope to do such work for tolerance, for justice, for man's understanding of men as now we do by accident. Our word--our lives--our pains--nothing! The taking of our lives--lives of a good shoe-maker and a poor fish-peddler--all! That last moment belongs to us--that agony is our triumph!"


4. Ibid., p. 21.
"Winterset" is a follow through of this same idea, seven years later. It is even more dramatic and tragic than "Gods of the Lightning."

There is an air of suspense and expectancy during the last scene, the thought that there might still be a chance to save the two convicted men is dominate.

Rosalie is merely a figure moving through the play as a support to the character of Mac, to bring out his ideals and his dreams. Anderson uses her as his hopeless lover, one of whom is always present in his tragedies,---the lover who must, in the end, go through life alone, never realizing her love.

Mac is the personification of Mr. Anderson's ideals. He is one who believes in something and, regardless of the effects, keeps his dreams through all the trouble and strife that he has to endure.

This play is the only one of the collaborated plays in which the reader did not feel Anderson was completely suppressed. It is a deeply moving play with a definite purpose.
The Buccaneer

by

Laurence Stallings and Maxwell Anderson

Act I. The main hall of a hacienda on the heights of Panama City, as seen on a late summer evening in the sixteen-hundreds. It is a large, lofty room, with a heavy door to the left and a deep window to the right. A noble stair at the rear leads to the second floor.

Two young women, Maria and Carmencita, are seated at a refectory table. They are youthful, dark, vivacious Spanish girls of the Castilian type; both are very much alive. They are flaming in evening dress. Montalvo, a cub-like captain, very military, is standing with his back to the stairway. It is obvious that all are waiting dinner. A slave is arranging candles, and the room becomes lighter.

The two girls are questioning Montalvo as to how it feels to kill a man. They speak of the much talked about pirate, Morgan. The girls would love to be carried away by one so daring. Their talk switches to their mistress, Donna Lisa, an Englishwoman who has snared Esmeraldo, a rich Spaniard. Donna Lisa, so it seems, is very cool to all men; she does not care for lovemaking, and they cannot understand her. Basilio enters and joins their conversation.

Esmeraldo comes down stairs and they stop their con-
versation about Donna Lisa. Esmeraldo asks the group if they have heard that Morgan has threatened to capture Panama and loot it. A cannon shot is heard from the distance. Esmeraldo does not believe it is Morgan, but someone shooting at a handful of slaves who have probably escaped. Donna Lisa enters by the stairs. They all rise to greet her. She is beautiful, a woman of about thirty-five. She asks what they were talking about. Montalvo tells her they were speaking of English lovemaking. Donna Lisa turns quite cool and asks what is wrong with English lovemaking. Montalvo suddenly remembers her nationality and is very much embarrassed. They seat themselves at the table. Another cannon shot is heard; this time it is much louder than the first. They know now that it is the pirates. Donna Lisa sends the girls into the wine cellar, but will not go with them herself, although Esmeraldo wants her to.

There is a loud knocking at the door; she goes to open it. Esmeraldo tries to stop her and accuses her of betraying the Spanish to the English pirates. She opens the door; three English pirates enter. They ask her to tell them where the money and the jewels are. They say that if she will tell them, they won't ransack the house. She tells them, much to the disgust of Esmeraldo. George, the first pirate, sends the other two to get the loot. Donna Lisa is the perfect hostess to the pirate and Esmeraldo believes she is betraying him.
Captain Morgan enters and commands George to look in the chest which the other two pirates bring down the stairs. He wants to be sure that they have gotten all the money. George follows the command of his master. Donna Lisa tells Morgan that he is uncouth and not a gentleman. Morgan merely laughs at her and tries to make love to her. She is unmoved. Morgan tells George to look for more girls in the wine cellar and to bring them to him. George leaves, to return a few minutes later with Maria and Carmencita. Maria and Carmencita fall on their knees in front of Morgan, begging him to spare them. He asks Donna Lisa to call them away. Donna Lisa does so, then offers Morgan a bed for the night. Don Esmeraldo will not hear of it and draws his sword. Morgan fences with him and soon disarms him, after which Esmeraldo runs up the stairs.

Donna Lisa tells Morgan that she is bored with his pretty speeches and his gallant ways. She starts reading Chaucer's "Troilus and Cressida" to him. He starts up the stairs and she bids him good night, laughing as he leaves.

Act II. The same scene, early the next morning. The room is as it was left, Donna Lisa's copy of Chaucer lying face downward, open, on the table. The chest brought down by the pirates stands where they dropped it, and a particularly villainous-looking pirate is kneeling at it. Patiently he tries one skeleton-key after another on the
lock. He is ill at ease, and once, at a slight noise, looks around stealthily. As he works with renewed interest, having found a key that promises to do the trick, Montalvo appears in the doorway at the rear, unseen by the lonely marauder. Montalvo draws his dagger and advances silently. At his thrust the pirate slips to the floor without a sound. Montalvo wipes his blade on the bandanna which the dead man was wearing, tiptoes to the window, looks out, then starts to ascend the stairs.

Maria enters from the rear, carrying a small water-jar. She sees the fallen pirate, stifles a scream, sets down the jar, and retreats to the wall with her hand to her throat.

Montalvo asks her why there are guards about the house. She tells him that Morgan is here and has been all night. He will not believe that Donna Lisa spent the night alone, especially with Morgan in another room of the house. Carmencita comes in and informs Montalvo that Maria must have spent the night with Morgan. Maria says she was bandaging his wounds. Carmencita says that if Maria hadn't aroused Morgan, he would be dead this morning, for Esmeraldo had tried to kill him in the night, but Morgan was warned by someone. Maria denies all this and leaves. Montalvo tells Carmencita that there are three English ships in the harbor, but whether or not they are the ships of the pirates he does not know. Donna Lisa comes down the stairs to welcome Montalvo.
She is followed by Morgan, who upon seeing the dead pirate, asks how he was killed. Montalvo tells Morgan that he killed him and why. Morgan is pleased. Donna Lisa asks them to breakfast. Montalvo refuses on the ground that he never breakfasts with pirates.

Esmeralda appears at the head of the stairs. Montalvo and Carmencita run to assist him. Montalvo goes upstairs. Esmeralda is angry with Donna Lisa and accuses her of being on the winning side, whichever it may be. Esmeralda faints and Morgan tells Donna Lisa of the fight he and Esmeralda had in the middle of the night. Montalvo, who has returned, helps Carmencita take Esmeralda upstairs. Donna Lisa follows. Maria lingers at the foot of the stairs. When all the rest have gone, Morgan kisses Maria. He asks her if she loves him; she informs him that she does. They plan to meet that evening. Carmencita comes in and Morgan makes love to her after Maria leaves. Morgan also makes a date with Carmencita for the evening. Carmencita runs upstairs as Donna Lisa comes down.

Donna Lisa resents the fact that nothing adventurous ever happens to a woman. Morgan says she is afraid to lose her reputation. She says she isn't. He tries to make love to her and almost succeeds when George comes in to announce that three ships are in the harbor. Morgan asks if they are his; George says no, that they are Captain Wright's fleet. Donna Lisa asks who Wright is,
and Morgan tells her he is an English authority who has been chasing him all over the Caribbean the last half year, with a warrant for his arrest.

Morgan asks Lisa to go with him, and takes her into his arms. Maria appears at the head of the stairs, and when she hears that he is leaving, runs down the steps and into his arms. Carmencita follows. Donna Lisa is jealous and will not speak to Morgan, but asks Carmencita to show him out. They leave. Maria goes to the window to watch. An Ensign comes looking for Captain Morgan. Donna Lisa tells him that Morgan is not there. Esmeralda, who comes down the stairs just then, tells him that Morgan spent the night here and can't be very far away. Montalvo also comes downstairs. He suggests that the Ensign search the house. Esmeralda, Montalvo, Maria, and the Ensign all leave. Carmencita comes in and Donna Lisa immediately sends her to tell Morgan that this house is being watched. As Carmencita turns to go, Morgan enters through the door. Carmencita leaves. Donna Lisa and Morgan embrace. In the embrace Donna Lisa touches his wounded shoulder and Morgan winces. Donna Lisa looks at it and notices it is well bandaged. Morgan tells her Maria did it and also tells her that Maria just saved him from being killed the night before. Donna Lisa breaks away from him; she knows now that Maria was in Morgan's room the night before. Carmencita comes in and reminds him of their evening meeting. Donna Lisa,
with hatred, rushes at him and begins to beat him. He merely laughs at her. She runs to the window to tell the guards that Morgan is here. Wright comes in and arrests him. They take him out as Donna Lisa cries that she hates him, and Morgan replies that he loves her.

Act III, Scene 1. An audience chamber at Whitehall. Charles II sits on a bench in the center of the room. A councilor is standing before him, reading a long-winded document to which the roomful of courtiers, naval officers, and ladies—for Morgan is under fire, and Donna Lisa is materially concerned—pay various degrees of inattention.

The Councilor reads the long list of misdemeanors with which Morgan is charged. Charles II isn't so sure but that all the things Morgan has done have been for the betterment of England. Morgan knows he has helped England. He took Porto Bello, and gave it to the English, but if they do not want it and do not appreciate it, they can give it back to the Spanish. There is a passage in the accusation telling that Morgan tried to carry Donna Lisa off against her will. Charles asks Donna Lisa if she recognizes the incident. She answers that in the main she does, but that she planned to go with him until she found him with her maids-in-waiting. Morgan and Charles smile at each other. Everyone leaves except Morgan and Charles II. Morgan tells the King that he made one great mistake in all his adventures, and that
was falling in love with Donna Lisa. Charles tells Morgan that he will knight him, for he has done more to rid England of her enemies than anyone else; and he also wants Morgan to take Wright and his fleet out from underfoot. Charles exits.

Scene 2. An antechamber. Through the door at the left can be seen an audience chamber. Donna Lisa and her ladies enter from the right, in something of a flutter.

Donna Lisa asks Maria to stand in front of her so that Morgan cannot see her. Two men enter; they are Townshend and Skipworth, who are to be knighted. Marmion follows close behind them. They all argue as to whether they should be knighted with a "jailbird" or not. They do not want to be, but there is not much they can do about it as long as the King signifies that he desires it. Morgan enters. The men insult him and he wants to fight Townshend, but thinks better of it and turns his back to them. Morgan sees Donna Lisa and goes to talk to her. She is willing to forgive him, but the bugle sounds, announcing the summons from the King. The men go into the audience chamber, and Carmencita, who has been watching through the door at the left, calls to Donna Lisa to watch Morgan. She says he is doing beautifully, but that Townshend has tripped over his sword. Donna Lisa sends George to get the carriage. Maria and Carmencita are still watching the proceedings in the court. The men enter from the chamber and Townshend accuses Morgan of
tripping him, which Morgan denies. George enters. Marmion challenges Sir Henry Morgan to a duel by throwing his glove at Morgan's feet. Morgan refuses to take the challenge because Marmion hasn't a chance against him.

George and Morgan start toward the door, and then Morgan turns, tosses his glove to the center of the stage, and says that that is his challenge. Donna Lisa walks over to the glove, picks it up, and puts it on her own hand as she goes to Morgan. Morgan calls her "Lady Elizabeth" and she replies "Lady Elizabeth Morgan."
"The Buccaneer" is an entertaining but not an inspiring play. This play was also written in collaboration with Stallings. It is about the life of Henry Morgan the English Pirate. This historical play does not come near his "Elizabeth the Queen" or "Mary of Scotland." It is in prose and his prose never is really outstanding. "Both Your Houses" comes the closest of any of his prose writings to comparing favorably with his verse tragedies.

There is a feeling on the part of the reader that when Anderson writes with anyone, his writing becomes less individualistic and there is a feeling that he is being restrained in many of his outspoken ideas and criticisms.

"The Buccaneer" does not seem to have any point other than that of amusement and entertainment. It shows that Morgan, although he was a pirate and was considered entirely bad by some people, had his good points. His adventures did some good for England. His love for his country is shown in the play, even though he is regarded as an outcast from that same country.

The characters in this play are realistic enough, but not sufficiently outstanding even to hold much interest. The character of Charles II is portrayed in a clever way; he is pictured as a friend to Morgan and an understanding ruler, and thus pleases the readers. Apparently Charles II and Morgan have several characteristics in common.
Not much can be said for this play either good or bad, for it is merely an average play of which there are many.
What Price Glory?

by

Laurence Stallings and Maxwell Anderson

Act I, Scene 1. A room in a French farmhouse, now a U. S. Marine company headquarters. A couple of desks are covered with maps and papers. There are several scattered chairs. Three runners sit talking and smoking, very much at ease. Lipinsky is seated at one end of a bench, Kiper at the other; Gowdy is sitting on a stool near Kiper.

Kiper and Gowdy discuss the places they have been to and fought in. Kiper brags about the women he has married and left and then laments the fact that he has to pay alimony to his first wife and she is passing it on to a fireman in Buffalo. Lipinsky believes that fellows who always get girls are just lucky; he works hard to get one, spends money on her; then she leaves him flat. They are interrupted by the entrance of Sergeant Quirt, who asks if this is Company L Headquarters. He is informed that it is. Quirt says he is the new Sergeant and asks the name of the Company Commander. Kiper tells him the man's name is Captain Flagg.

Kiper and Gowdy leave. Lipinsky tells of Spud Hennessey's death; Quirt is sorry for his old friend and then begins complaining about the way headquarters looks. Quirt leaves. Lipinsky whistles and Kiper and Gowdy come in. They discuss Quirt. Captain Flagg enters
and goes to the table to read the reports. He asks for
the first sergeant; when told that he has left looking
for the Captain, Flagg sends Lipinsky and Gowdy to look
for him. Charmaine comes in, begging Captain Flagg not
to leave her, but to take her to Paris with him. He asks
Kiper to wait outside the door. Flagg tries to scare
Charmaine with the idea that in Paris they throw young
girls in the Seine, and that Generals eat the ones who
aren't thrown into the river, but she still wants to go
with him. She is afraid he will leave and not come back
just as a former sergeant did. Flagg assures her that
he will return and asks her to be good while he is gone.
She agrees but he knows she won't. He kisses her good
bye and she leaves.

Kiper announces that the new Sergeant is coming.
Quirt comes in; Flagg gives him orders without looking
up at him. When he does look up, he recognizes Quirt
as an old acquaintance with whom he has had some trouble
over women. Kiper leaves and Flagg tells Quirt he knows
he is a good soldier and he certainly needs a good sol-
dier; but he wants him to stay away from liquor and women,
especially his women. Quirt is tough and does not agree.
Kiper opens the door for Lieutenants Aldrich, Moore, and
Schmidt and Gunnery Sergeant Sockel to enter.

Flagg introduces Quirt as the new Sergeant. Flagg
tells Aldrich that he is in command but is to ask Quirt
for any advice; and if Quirt gets drunk he, Aldrich, is
to lock him up until Flagg returns from Paris. He picks
up his cap and stick from the table and goes out, followed by all save Quirt. Charmaine comes in; at first Quirt does not pay much attention to her, but when he learns that she is Flagg's girl, his attention centers on her. There is a loud noise outside and Lipinsky comes in to report that an Irishman is causing a lot of trouble. Quirt has him brought in, knocks him out, and immediately is in Charmain's good graces. They embrace.

Scene 2. Late afternoon, eight days later. The scene is unchanged. Lipinsky is lying along the bench, smoking a cigarette and trying to sleep at the same time. Kiper enters, singing at the top of his voice. Lipinsky's cap is down over his eyes. Police Sergeant Ferguson is at the table toward the back, working. Kiper tells Lipinsky of the fight Flagg got into with an M.P. in Paris. The M.P. said that soldiers were not to carry swaggersticks. Flagg told the M.P. to come get it and a fight resulted. Flagg was locked up the entire time of his stay in Paris. Sergeant Quirt comes in and asks for Flagg when he sees Kiper. Kiper tells him the Captain is slightly drunk and is on his way to the office. Aldrich comes in. He tells Quirt that Cognac Pete, the father of Charmaine, is going to bring charges against him for getting Charmaine into trouble. Quirt pretends he does not know what Aldrich means; he thinks he can push the blame off onto Flagg.

Flagg comes in drunk and complaining about his confinement in a "stinking shanty" of a jail. A runner comes
in to tell him that "G One" is on the way over; he asks the way to the Twelfth company. Flagg tells Kiper to show him the way. Kiper and the runner leave. Lieutenant Moore announces that Cognac Pete wants to see Flagg about some soldier getting his daughter into trouble. Quirt tells Flagg to think fast; Flagg is worried and has Moore show Pete in. Pete starts telling his story in French and Moore interprets for the benefit of Flagg and Quirt. Flagg wants to pay Pete three hundred dollars to waive the charges; but Pete refuses, walks over to Quirt, and very dramatically accuses him of ruining his Charmaine. Flagg is relieved to find out that it is Quirt instead of himself; and to get even with Quirt he tells Pete that Quirt will marry Charmaine and also sign over two-thirds of his monthly paycheck. Quirt tries to get out of it, but Flagg says that if he does not marry Charmaine, he will have to report the case to headquarters.

Quirt signs the paper allowing Pete two-thirds of his pay check; Flagg sends a messenger to get the Chaplain. Quirt goes out with Aldrich. A runner enters and tells Flagg the company is to leave in an hour. Flagg is all the more pleased because Quirt will just get married and then have to leave. Quirt is not to know anything about it until they are ready to leave.

A General from headquarters comes in to see Flagg. He instructs Flagg to take a certain encampment of Germans,
also to send a detail through the lines to give the Germans some posters that some man in Hoboken wants distributed. Flagg is angry and does not want to, but the General insists. Quirt, Charmain, the Chaplain, the Mayor, Kiper and Lipinsky come in for the wedding. The General wants to know who is getting married; they inform him it is Quirt. He is sorry he cannot stay, and as he leaves tells them to hurry since they are leaving in twenty minutes.

Quirt refuses to marry Charmaine when he hears this, and tells her not to try to cash that allotment. He turns to Flagg and tells him to just try and go over the top without a first sergeant. Flagg admits that he can't do it. They all go out hastily except Pete, Charmain, Flagg, and Ferguson. Pete wants to know what is to be done about Charmaine; Flagg tells him not to bother them they are fighting a war with Germany. Pete leaves, and Charmaine tells Flagg he should not have left her alone; she couldn't be good when she was left alone. He kisses her and goes out. Charmaine then asks Ferguson if Flagg will come back, and Ferguson says he does not think so, that no soldier doubles on his tracks in this war. Charmaine tries to make love to Ferguson and he Sends her on her way. She leaves and he begins to sing, "Mademoiselle from Armen-tiere, parlezvous."

Act II. A cellar in a disputed town, a typical deep wine cellar of a prosperous farmhouse on the edge of a
village in France. It resembles half of a culvert thirty feet in diameter, with a corresponding curved roof and walls. One end is open and the other is walled up, admitting a narrow and rather low door in the center, through which a flight of stairs extends to the ground floor above. This cellar is lit dimly by two candles placed at either side of the front stage and held in bottles on small bully-beef boxes. The rear wall can only barely be discerned. Along the sides of this culvert are dirty white ticks stuffed with straw for sleeping quarters, the sort of ticks headquarters detachment men carry about with them. The effect is not unlike, in design, that of a hospital ward, with feet toward the center aisle. Two men are asleep, snoring gently—gas masks at alert on chests, tin hats on back of heads, and heads on floor. The two men are Spike and Kiper. Gowdy enters and stirs Spike with his foot.

Gowdy wants Spike to get up and go to run rations; they are being given out now. Kiper wakes, but Gowdy tells him to sleep some more. Kiper says he can't sleep. A Pharmacist's Mate comes in with hospital equipment. He says Flagg wants to set up a couple of operating tables in here. Aldrich has been hit and they have to take off his arm. Kiper tries to talk the Mate into going in his place to throw hand grenades. The Mate refuses. Lipinsky comes in; he and Kiper talk about how bad everything is. They are both pretty tough, not worried at all about
getting hit. The Mate goes out, as Quirt enters. Quirt asks for Captain Flagg; he is informed that Flagg is still in the orchard with Aldrich. Quirt says that running rations down the ravine every night is the toughest job he's ever had in soldiering.

Flagg comes in holding Aldrich up. Aldrich is taken to a bunk and he lies down. Moore rushes in and stands over Aldrich. He looks down at Aldrich's arm, then begins to swear and yell. He does not understand this war; he asks, "What Price Glory? Why in God's name can't we all go home? Who gives a damn for this lousy, stinking little town but the poor French bastards who live here?"

He starts sobbing. Flagg goes to him and speaks to him in a quiet tone, then takes him to a bunk and tells him to sleep. Flagg tells Quirt if he wants to go home, all he has to do is go to the other encampment and get one of the Alsatian Lieutenants. Quirt says he isn't ready to die just yet. Quirt leaves. As Flagg starts to leave, Gowdy enters with two Lieutenants; they are in new uniforms and look like tailor's dummies. Flagg salaams in mock admiration as they come forward. Then he begins to tell them that he can't be bothered with college boys looking for excitement. Cunningham, one of the new men, says he will go over to the German encampment for the Alsatian Lieutenant. Flagg looks at him disgustedly.

Quirt enters, wounded in the leg. He taunts Flagg with the fact that now he can go back to see Charmaine and Flagg must stay there. Flagg is angry and says
Quirt cannot leave; but the Mate comes in and looks at the leg, and tells Flagg that Quirt must have a shot of tetanus, and then go back to the hospital. Quirt and the Mate go out as Quirt smirks at Flagg. Cunningham tells Flagg that he was not joking when he offered to cross to the German camp. He says he is not a college boy but is a railroad engineer, and if Flagg thinks this war is bad, he ought to see some of the railroad wrecks he has been in. Flagg is amazed. As they are about to leave for the German camp, a scream is heard. All rush out except Aldrich. Flagg reenters, holding a German officer by the collar; the others follow him in. Flagg is pleased to see the German because he is an Alsatian Lieutenant. Now they won't have to go after one, and this means a leave of absence for the entire company. Lewisohn, a young boy, is carried in by Gowdy, all shot to pieces. Lewisohn begs Flagg to stop the blood; Flagg can't, but he asks the Pharmacist's Mate to give the boy a shot in the arm. The Mate does so; Lewisohn sighs and relaxes his body.

Act III. A tavern known colloquially as Cognac Pete's. The time is evening, two days later. Ferguson sits at a long table, smoking and playing solitaire with a bottle of Martell and a brandy pony at his elbow. Charmaine is in front of the table by the candle sewing. Ferguson is enjoying the luxury of talking to himself, for it is apparent that Charmaine is not following all he says.
Ferguson is telling Charmaine that the Company is coming back. When he tells her this, she rushes up stairs so that she will be ready for the Captain. Ferguson is glad that he was left behind; he has enjoyed Charmaine. Quirt comes in, dressed in pajamas and a great top coat. He tells Ferguson that he has escaped from a hospital so that he might be here before Flagg and the Company got back. Ferguson leaves and Quirt finishes his bottle of liquor. Charmaine comes in and tries to kiss him, but he does not want her to embarrass him until he gets a pair of Ferguson's pants to wear. Finding the chest locked, he asks Charmaine to get him an ice pick. They leave hurriedly as they hear voices at the door.

Gowdy, Kiper, and Lipinsky come in. They are glad to be back on leave. Now they can rest and drink to their heart's content. Flagg comes in and tells them to let the men do as they please. They leave and Flagg takes a bottle from the table and pours himself a drink. Charmaine has been watching him from the door. He finally notices her and asks her to kiss him; at first she refuses, then complies. He says he is tired and goes out the door, bidding her goodbye. Quirt enters and tries to kiss Charmaine; she shudders. She does not love him unless he has a uniform on. He laughs and says he will get one as soon as he can.

Kiper and Lipinsky come in followed by Flagg. Flagg and Quirt have an argument as to whose girl Charmaine is.
Quirt jumps Flagg and takes his gun from him. Flagg then suggests they fight for the girl, but not with guns. He knows that Quirt is a good shot. Charmaine all the time begs them not to fight; she says she loves them both. Finally Quirt says they will settle it by shooting dice, but Flagg knows his dice are crooked and says they will play blackjack to determine who spends the night with Charmaine. Quirt agrees and they sit down to play.

Flagg commands everyone to leave. They do so. While they are playing, Quirt turns the table over and escapes through the door in the dark. Flagg finds the gun and shoots. Charmaine comes in with a lamp. Flagg takes her on his lap. They are interrupted by the arrival of Lipinsky with the news that all leaves have been canceled and they all must go back. Flagg is furious and says he will not go back. Lipinsky leaves and after a pause Flagg gets up to go with the Company. He leaves and Charmaine begins to cry as Quirt enters. Charmaine is glad that he has not been shot. Quirt pats her face, kisses her, then staggers to the door, yelling for Flagg to wait for him.
"What Price Glory?" was written in collaboration with Laurence Stallings. Stallings, before the Great War, had been a reporter on the Atlanta Journal. He enlisted in the service and was sent to France with the Fifth Marines. Stallings was wounded while in France, and as a result of that wound his leg was amputated. When he returned to America he felt that the artificial limb would be a handicap to him as a reporter and thought about going into the teaching profession; but he ended by taking a writing job on the Washington Times. From there he went to the New York World, where he met Maxwell Anderson, who was writing editorials and trying to write plays.

Stallings told Anderson that he too had a play in mind and needed help. Anderson offered his help and together they wrote "What Price Glory?" Stallings furnishing the facts and story, Anderson helping with the assembling of the scenes and the writing of dialogue.

Mr. Stallings and Mr. Anderson continued their collaboration, producing two other well-written but less effectively dramatic plays, "First Flight" and "The Buccaneer." They separated, Anderson to continue his playwriting, and Stallings to take up work as a scenarist of parts in Hollywood.1

This play was one which awakened the theatre to a freedom of speech which it had not had up to the presenta-

Stallings and Anderson did not restrain themselves in the speeches of the soldiers. The play was presented to a startled audience in the same manner in which Stallings had seen it portrayed in real life. They did not stop to consider the conventionalities of their audiences or readers. This play was a great success even with all of its freedom.

Captain Flagg, a morally corrupt individual, is a man's man and a hard driving Captain. All the horrors of war and its filthiness are shown in this play. There is a roughness about the play that suggests strength and will.

When young Lieutenant Moore gets hysterical, in all of his cursing and yelling appears the futility and hopelessness of the war. When he wants to know why they can't all go home, when he asks "What Price Glory?" Anderson seems to come to the front and almost takes his prose into verse.

Anderson's sarcasm enters in the form of the General's telling Flagg to distribute pamphlets to the Germans behind the lines. The very fact that the soldiers had to do as told in order that the business men back home would be satisfied, signified that the war was but a money making proposition to some people.

The final scene, in which Flagg and Quirt play blackjack to decide which one gets the girl, is a comedy scene; and yet at the very end there is the seriousness of war, and its ability to draw a man into action even against his will.
Conclusion

Although "What Price Glory?" was a success at the time it was presented, it did not continue in its success and for a while was not presented at all; but recently it has been revived. There have been too many plays written by Anderson and others that have been better in every way than has this play.

In "Gods of the Lightning" the author's anger and resentment are so well written into his play that they carry over into the mind of the reader; and build up the same feeling there.

Taken as a whole, the plays in which he worked with some one else are not outstanding, and only one, "What Price Glory?", has even been successful on the stage; this play is the only one of the group which is highly entertaining and it is impressive as well.
Conclusion

Mr. Anderson is one of the foremost American writers of tragedy and has a power to write in tragic verse which few dramatists possess. His primary interest seems to be in the individual who because of fateful circumstances must forever tread a lonely path. He places before the people the position which the individuals hold in the world, and shows to a public, which is too uninterested to look for itself, the ideals and dreams of these individuals. Mr. Anderson attempts to show that these characters make up the minority who are searching for something beyond their reach, yet who know that at some time there will come the fulfillment of these dreams.

Anderson has two underlying principles about which most of his plays are formed. These two principles are: rebellion and aloneness. He uses these with variation and eloquence in all of his verse plays and some of his prose plays.

Mr. Anderson, in his "A Prelude to Poetry in the Theatre," states that experimentation in the theatre is difficult and expensive because "a play must find an audience at once or have no chance of finding one later." Even with this theory well in mind Anderson does not compromise with his public, but writes that which is in his heart.

He believes with Goethe that dramatic poetry is man's greatest achievement on this earth so far, and he
believes with the early Bernard Shaw that the theatre is essentially "a cathedral of the spirit, devoted to exaltation of men."

To Anderson "...prose is the language of information and poetry the language of emotion." He has shown this in his writings and has had more success with his dramatic poetry, playing upon the emotions of his public, than he has had with his prose.

There is never any solution offered to the problems which he presents. The playwright merely acts as an interpreter of those who dream, and shows the difficulties presented to them by humanity. Although no solution is offered, he has left here and there the idea that before the dreams are to be realized man, himself, must make a change. He says that men are "...still alone and frightened, holding their chance tenure of life in utter isolation in this desolate region of revolving fires."  

Death seems the easiest and most satisfying solution that Anderson has to offer. When Montoya is dying Anderson puts these words into his mouth: "This is what death's for---to rid the earth of old fashions."

Although Mr. Anderson isn't the most original playwright, he can turn historical romances into human realisms, and his interpretations of social problems are pre-

2. Ibid.
sented as the vital problems he believes them to be. He often takes a well known theme and works it over to suit his own purpose; but he does it in such a vigorous style that his plays become something new even in their "oldness."

His satires and criticisms on governmental problems and on governments themselves, are highly democratic in content. He believes and hopes that "the human race will so far improve in mentality and magnanimity, over a period of milleniums, that it will be able to govern itself without recourse to violence." It will be noted that he speaks in milleniums and not in single years. His philosophy of life and his dreams for mankind are so far away that they are visible only to a very few. Anderson voices the sentiments of the majority of the people, but nothing is done about the realization of these sentiments.

There is a feeling on the part of the reader that as a boy and as a teacher, the playwright lived in a world of censorship; but when he dared to, he set out his ideas free and whole just as they came from him.

The plays in which he has collaborated seem to be repressed by some restraining hand, whether it is the hand of another author, or of the playwright himself, that does the restraining; it is hard to determine.

"What Price Glory?" and "Gods of the Lightning" come very near to his own individual verse plays in setting forth his personal feelings, but they do not quite reach the heights which the others have attained.

It appears as if Anderson can see at least one good person with high ideals and noble dreams in every situation; and it is no mere coincidence that he plays up this part in such characters.

His humor, though sometimes very subtle, is a lasting humor and has made his comedies, though criticised, definitely comedies. He sometimes stoops to farce to obtain a good laugh. His "Knickerbocker Holiday," when he has the entire group of actors hiding "ostrich fashion with their posteriors toward the audience," is one instance of farce.

Anderson plays upon the sympathy of the reader. He uses human weaknesses to advantage, and makes his characters play upon these same weaknesses.

Perhaps his ability to interpret racial problems might lie in his background. Surely he acquired his broadminded attitude over a period of years. Living in a Christian minister's home and then teaching in a denominational school might both have left their mark upon him.

His tragedies usually begin with the characters in such a state of affairs that the beginning of the play seems very complicated. It seems almost impossible
for the characters to get into any deeper trouble, but Anderson invariably finds some for them, then leads them, hopeless but undaunted, on through it to a tragic end.

The author shows an underlying purpose in all of his plays which he places before the people of today. The life he is describing in his plays is not just a small episode in some one person's life, but life in general for the majority. He portrays vividly a section of the lives of these people in illustrating his point and purposes.

His women are taken from every different kind possible. He seems to delight in showing their petty tricks and vanities, which it must be admitted, are very real and characteristic of the female species. He does not picture an average woman; it seems he must have one extreme or the other; cruel and unscrupulous (Elizabeth), or sweet and tender (Mary). He deals with all of his main characters in one extreme or the other.

Anderson, in using poetry, has realized and shown that dramatic poetry offers the opportunity to "make fantasy thrive beside fact, philosophy beside reality, hope beside history...In verse plays words themselves are richer, speeches have an added chance for overtone. And in all good, playable verse plays, a part for the actor seems to broaden its human reach through some magic of the dramatic poet's pen...As evidence of this one need only to cast a superficial glance over the
eleven verse plays of Maxwell Anderson."\(^5\)

The philosophy of man's pride and joy in his freedom can be found in almost anyone of Anderson's plays. His plays follow a limited pattern, but this pattern is variable enough to allow interest and eloquence to flow easily from the pen of the playwright.

In speaking of his play "Winterset" Anderson says it "is largely in verse, and treats a contemporary tragic theme, which makes it more of an experiment than I could wish, for the great masters themselves never tried to make tragic poetry out of the stuff of their own time."\(^6\)

Anderson believes that a civilization is a balance of selfish interests and that a government is necessary as an arbiter among these interests, but that the government must be drastically limited in its scope, because it, too, is a selfish interest and will automatically become a monopoly in crime and devour the civilization over which it presides unless there are definite and positive checks on its activities."\(^7\)

He has made his place in the American theatre and in the higher theatres of dramatic poetry. His plays will live and in some measure accomplish that which he


has set out to do, which was to make the American theatre a living thing, for he believes that only through its theatre will a nation be known in generations to come.

Upon writing to Mr. Anderson as to some facts about his life and his plays, the writer received a letter from his secretary (who is also his wife), of which the following is a copy:

Dear Miss Anderson,

I'm afraid you have only to read the front of the book to know what I have to say about the man. Anderson, I'm just speaking of his plays, and I think the best thing to do is to ask him about them. I'm sure that anything he's written in that life is for art, and that mentally and philosophically has been cleared from his plays.

I can't very well help you in regard to the play itself. I would suggest that if you are unable to get it from the Library of Congress or from the New York Public Library, I do not have a complete list of the plays myself. The library of the public, still give you a list of the plays.

Sincerely,

[Signature]

Enclosure
Miss Maurine Bergland
502 West 7th Street
Hays Kansas

Dear Miss Bergland:

I'm afraid you have come to the wrong place to get any personal facts about Maxwell Anderson. He just doesn't believe that there is any reason why any one should take an interest in his private life, and feels that anything he stands for artistically and philosophically can be gleaned from his plays.

I can't very well help you in regard to the plays themselves except to suggest that if they are unobtainable in Kansas, you may be able to secure copies from the Library of Congress or from the New York Public Library. I do not have a complete set of them myself. The attached slip will give you a list of the plays.

Sincerely,

(signed) G. M. Anderson
Secretary

Enclosure
WHITE DESERT - in verse (not published)
WHAT PRICE GLORY - (Collaboration with Laurence Stallings)
THE FIRST FLIGHT - (also " " " " " )
THE BUCCANEER - " " " " "
OUTSIDE LOOKING IN
SATURDAY'S CHILDREN
GODS OF THE LIGHTNING - (Collaboration with Harold Hickerson
GYPSY - (not published)
ELIZABETH THE QUEEN (verse)
NIGHT OVER TAOS (verse)
MARY OF SCOTLAND (verse)
VALLEY FORGE (verse)
BOTH YOUR HOUSES - (Pulitzer Prize)
WINTERSSET - (verse--Critics' prize)
THE WINGLESS VICTORY - (verse)
HIGH TOR - (verse - Critics' prize)
THE MASQUE OF KINGS (verse)
THE STAR WAGON
KNICKERBOCKER HOLIDAY - (a musical play with music by Kurt Weill)
Bibliography

A prose satire on the politicians and their methods of government in the United States.


A historical verse drama based on the love of Queen Elizabeth and Lord Essex, and the death of Lord Essex.

Contains a review of Anderson's "Gypsy."

A verse comedy having some mythical characters of the sixteen hundreds mingled with characters of the present day.

"Key Largo" is a verse drama based on a social problem of the present day.


A musical comedy having Washington Irving's old Dutch New Amsterdam and his Knickerbocker characters as a background.


A historical tragedy in verse, based on the reign of Queen Mary of Scotland.


A verse tragedy based on the rebellion against the Emperor of Austria-Hungary, Franz Joseph, by his son and his wife, in 1889.


A verse drama dealing with the invasion of the Americans in New Mexico in 1847.

A short radio drama based on the rebellion in Russia in 1918.

A short radio drama based on the French Revolution in 1789.

A prose fantasy, a comedy, dealing with the life and people of a small community of the present era.

A verse tragedy dealing with a racial problem of the puritanical community of Salem, in the eighteen hundreds.

A verse play dealing with the Continental Army in its fight for liberty in the year 1778.

A verse tragedy telling of the after effects of an unjust legal crime such as that of the Sacco-Vanzetti case in 1920.
A prose play based upon the Sacco-Vanzetti case of 1920.

A prose drama dealing with an incident in the youth of Andrew Jackson.

A prose play based on the adventures of the English pirate, Henry Morgan.


A prose play telling of the fighting men in the first World War.


Contains a short comment on the book, "Eleven Verse Plays."


Contains a short review of "Saturday's Children" by Maxwell Anderson


Contains a short review of Anderson's play "Gypsy."


Contains a short review, with quotations of "Elizabeth The Queen" by Maxwell Anderson.
Contains a short review of Maxwell Anderson's "Both Your Houses."

Contains a short review with extensive quotations of Anderson's "Valley Forge."

Contains a review of Anderson's "Winterset."


Contains a short review of "The Star-Wagon" by Maxwell Anderson.

Contains a review of Anderson's "Key Largo."