SYMBOLISM IN MODERN DRAMA.

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September, 1940.
1. An Approach to Symbolism 1

II. The Theory & Definition of Symbolism 41

III. The Irish Renaissance 70

IV. Poetic Symbolism I 120

V. Poetic Symbolism II 148

VI. Poetic Symbolism III 188

VII. Poetic Symbolism IV 232

VIII. I. Expressionistic Symbolism 277.

ii. Conclusion 336-46.

iii. Indexes
Chapter 1.

An approach to Symbolism.

The Genesis:
Symbolism is a widespread cult in ancient and modern art, religion and letters. In modern times, it has had its origin in France, particularly in that great Symboliste leader, Stephen Mallarme with a host of followers like Huysmans, Whistler, Laforgue, Paul Valery, Paul Claudel, Remy de Gourmont, Arthur Symons and W.B. Yeats. The object of the movement in the first place, was to put a premium on the sensations and emotions of the individual, a sort of ultra-romanticism, arbitrary and private, quite in contrast with Dante's logical and definite symbolism in Divine Comedy. At first, the movement was only confined to poetry of an esoteric kind, but gradually it spread into drama. Even to-day, as we shall see in the course of our investigations, the best exponents of symbolism are those dramatists who have been or are poets of the French Symboliste tradition. Yeats, who had already come under the spell of the movement in 1897, wrote: (Quoted by Edmund Wilson: Axel's Castle: pp 22)

"The reaction against the rationalism of the 18th century has mingled with a reaction against the materialism of the 19th century, and the symbolical movement, which has come to perfection in Germany in Wagner, in England in the Pre-Raphaelites, and in France in Villiers de L'Isle--Adam and Mallarme and Maeterlinck, and has stirred the imagination of Ibsen and D'Annuzio, is certainly the only movement that is saying new things".

In modern English literature, T.S. Eliot and James Joyce may very well be dubbed the products of that school. Yeats was able to transplant this cult in the fertile soil
of Ireland. Everywhere symbolism penetrated in Europe, it had to come in conflict with the prevailing cult of Naturalism, and everywhere it came out triumphant. The subsequent dramatic structure that has been raised on the seemingly slender foundations of symbolism, has in our opinion justified the experiment.

The Growth of Symbolic Consciousness: The present age is happening to be at once favourable and prejudicial to the growth of symbolic consciousness in people. Favourable, because, the severe attacks made by science on the outposts of religion, have met with strong resistance and retaliation in the shape of a stronger symbolic sense which brought to all forms of pomposity and humbug a magnificently puncturing disrespect. Science recoiled from its own attack and was in some degree, forced into a submission. Today, we can see a scientist like Sir James Jeans admitting (The Mysterious Universe. PP. 158):

"The stream of life is heading towards a non-mechanical reality; the universe begins to look more like a great thought than like a great machine. Mind no longer appears an accidental intrusion in the realm of matter; we are beginning to suspect that we ought rather to hail it as the creator and governor of the realm of matter, not of course our individual minds, but the minds in which the atoms out of which our individual minds have grown exist as thought. We cannot claim to have discerned more than a faint glimmer of light at the best; perhaps it was wholly illusory, for certainly we had to strain our eyes very hard to see anything at all."

It is in this sense of mystery and awe that we leave the scientist.

The present age is prejudicial to the growth of symbolism in as much as the man's attention has been usurped by the outer theatrical effects so much (though these too, have their due place in the scheme of symbolism) that little energy is left for the contemplation of the inner motifs. This popular apathy, we may say, has received a counterblast in the sudden and phenomenal rise of psycho-analysis. As Ernest Jones has put it: (Psycho-analysis: PP. 68)
-lysis PP.68)

"Detailed psycho-analysis of individuals shows that the aesthetic capacity and the artistic impulse proceeds from peculiarly deep layers of the unconscious,—indeed the sense of inspiration itself signifies this and that they represent the one particular mode of dealing with the primordial conflicts existing in these layers. The artist's unconscious endeavour is to transmute in a particular direction the emotions arising from these conflicts and to express them in a pure aesthetic form."

D.H.Lawrence (Psycho-analysis & the Unconscious: London: Martin Sekker: 1931 PP.31) explains thus the origin of one of the oldest and most deeply rooted human motifs,—the incest motif.

"The incest motif is a logical deduction of the human reason, which has recourse to this last extremity to save itself. The logical conclusion of incest, is, of course, a profound decision in the human soul,—a decision affecting the deepest passion-inal centres. It rouses the deepest instinctive opposition. And therefore it must be kept secret until this opposition is either worn away or persuaded away. Hence the repression and ultimate disclosure."

In fact, many similar motifs of typical symbolism,—and we may, in passing say, that the themes in great literature of the past and the present are but so many variations of a relatively few fundamental motifs,e.g. this derivative of the Oedipus Complex,—the incest motif. These hidden motifs are laid bare in the light of the study of mythology, folk-lore, superstition and dreams,—all products of human fantasy.

In discussing the role of myth-symbols in primitive life B. Malinowski (Myth in Primitive Psychology: Psyche Miniatures: General Series 6: Kegan Paul: London: 1926 PP.12) lays particular stress on nature-mythology. The primitive man, he says, is poetically impressed with all phases of nature like the changing shape of the moon, the regular, yet, changing path of the sun across the sky,—and around such phenomena, the primitive man builds symbolic personified rhapsodies. Malinowski also refers to the school of meteorological interpreters, who regard wind, weather and colours of the skies as the essence of all mythology. Not only have these myth-symbols a symbolic function
to perform in a primitive culture, but as Malinowski so pertinently points out: (PP. 23) "the axial nature mythology

expresses, enhances, and codifies belief, it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man."

The same, we may say, is true of fairy tales and legends of long ago. They reveal an explicit act of faith born from the innermost emotional reaction to a formidable and haunting reality. The symbolic consciousness, thus, is deeply rooted in the emotional life of mankind from the earliest times. Even today, we find it is at the basis of all art, literature and philosophy. As a result of the researches of modern Psychology, many dramatists who started as uncompromising realists conscientiously recording the petty details of external life, got converted to the idea of a psychological treatment, using suggestions, soliloquies, uncensored asides, double human personality, stream of consciousness and similar devices. This psychological drama could not but further the purposes of symbolism, providing it with a highly polished and scientific machinery to work with but shocking the conventional realists into making virulent attack on this new foundling.

Some instances of symbolism from English Poetry:

Though the English temperament is opposed to the cult of symbolism as such, English Poetry reveals a great symbolic heritage. Chaucer's men and women in Canterbury Tales, are in the manner of Moralities, typical and allegorical and thus more in the nature of symbolic abstractions. Chaucer almost runs down the whole social scale, from the Military to the Ecclesiastical in the selection of his characters. Spenser's allegorical
symbolism in Faery Queen hides a personal, religious and moral idealism in a transitional Medieval-Renaissance atmosphere. The twelve knights are the types of twelve cardinal virtues of Aristotle's Philosophy and the exploits of each knight symbolically represent the conflict and temptations of each virtue with the outside environment and its ultimate victory, with the aid of Arthur, the supreme, key-symbol of divine power and medieval chivalry, over all obstacles.

It is barely possible here to speak of only one aspect of symbolism in the poetry of Shakespeare, and that is the pictorial aspect. There are recurrent images in the plays running like musical notes, and yielding a rare cumulative symbolic effect. In Macbeth, for instance, there are memorable images of sleep, dream, nightmare and death. In Shakespeare's own times the emotional content of these images was largely understood, the very rhythm and music of words, metaphors and similes adding to the richness and force of the poetic symbols adduced, a thing that is only partially true of the modern audiences. But the value of a visual symbolism is still recognised in the modern Film Industry, more perhaps than was done in the days of Shakespeare. These visual symbols in modern pictures, act as a sort of "imaginative pictorial shorthand" (Pictorial Symbolism: Film and Theatre: Allardyce Nicoll: Yale University) and release certain emotional processes, which are apt to remain latent when words alone are employed to suggest an image or phenomenon.

The whole coterie of Metaphysical Poets were symbolists in a sense. Vaughan's mystic symbolism of the universe through the recurring images of the "Great Ring" and the "Endless Light" is particularly daring for a period of about 300 years ago. Or let us take this concrete instance from Vaughan's i.A Retreat: (Quoted : PP.11 Representative passages : W.H. Hudson, Bell &
"Before I taught my tongue to wound
My conscience with a sinful sound,
Or had the black art to dispense
A several sin to every sense,
But felt through all this fleshly dress
Bright shoots of everlastingness."

William Blake is another fundamental symbolist. He like Dante, thought a series of pictures, biblical and mystical and so much was his symbolic belief, that he almost built an ivory tower for himself, presided over the symbolic values attached to clouds, stars, sun, trees, insects, birds, dragons and monsters and his strange portrait gallery included homely figures of Virgin Mary, Voltaire and George Washington.

H.G. Wells can think of no great English poem more symbolical than Shelley’s Cosmic Drama: "Prometheus Unbound", - with its world tyrannized by Heaven and restored to purity by a supreme act of liberation. For Shelley, ideas and dreams were more vital than the things of flesh and earth. He saw in Prometheus Unbound a spirit who:

Speeded hither on the sigh
Of one who gave an enemy
His planks, then plunged aside to die.

Another spirit rides on a sage’s "dream with plumes of flame", and a third tells how a poet:

Will watch from dawn to gloom
The lake reflected sun illume,
The yellow bees in ivy - bloom,
Nor heed, nor see, what things they be;
But from these create he can
Forms more real than living man,
Nurseries of immortality.


In Keats, for the first time, the symbolic Poetry reaches its high water mark. The plain homely symbolism of "La Bella Dame Sans Merci" was to ripen later into the significant philosophical symbolism of
"Lamia", wherein Lamia Lucius, Appollonius are all symbolic types engaged in a sense-versus-spirit conflict. The symbolism gets still more vigorous in "Ode To A Grecian Urn", where through the symbols of carved and crystallised outlines of art the triumph and indescribability of a Beauty Symbolism is enunciated,-- till in his poem, "To A Nightingale", Keats reaches the transcendental heights of a mystic-romantic symbolism:

"Magic casements, opening on the foam
Of Perilous seas, in feary lands forlorn".

No doubt, the indebtedness of Keats to the spirituo-aesthetic symbolism of Pre-Raphaelite art was very great, -- their avowed purpose being to revive the art-form in Literature,. Speaking about Rossetti's Blessed Damozel, Lafcadio Hearn (pp34: Pre-Raphaelite and other Poets) himself falls a prey to symbolical ecstasy: "We have here a picture of heaven, with all its mysteries and splendours, suspended over an ocean of ether, through which souls are passing like upward showering of fire; and all this is spiritual enough. But the Damozel, with her yellow hair, and her bosom making warm what she leans upon, is very human and her thoughts are not of the Immortal kind. The suggestions about bathing together, about embracing cheek against cheek, about being able to love in heavens as on earth, have all the delightful innocence of the Middle Ages, when the soul was thought of only as another body of finer substance". The quotation is long, but seems well to have paid its way in clearing a type of symbolism that persists for some time more notably in Patmore, who in his poems recognizes only two entities,-- God and Man and believes that their relation is that of a symbolical marriage, a point of view fully manifested in his poem: "The Unknown Eros".

From Blake to Francis Thompson is a long stretch. But he, alone, of all his successors, was the literary Godson of Blake,
the symbolic visionary. Thompson had a consuming passion for what the Metaphysical poet Crashaw called, "fair and flagrant things" and what Keats called "Cloudy trophies". His "Hound of Heaven" is a masterpiece of mystic symbolism. Sir Edward Burne-Jones is reported to have said about this poem:

"Since Gabriel's Blessed Damozel, no mystical words have so touched me. Shall I ever forget how I undressed and dressed again, and had to undress again because I could think of nothing else?"

The story of the poem centres around the "converted soul" of one whose very gift of love has seduced it from the "First and the only Fair", - the cry of a passion-torn worshipper of beauty, who passes through an inferno of varied disillusionment before he turns to the source of it all" (Magnus: Dictionary Of European Literature) This, in our opinion, is the theme of Vaughan's poems over again, i.e. the pursuit of the human soul by the love of God, - but the imagery and the music adduced in the poem, reveal signs of the decadent symbolism that was to prevail with poets like Swinburne and some of the Moderns like T.S.Eliot. We call this symbolism 'decadent' because here only one of the elements, which go to the making of symbol-olism, - music or a recondite sexual suggestion occurs so much in excess of the normal, that it disturbs the balance of forces keeping the structure of symbolism in tact. In Swinburne, sound has been permitted to outrun the sense and direct sexual suggestions are given free scope, driving away its deeper spiritual implications. The sloppy sentiment, the ripping eloquence and the lilting music of a passage like this (The Chorus in Atlanta.)

"When the hounds of spring are on the winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain;
And the brown bright nightingale amorous
Is half assuaged for Itylus,
For the Thracian ships and the foreign faces,
The tongueless vigil, and all the pain."

bears to the human spirit to an exotic region of undiscovered flowers and phantasmal women.
Swinburne employs personifications of elemental forces like Sea and Wind, intensely suggestive words and images, and sometimes seems to seek the significance of things in the sound of their names. The organic and logical cosmic vision of Dante and the religious vision of spiritual beatitude that the Metaphysical poets had so pain-fully conjured up lies shattered and disintegrated in the poetry of Swinburne. "It is Impressionism" says Cazenave (History of English Literature: PP. 433), "the complement and habitual counterpart of symbolism that already is adumbrated in the experiments and intentions of Swinburne."

This impressionism was again resurrected on the literary plane in the continent by Baudelaire, Huysmans, Gautier, Flaubert, E.A. Poe and Verlaine and became first perceptible in its naked form in the modern poetry, in the "Decadents." To have a proper perspective of the whole phenomenon, it is highly desirable to remember here the conscious attempt at the separation of art from the rest of life, made by Walter Pater in his monumental Essay on Renascence, which resulted in letting England go continental again.

An intense impressionism, narrow in range and imagery found a tentative foothold in the poetry of "self entanglement" (The word is Geoffrey Bullough's Vide his The Trend Of Modern Poetry: PP. 8) written by Ernest Dowson and Arthur Symons. T.S. Eliot, under the influence of Oxford Catholic Movement put the Metaphysical poets of the 17th century on a pedestal higher than Milton. Alice Meynell and G.M. Hopkins followed suit in the tradition of mystic-impressionistic symbolism. The years preceding the last Great War saw Russian Ballet bringing life and colour to the English stage. Also the continental fashions of Post-impressionism, Cubism, Futurism (anticipating by half a century the advent of a machine age), Oriental, Japanese, and Chinese influences entered into the poetry of Ezra Pound, J.S. Fleckel and F.S. Flint. These Imagists, as they are popularly called owed a great debt to the French Symbolistes.
They fully subscribed to the creed of Mallarme,—to "evoke an object in deliberate shadow, without ever mentioning it, by allusive words, never by direct words,"—but they like so many symbolistes, fell short of their ideal in practice as their technique tended to be less subtle, more shadowless, direct and devoid of all the undertones and over-tones of language. Even the most modern of all modern poets,—T.S. Eliot has been charged with the same defect by E. Wilson (Vide Axel’s Castle: PP. 95)

"With Mallarme, it is the imagery, not the feeling, which is variable: though sometimes playful, he is classical in the sense (as Yeats and Valery are) that he sustains a certain grandeur of tone. But it is from the conversation of a classic as ironic rather than from the serious-aesthetic tradition of symbolism that T.S. Eliot derives" (Vide Axel’s Castle: PP. 95)

We would take a typical poem of T.S. Eliot (1888–) Gerontion (1920) wherein the poet means to symbolize our decadent civilisation by an old man. The quotation in the beginning of the passage is from Shakespeare's Measure For Measure and sets the tone of the whole poem. The title according to Ruth Bailey (A Dialogue on Modern Poetry PP. 15) means "a little old man". The sudden and abrupt images that are evoked are cryptic and show a great variety of feeling and emotion:

Gerontion.

Thou hast nor youth nor age
But as it were an after dinner sleep
Dreaming of both.

Here I am, an old man in a dry month,
Being read to by a boy, waiting for rain.  
I was neither at the hot gates* Thermopylae
Nor fought in the warm rain
Nor knee-deep in the salt marsh, heaving a cutlass,
Bitten by flies, fought.

My house is a decayed house,*  
And the Jew squats on the window sill, the owner
Spawned in some estaminet of Antwerp,
Flustered in Brussels, patched and peeled in London.
The goat* coughs at night in the field overhead;  
Rocks, moss, stoncrop, iron, merds, —symbol

Gerontion here is blind and dispassionate like Tiresias of The Waste Land (1922). Here as in that poem, there are too many learned allusions, ill-digested sometimes. The poet has casually selected
II.

some pertinent features of our moribund civilisation and has tried to reflect them through a "music of ideas" (I.A. Richards: Principles I934:PP I94). Our only complaint against Eliot's method is that the music is too jazzy and the picture and the feelings too disconnected to create a synthetic and wholesome effect. No doubt, Eliot has, in the manner of an Expressionistic painter decomposed reality, but like him too, he has failed to arrive at a synthesis. His own notes confess a private and personal symbolism, which fact immediately places him under the category of "decadents". But let us reserve our further remarks on the symboliste tendency in Eliot till we consider his plays:

**Symbolism and some parallel movements:**

**EXPRESSIONISM** in modern drama and art is a very close ally of symbolism and owes its development likewise to the psychological drama. It emerged in Germany on the eve of the last world-war, heralded by George Kaiser (B.1878) and Ernest Toller (B.1894) Their masterpieces, "Gas" and Masses and Man, are now but names, by which to remember a more or less defunct movement. But before it perished in Germany, it had contributed to the technical development of the German stage, and also acquired an experimental significance in England. Max Reinhardt (B.1873) deserted historical accuracy of the scene and the costume and concentrated on the imaginative rendering of the dramatic background by creating an "illusion-less theatre", something that Gordon Craig did in England. England, however, did not go Germanic as it actually did towards the close of the 18th century, but there were solitary attempts by some individual dramatists to celebrate the advent of the new movement. Elmer Rice (B.1892), an American dramatist took the lead with his *The Adding Machine* (1923) wherein the characters were posited as mere cipherse.g. Mr. and Mrs. Zero, Messrs One ....Six. The dialogue in the play is dis-
-illusioned and bald, but at the same time highly symbolical of their hidden thoughts and emotions. In fact they follow a superimposed pattern of speech and action. Expressionistic drama presumes that man's personality cannot be revealed as in life by description and discussion but by a deliberate and intense dramatisation of the obscure corners of life by a close-up process. How far the Expressionistic dramatist is successful in his attempt will depend chiefly on the judicious selection of these crucial spotsituations and the faculty of concentration that he brings to bear on his subject; how far he fails in his attempt will depend correspondingly on the incapacity to realise and evoke the integrative and synthetic nature of human personality. Some plays of this cadr instead of effecting a psychological rapprochement between the actor and the spectator, only succeed in creating a sense of physical distance. The Expressionist creed was full of dangers for dramatists, but it was more so for the novelists as Prof. I.A. Richards (B. 1893) says (Principles: FP. 231) even a good dramatist as compared to an ordinary dramatic novelist "has to make his effects more quickly and in a more obvious way". This comparative freedom of the novelist, we think, is a source of greater danger to the novelist, as he will like to indulge in greater reveries and presume that it is high art.

In Fiction, ever since Tolstoy made Anna Karenina (1875-76), think of bathing, when actually she threw herself under the train, the tendency towards the 'Stream of consciousness' has increased, culminating in at last, in James Joyce's (B. 1882) Pilgrim's Progress or the 'Odyssey of the soul', Ulysses (1921), with a volatile feeling-vocabulary and a rich symbolical reference, both explicit and implicit. The character of the hero experiences a complete 'fade out' in the midst of trivial details of everyday life and 'the sensation inspired by the thing itself', (Dorothy M. Hoare, in 'Some studies in the Modern Novel': pp. 146). The outline of
the plot is forgotten within a month or two. The stuff of the novel is not rooted deep in the human values; it offers no criticism of life and does not give us the impression of a vital, coloured and outlined personality. Certain writers, however, like Dorothy Richardson, who are under the spell of unconscious, play the Ancient Mariner with their readers and let them see every thing with their own eyes, to the exclusion of all dramatic interest, all humour, and all objective perspective. To that extent, are they, the exponents of a rival cult - that of impressionism, - a term which we will consider shortly. That the term impressionism is popularly used in painting should not mislead us into thinking that the term expressionism had nothing to do with the plastic arts. Expressionism is there in the Negro Music and Sculpture and in the art of the Middle Ages. Says Flaccus, "Like a living thing it has many forms and phases; and a right stolife." (The spirit and substance of art: pp363).

In spite of the downright attacks of photographic realists and romantic idealists Expressionism has continued to flourish in art and literature. "The Impressionist," says A. Nicoll (British Drama: pp 448), "is one who endeavours partly by stepping aside from reality to establish an individual work of personal impressions. One kind of impressionism will differ from another, but in all, there is an emphasis on the subjective reception of impressions of this kind... and in all, there is an attempt to escape from the more terrible and tyrannous aspects of objective reality... the impressionist may be a reviver of romantic terms such as M. Rostand, or a dreamer such as M. Maeterlinck, or an exploiter of the occult such as Mr. Yeats; rarely, if ever, will he accept material life as it exists." The definition is sufficiently workable, but it omits certain vital features of impressionism which bring it into...
sharp contrast with expressionism, e.g., lack of detail, structurelessness and the passivity of the impressionist artist and the connoisseur. The expressionist artist projects himself and reads nature in terms of new values creating new forms, forms which according to Flaccus (pp 365), "give the active self-expressive nature of the artist, the essential spirit of nature, and the union of the two." As we have noticed the impressionists differ in their reception and projection of the material world; so do the expressionists, perhaps even more so, in their active preferences, baffling us with nightmare shapes or caricatures. The radical expressionists believe that there is operating in the universe a nihilistic energy, which must be reflected through their works. But with all that, the expressionists like Cézanne have an inner discipline, economy of pattern and a plastic use of colour which cannot be attained by the impressionists at their best.

Fritz Novotny in his introduction to the paintings of Paul Cézanne (The Phaidon Press, Vienna; 1937, p7) draws our pointed attention to a dominant tendency in the twentieth century paintings as distinguished from the nineteenth century paintings (say of Van Gogh). This tendency is towards representation of the elemental forces or images. He says:

"Any one who sees pictures by Cézanne for the first time will be struck, when he thinks of the forms of nature depicted by certain characteristic and surprising phenomena of reduction, which awaken his critical consciousness. An exception must perhaps be made in the case of those who are particularly susceptible to colour, for they will recognize at once that the colour quality of these works is something unique. They will find in Cézanne a power and exclusiveness of chromatic effect for which few parallels can be found among the works of older art... the perfection of colouring, of colour organisms, which they recognize Cézanne's works to be, appears to them as an adequate justification of all other peculiarities of representation, and they are tempted to think that more exhaustive investigation of these peculiarities is futile... in Cézanne's pictures the human figure often has an almost puppet-like rigidity, while the countenances show an emptiness of expression bordering almost on..."
the mask . . . . similarly the clear landscape distance in many of his pictures cannot be felt as the clarity of determined meteorological conditions. In consequence his objects have a kind of immateriality; despite the solidity of their corporeal and spatial structure, they seem to be without weight, when compared for example, with the sensuality of impressionistic rendering.

This can be illustrated easily by paintings such as "Card Players" (plate 58), "Portrait of a Peasant" (plate 60), "Still Life with Milk Jug" (plate 55) and avenue of chestnuts at the "Jas de Bouffan" in winter.

The Impressionists on the other hand depict flat spaces and angles and coloured movement so completely that little scope is left for the use of suggestion and the play of imagination. In the paintings of Constable (1776-1837) for the first time in England, the data of sight are transmuted into impressionistic language and details installed as designed, tones varied with perfect liberty as in Cezanne. In both cases the expression is more graphic and more passionate than mere imitation of objective reality and hence more individualistic. In short expressionism and impressionism have coalesced in the paintings of Constable.

Talking of the sculpture, Henry Moore expresses himself thus (Art in England; R.S. Lambert, pp 93):

"The violent quarrel between the abstractionists and the surrealists seems to me quite unnecessary. All good art has contained both abstract and surreal elements just as it has contained both classical and romantic elements, order and surprise, intellect and imagination, conscious and unconscious . . . . my sculpture is becoming less representational, less in outward visual copy, and what some people would call more abstract; but only because I believe that in this way, I can present the human psychological content of my work with the greatest directness and intensity!"

The same point of view is maintained by Stanley Casson (Twentieth Century Sculptors; O.U.P., 1930, pp 118):

"Great play has been made in recent discussions on public monuments of the term symbolic and realistic. We have been faced in particular with a dilemma in the matter of the proposed memorial to Earl Haig. The dilemma might amount to this; Either you want a portrait of the Earl upon his horse or else you want an equestrian statue that will symbolize the Marshall. If you want a portrait, then it cannot be a work of
imagination and in consequence, of art. If you want the symbolic statue, then it cannot be a true portrait: ... Here the opposition of "portrait" to "symbol" is untrue ... most striking of all, perhaps, is the statue of the orator and statesman Demosthenes. Here was a face to be rendered in every feature or all would vanish. But, somehow or other, the artist has carved this statue less in semblance of a realistic portrait than as a public monument in which the tragedy of Athens of those days was enshrined. Every abstract quality perceived in the statue is at the same time illustrative of the qualities of those ideas of freedom and independence that he stood for. The thing is a national monument of a great crisis and yet a most personal dedication to an individual. It is a portrait and a symbol. Demosthenes and Athens in one.

We fully agree with the views given above but would like a further justification of the Sculptor in using both the seemingly different devices, call them abstractionism and surrealism, or symbolism and portrait-painting, or expressionism and impressionism. In the best sculptures, in our humble opinion, the fusion of the devices into one is so complete as to be imperceptible. Rodin (1840--1917) for instance, fundamentally an Expressionist, gets many of his atmospheric effects by the baroque and the impressionistic. Even so, he sacrifices beauty to energy as did the Negro and Medieval Sculptors to avoid the distraction of direct representation and get at the impulse behind. Our second justification of the use of this double device by the sculptors, is that perhaps it is the rough and solid nature of the material, with which he has to cope, that necessitates a double attack to draw out its real inner essence. We have already seen how, in the field of Literature, the Impressionist can create symbolical pictures out of his subjective vision. (Vide Some instances of symbolism from English Poetry). Much of the Expressionist verse of modern times has been aggressively Ego-centric. As in painting, most often, it destroys the form but does not recreate the spirit. This can best be exemplified by the spiritual pantheism and the rugged and jazzy form of the poetry of Walt Whitman (1819--1892) In the field of Expressionistic drama, every thing is shown in the objective form but it is reflected through a perceiving and reacting consciousness of an individual in a sort of monodrama. This leads the Expressionistic dramatists sometimes to the consider-
-ation of cosmological forces as in E. O'Neill's Emperor Jones, and incidentally to Mysticism as in his The Great God Brown. (E. O' Neill B.1888. N.L. 1936)

Cubism:-
There is another subsidiary movement which runs parallel to symbolism. This is cubism, It is a 20th century art movement originating with the Spanish painter, P. Picasso (B.1881) but of which examples are found in the work of Paul Cezanne (1839-1906). Let us take as an example of Cubist painting, Picasso's "Femmes À La Fontaine" or "Women at the fountain". Here the figures display a sculpturesque appearance, a heavy and firm rotundity in their limbs, which is sensational and pictorial. The essence of cubism is to emphasise the three-dimensional structure and mass of objects. According to the Cubists the mere line and curve idea of the objects appears to be formal and intellectual. But sometimes the Cubist painter goes to the extreme in fashioning his figures out of building blocks and distorting them out of their natural and organic character. The Cubist painter by exaggerating the limbs etc. gives greater movement to the figures, thus advancing a Futuristic notion, that we will consider shortly.
According to Will Durant (The Mansions Of Philosophy: PP. 364) Cubism was a part of a larger movement i.e.,

"The ruthless standardisation of all arts when mediocrity triumphed in politics, in religion, in letters, even in science. Nordic anthropology and will to believe philosophy competed with barn-yards eugenics and Viennese Psychology. Journalism took the place of Literature; the art of the moving picture replaced the extreme; Photography drove painting from realism to Cubism, futurism, pointillism, and other fatal convulsions. In Rodin, Sculpture ceased to carve and began to paint; in the 20th century music began to rival the delicacy of the Chinese pots and pans."

Two things are clear from the above extract. In the first place, Cubism has to be related to a larger background to understand its full implications. Secondly, Cubism is the result of the co-mingling of different arts, notably of painting and sculpture. We think these two features of Cubism are also shared by Symbolism. The Express-
-ionist, for one, created out of the depths of things, because he knew himself to be in those depths. This idea of a third dimension on the mental plane ran parallel to the idea of a third dimension in painting. In France, the new aesthetics of Cubism arose out of the Bohemians under the influence of Baudelaire, Rimbaud and Mallarme. With Expressionists, Cubists share the one great quality of "Ener-gism" in painting and eschewing a purely flat and representation-al character of the art prevailing in the Pre-War days. Cubism is still considered a rebel child and has not found favour with the more orthodox Exhibitionists. It sits rather uncomfortably by the side of Impressionism and Post-Impressionism. Nevertheless, the Cubist group counts among its members artists, endowed, just like the forward symbolists, with the obvious qualities of initiative, courage and a sense of surprise.

FUTURISM:-

There is another term connected with Cubism, that we must consider now, - we mean "Futurism". In its own way, it has contributed to the development of symbolism. We knew from the study of cubism how some at least of the moderns were fickle and unconventional in their method of presentation. They took to massive and colourful portrayal of objects. As a further extension of this movement, they became dynamic in their desire for movement. The painting of a car, they said, for instance, must not be "static", - the "future" idea of the car, or at least an after-image of its momentum, must, in some way, be symbolized by the painting itself. Other examples would be a flying meteor, leaving a path of light behind it, giving us a vicarious emotional thrill. We had noted how Cubism gave to painting a third dimension. With Futurism, another factor, - that of time, is introduced as a fourth dimension. The movement on canvas has the effect of a succession of pictures in a cinematograph.
The Futurists evidently react against the romanticism and sentimentality of the writers of the 19th century. Francesco Flora, a contemporary Italian critic (quoted by Dr. Walter Starkie; Luigi Pirandello: London: John Murray, Albermarle St., W.1, 1937) says, "Futurism is not a caprice or a formula: it is a spiritual atmosphere ... is to a certain degree the apex of all decadence, the final expression of Romanticism gone to seed. But that is the negative side of its character."

The Futurists, we are further told by Starkie, are against all forms of sex or sense appeal in art and literature.

Marinetti, the leader of the Futurist movement is known to have said: "Burn the gondolas, those swings for fools, and erect up to the sky the rigid geometry of large metallic bridges and factories with waving train of smoke, abolish everywhere the languishing curve of the old architecture."

The positive side of the creed however, stood for action discordant sounds, play on sound, colour and smell.
Often the Futuristic paintings have no physical counterparts and we have to symbolically recreate the whole scene in a sort of retrospect. The Futuristic picture as Dr. C.G. Shaw suggests in his book on art and culture: "becomes some thing cryptic or hieroglyphic, and it is with this sort in mind that the Futurist Severini, styled one of his paintings: "Hieroglyphe Dynamique du Bal Tabarin".

ALLEGORY:-

So much of the work that passes for symbolical is only allegorical. "An allegory may be addressed to the eye and is often embodied in painting, sculpture or some form of mimetic art. The etymological meaning of the word is wider than that which it bears in actual use. An allegory is distinguished from a metaphor by being larger, sustained and more fully carried out in its details and from an analogy by the fact that the one appeals to the imagination and the other to reason. The fable or parable is a short allegory with one definite moral. Spenser's Faery Queen (1589-96), Swift's Tale Of A Tub (1704), Addison's Vision Of Mirza, aad (Spectator No. 159) and Bunyan's Pilgrim's Progress (1678) are examples it would be impossible to match in elaboration, beauty and fitness from the literature of any other nation" (Encyclopedia Britannica) (Brackets are ours).

Where as an allegory is a more or less abstract parallel, very thin and superficial sometimes, a symbol is a more concrete and organic structure. A symbol is related to a real background of concrete things or other symbols, but an allegory is a more or less self-sufficient thing and needs no extraneous reference to supplement its meaning. In this light a symbol is more 'real' than an allegory. An allegory may fade away after sometime but a symbol will enrich its meaning, enlarge its sphere through the ages and assume formidable proportions in the life of a nation. A symbol not only is more of a cube, that is has a third dimension, but it also acquires a deeper spiritual significance as in Dante's Divine -
Comedy (to take only one form of symbolism evidenced in Dante), of all the number-symbols of the Middle Ages in which the people had belief, few were as forceful as the important number 9, the Angelic number. Beatrice, like the blessed Virgin herself, was cast into the mould of an Immaculate Conception, yet for Dante the number 9 had a great vitality. A number always has had a symbolic significance attached to it since Dante's times, apart from its concrete associations. God, it is clear, is Number One but He is expressed in Three Persons. 3 is the cube root of 9. To put it baldly, Beatrice and number 9 are both earthly mirrors of the First Cause, and thus the nature of Beatrice is symbolically cognate to the Angelic. What the modern mind terms with some remorse as "symbol" was in the medieval mind, the consequence of a living "stream of consciousness," connected with the Scripture and was deemed to be of God's own planting. The reality of the number 9 was revealed to Dante by its recurrence in the course of his search for Beatrice. "In view of Dante's apocalyptic tendency and his knowledge of astrology," says V.F. Hopper (Medieval Number Symbolism: P. 136) "it is pertinent to consider the place of the number in astrology. The 9th house is alone is singled out for special comment by Roger Bacon." But there is much more besides in Dante's work to sustain the strength of this number symbolism. There are 9 circles of heaven and 9 of hell. The universe runs its preplanned course of the 6 ages and proceeds inevitably to its supernal goal up to the celestial number 9. Then, and then only, man as the tenth piece of silver will replace the fallen angels. There are other faintly symbolic (or allegorical) elements besides these that enhance the value of the Cosmic drama of Dante. There is lurking in the drama, for instance a personal symbolis-
-m, which certainly strengthens the wider objective symbolism. Perhaps Dante imagined himself to be the symbol of the universal pattern, lost in delusion and then redeemed, at long last, by the supreme Grace. Like Christ Himself, Dante had descended to hell at sunset, remained in hell all night and rose in the morning of the third day. The drama, moreover, does not suffer on account of the recurrence of symbolism. On the other hand, it becomes more organic, vivid and recreative. To enjoy the aesthetic beauty of the vast panoramic picture, it is but essential to a certain extent, to believe in the complex nature of the symbolism adduced, as it is essential to concur to the inherent spiritual and moral motive of Dante. (for certainly as Storm Jameson points out (Modern Drama in Europe;PP. 198: Reaction against Realism) "The value of a symbol does not lie in the enclosing crystal but in the flame within. Many of the authors regard a symbol in the nature of a fairy lamp, to be used for decorative purposes. Symbolism, to them, means little more than the translation of one thing into the terms of another set of things, the heaping up of strange or beautiful synonyms. They move about much as little Kay in the Hans Anderson tale moved about the blocks of ice in the hope of making them mean something, and with as frigid and meaningless a result. This, of course, is not symbolism; it is only phrase-making". If we were to judge Dante's Divine Comedy on this sound principle it will come out to be an attempt par excellence of a high order. We can only make a passing reference to other symbols of the past, like the Pyramid texts, which even now suggest vaguely a vanished world of thought and speech. The time-honoured symbols of the cross, the Swastika, and the Spiral, all interdependent and far-travelled symbols, have in the course of centuries enriched their meanings by the local colour of
the topical influence of an age. The symbolism of this type spreads into different countries according to its own strange laws.

Fantasy:-

It is time now that we should undertake the study of yet another term deeply related to the study of symbolism, we mean, fantasy. Most of the work of J. M. Barrie (1860-1937), J. Masefield (1878-), J. E. Flecker (1884-1915), Lord Dunsany (1878-) falls under this category. Fantasy, we may say, in the beginning, is not a conscious criticism of life, but a comic or tragic conception and projection of it through a temperament. The Epic dramatist had aimed at creating a new world aided by "a willing suspension of disbelief" on the part of the reader, a heritage that was also bequeathed to the romantic poets of the 19th century (Coleridge, most of all). Our contemporary English genius is opposed to the creation of such impossible worlds.

The controversy raging on the idea: whether the word "impossible" exists in art or not will not detain us here, but the fact is that the current aesthetic finds itself lodged in a halfway house, by an empirical short-cut, as if it were, that of fantasy. The Fantasy writer like J. M. Barrie does not accept or repudiate reality, he simply sets it aside, for the time being, with child-like innocence and curiosity, fearing to enter in philosophical discussion. Both the Celtic and the German elements in English art and literature seem to favour the tendency towards fantasy. The Celtic art is abstract, vital and non-figurative, whereas the German art is non-plastic, but deeply conceptual and verbal. We think, that the English fantasy is an admirable compromise between the two extremes. This tendency is strengthened by the perpetual mists of England, which favour the magical, but much against the Southern tendency, hates to dabble in the Supernatural.
The creation of Peter Pan (1904) is a typical English fantasy. Camillo Pelizzi says (English Drama: The Revival Of Fantasy: PP.156):

"Those who do not understand Peter Pan, or do not see that Peter Pan is serious, and in a certain sense fundamental work of the English mind, must give up trying to understand England or anything in it! As in Collodi's Pinocchio, the Italians recognize the companion, with whom they "played, quarrelled and exchanged stamps and pen nibs", so also we think in Peter Pan, all Englishmen recognize the innocent simplicity of their child-like nature. Nevertheless, Peter Pan, we are told, is much more imaginatively real, much more symbolical of a whole race, nay, of whole humanity, as Peter Pan was conceived as an eternal type by Barrie with the full force of his temperament, in an inevitable moment of confession.

Surrealism:

It is another movement in art and letters of modern times, which deserves our brief attention for its connection with symbolism. In fact, it is nothing but an extension of symbolism. We hinted at this movement earlier in this chapter, but a few more facts with regard to the movement will be helpful in assessing its true value in relation to symbolism. Surrealism, according to the Oxford Dictionary of English Literature (1939):

"The name given to a modern movement among certain writers and painters. The former attempt expression by means of the words set down without logical sequence; while the latter, by the Spanish Painter Juan Mira, give weird distorted forms to the ordinary objects."

The definition at once reveals an intention very similar to the allied movements of Cubism and Futurism. Our source of information on the point is a Times review (March 13, 1937) of W. Gaunt's book on "Bandits in a Landscape from Caravaggio to Delacroix", where an incidental reference to the movement and what it stands for, is made. The quotation is long but interesting:
the cold, mechanical and abstract style of much modern art as
Delacroix was in revolt against the mechanical classicism of
David, the Surrealists also enjoy a revolutionary ethos, the
evangelical materialism. This is apparently quite
unrelated to their art, but it may be that there is a more
substantial, though indirect connection than meets the eye.
They themselves claim to be the last of the Romantics; and
it is Mr. Gaunt's object to show in much romantic art of the
past, a succession of mood or variations of one mood, from
challenge and defiance to heroic despair, sharp criticism and
longing for the unattainable. Caravaggio not only destroye-
d the system of the mannerists, based on Raphael and Michel
-ngelo...but in his art enamoured of the dramatic, the violent
the undignified, and the precise opposite of the ideal...But
Salvator Rosa is a much more interesting and complicated ch-
racter, and with his taste for Calabria, for the society of
Brigands, for small and meaningless figures surrounded by th-
-e "symbols of an irresistible force" in nature, with the pas-
sionate desire to excel in every art, he makes the perfect
type of the artist as rebel. Claude peacefully escaped fro-
m human contacts into "that other dimension" of which Salva-
tor and he were in search. The violent and twisted Magritte
with his disclosure of "unstable and fantastic elements bene-
th the social surface" is clearly a good example. In 18th
century, Joseph Vernet...is shown ministering efficiently for
a widespread taste for the wild and dangerous...Delacroix, he
considers, deserted the violence of the contemporary life for
the attractions of the past...and so romanticism became enfeeb-
lied throughout the 19th century, but today Mr. Gaunt sees ev-
idence of a new romanticism."

Three things are clear from the above passage:

a. That Surrealism, like symbolism derives from the ultra-romant-
ic tradition

b. That some at least of the Surrealists mean to study in their
environment a succession of moods, or variation of one mood. Thi-
-s is just what a symbolist wants to do. (Vide Theory and Defini-
tion: Edmund Wilson's Axel's Castle) Here, the approach is to t
-the "mood-treatment" of some of the Expressionistic Symbolists. T-
-he object of the universe, thus, becomes "symbols of the irresist-
tible force" in nature.

c. That Surrealists like, the Cubists and the Futurists are in favor
of a distortion of actual representation and wish to escape into an-
other (possibly a fifth one) dimension, thus preparing the way fo-
r symbolism.

Surrealism seems to persist in many modern painters, though most
of it is concealed under the more familiar name of "Expressioni-
Another Times review (30th January, 37) makes clear the new method of approach by the Surrealists:

"Irrationality and incongruity are the elements that have their value in some poems or paintings and Surrealism suggests a method, whereby we may appreciate the symbolisms in the works of such painters as Giorgione or El Croce, and in the writings of such poets as Blake, without understanding it."

Evidently Surrealism here has become the instrument of the understanding of Symbolism. Surrealism we are told, arose in its modern form out of another movement: Dadaism (1916), a destructive anti-bourgeois movement based on the theory of the Unconscious, being resurrected again under the auspices of the Freudian psychology under the name of surrealism or super-realism. Following Philip Henderson (Literature and a changing Civilisation, pp. 108) we may very well call it an extension of symbolism,

"seeking to systematise states of dementia into immense geographies of dream and desire."

Thus surrealism seems to have influenced the work of many modern symbolists, like James Joyce's "Ulysses", novels of Dorothy Richardson, Virginia Woolf and strangely enough, the poetry of T.S. Eliot. Taking a line from one of his earlier poems, we may say, that Eliot's muse was from the start "like a patient etherised upon a table", during which period, we may conjecture that all the naturalistic tendencies were held in abeyance and the mind can evolve fresh images of its own.

All these movements are of a place with Symbolism but they did not develop any self-conscious aesthetics of their art and technique beyond certain negative reservations, as the symbolists definitely did. All of them like symbolism, were considered to be decadent and unconventional at the start, but were gradually suffered to live and grow in a sort of hot house.

Thus, it is that besides the more conventional genres of Impressionism, Allegory and Fantasy, these new cults of Cubism, Futuri-
-ism and Surrealism also enter into the constitution of symboli-
sm in a sort of inter-dependent relationship. This preliminary
discussion of the relative position-s of these more or less
parallel movements will naturally lead us to touch upon the more
abstruse problem of The Theory and Definition of Symbolism in ou-
nest chapter. Meanwhile, we will examine the individual dra-
matists and their special contribution to the drama of symbolism.
The rise of symbolism on the stage:-
Though the drama of symbolism has for sometime languished on the
stage, it has, we think, ingredients in it, which if they are ful-
ly worked out, would lead the present drama from the state of
plethora into which it has fallen of late, to the superior level
of the Higher Drama, which is the crying need of the hour. We are
reminded of the last Post-war reaction in favour of the symbolic
drama in all countries of Europe, particularly France. May be the
termination of the present world-war, will see yet another simi-
lar but more sustained reaction in favour of this form of drama
in all countries of the world. The revival of the Poetic drama, in
England, in the hands of John Drinkwater, L. Abercrombie,
Gordon Bottomley, the rise of Expressionism in Germany, under To-
ler and Kaiser(Later suppressed by the German State); the Iri-
sh School of Symbolism, with its rare galaxy of writers like
and
Lord Dunsany(1878-), Lady Gregory(1852-1932), Sean O’ Casey(1884)
the earlier French school of Symbolistes, with their three-fold
architectural, pictorial and musical programme of campaign again-
Naturalism on one hand and Parnassianism(Which favoured clea-
-cut figures as against the suggestive ones of the Symbolistes)
on the other hand, with a definite purpose to suggest, not to de-
describe, in their “lost subtlety, the most intimate and evanesce-
ent experience”(Encyclopedia Britannica) under the guidance of
Gerad De Nerval, Villiers De 'Isle Adam, Edgar Allan Poe(first discovered by Baudelaire), Paul De Valery Vermain, Stephen Mallarme, Jules Laforgue, Remy De Gourmont, J.K.Huyghens, influencing late-r (Since the English Channel was quite peaceful in those days) the aesthetic movement in England; the Moscow Art Theatre founded in 1898 under the patronage of A.Chekov(1860-1904) with the object of showing fresh scenic effects possible for a symbolic play like Maeterlinck's Blue Bird(Produced 1910, an important date in the history of Symbolic Drama) and with the Communist turn from an art that transcribes reality to that which suggests meaning through symbols as also the Post-Revolution Russian Theatre with the proposed theory of "Biomechania", to govern mechanically the gestures of the actors, at a bare stage like a machine shop to symbolize the modern civilisation(One of the earliest applications of the Futuristic notion to the art of Drama); above all Chekov's own insistence on bringing the stage nearer to the audience, occupying the stage with trivial but strangely significant effects, for minutes at a stretch, creating an atmosphere of suspense in which the spectator is asked to shift his attention to an un-witnessed scene of a universal pattern, of which the witnessed scene is a symbol; the rise of Gordon Craig in England, (who with Ashley Dukes led an anti-Shavian movement away from intellectualism back to symbolism,- for "to the theatre men look, not in vain, for the symbols of their own struggles and aspirations" (Drama Ashley Dukes: Thornton Butterworth Ltd:1936:PP.242) in the beginning of this century, opposing the old conventionalism in the theatre by a new stage illusionism more intimate, subjective, psychological, even deceptive,- the kind of drama that flourished all over Europe and America for the last 20 years" (English Drama: C. Peirce: PP.758). All these movements an
in Norway, M. Maeterlinck (1862--), in Belgium (wrote in French), A. St.-Rindberg (1849-1912) in Sweden, G. Hauptmann (1862--), in Germany, L. Pirandello (1867-1937) in Italy, E. Rostand (1868--), in France, E. O' Neill (1888--) in America indicate in their works unmistakable signs of Symbolic drama. A charge has, of late, been levelled against the symbolic dramatists that they are not men of theatre and that their methods are unsuited to the revelation of human personality: "When all is said and done" says Chandler: Aspects Of Modern Drama: PP. 99, laying a charge of inscrutability: "the drama of symbolism despite its antiquity and its present vogue, is limited in appeal. Too often it reminds one of the dog in a familiar anecdote. The dog was tied to a post at a railway station. When a kind hearted lady asked the station master, where the dog was going, the official replied dejectedly: 'I don't know, ma' am; and he don't know; 'cause why? He's done et up his tag'. Thus too often, the drama of symbolism, like the dog seems to have swallowed its tag. "Analogies, we may say, never run on four legs, and it seems Chandler was carried off his feet by the mere image of a dog travelling without a tag around his neck. The dog, no doubt, ate up its tag, but it did not lose its identity or the guidance of its instincts. Though stranded in the conventional sense, the dog had got the imaginative freedom, with which it is invariably endowed, to fall back upon.

So also Halcott Glover (Drama and Mankind: Ernest Benn: PP. 167) is needlessly apprehensive of the new type of drama:

"A symbolic life may be read into many men, as most men may be reduced to types. In so far as they are types, they lack individuality; as pure symbols they are not men. From the hands of Ibsen, we have actual men who are symbolical additionally. Missing the symbolism we still have a great play. L30 far so good. But is anything really added to the play by the symbolism?.. But in the later plays one does feel a new Ibsen getting astorified; the artist struggling to get out the old; and as what we look for in the playwright is
not struggle but achievement, we are left with a sense of pain. The souls of unborn children, defeated in life, beat at our hearts. If it be this, genuine creation labouring to get free, symbolism must be respected; but if it be evasion, laziness, or conceit, there is nothing to be said for it. The poet who has to fall back on symbolism is the converse of him who knows how to say it but has nothing to say.

The description that Glover has given of the symbolists is very uncharitable. Symbolism, if rightly developed in a play, contributes to its efficiency besides, making the ideas symbolized clearer. That is why many dramatists who were realists in the beginning turned to symbolism and achieved success through this genre. Symbolism, as we shall see in some of the plays, really is a great method and much can be said for it. Glover himself commends puppets and masks, which are another form of symbolism. As he says: PP.165: "Nothing could be more objective than a speaking puppet. Imagine the Treaty of Versailles presented in a puppet theatre: This would be the view of the gods with a vengeance." In the theatres of dramatists like Masterlinck and Strindberg, the same principle is observed for in our opinion there is no drama unless the apparently drab and meaningless existence of man is idealised in some way. The symbolic drama has decidedly a greater emotional appeal and has a message to deliver to the modern civilisation and as such deserves our closest attention.

In fact, as we shall soon see, Symbolism is inherent in the art of the theatre itself. We admit with Chandler and Glover that all art hates the vague, but we may add, not the mysterious. We have reason to believe that a genuine symbolist hates vagueness more profoundly than the conventional realist. Masterlinck, for instance created for his own use a form of drama, "that can safely be confided to the masks and the feigned voices of the marrantes" (Symons: The Symbolist Movement in Literature), but let us permit Masterlinck himself to explain his position further: In
(Quoted by Symons in his Symbolist Movement in Literature)

"Are we not all puppets in the theatre of marionettes, in which the parts we play, the dresses we wear, the very emotions whose dominance gives its expressive form to our faces, have all been chosen for us, in which I may be with curled hair and a Spanish cloak, play the romantic lover, sorely against my will while you, a "fair repentent" for no repentent sin, pass whitely—under a man's habit?"

Maeterlinck on the whole, de-intellectualized the dramatic art, made it outwardly static but inwardly dynamic by introducing a dialogue of the second degree as evidenced in the death scene in the tragedy of Agamemnon. For the suspense of external action, Maeterlinck, with Ibsen introduced another type of dramatic suspense, which may well be called "the anguish of the unintelligible" such as one feels in Power Of Darkness (1886) of Tolstoy (1828-1910).

"The Maeterlinckian Beyond " as it has been termed by his critics, is symbolized in his dramaturgy and settings by the windows and doors as in Ibsen:

"Doors that will not close, doors that will not open, doors that guard treasures, ghosts, plagues, women— all have symbolic and dramatic significance."

(D.W.Stuart: The Development of Dramatic Art PP. 631)

In order to intensify the symbolic atmosphere of the play, and lend verisimilitude to his picture, Maeterlinck robs the daylight existence of all that makes it what it is:

"People become instruments of a hidden life and hidden force. They are veiled and shrouded and so is their speech" (Eleanor F. Jourdain: The Drama in Europe in Theory and Practice: 1924: PP. 150)

In fact, Maeterlinck anticipated Gordon Craig in his own way, and worked wonders with his light effects and ran the whole scale from pitch darkness to dazzling light. His Personification of Light in the Blue Bird was an example to be followed later by other dramatists. Maeterlinck was the first dramatist after Richard Wagner (1813-83), who realized the value of light and colour, which mingle with and influence the spiritual acting together with sound, silence and a dialogue of the second degree.
Thus it is that Maeterlinck's dramas become suitable objects of attack by the Expressionistic art. Maeterlinck's theatre opened up new vistas for dramatic appreciation, for it made a conscious break with mere intellectual apprehension and installed a new imaginative reality on the throne, based upon a synthetic experience and a composite delight. Drama henceforth, was to consist of dramatic acting, dramatic production and dramatic scenery.

Henrik Ibsen began as a realist playwright under the influence of the well-made plays of Scribe and later of Sardou, and the pseudo-psychology of Dumas Fils (1824-95) but soon by a rapid transition from a more or less cinematographic realism, individual ethics, Sociology, domestic problems, problems of congenital disease and the State versus Individual question, and a happy blend of realism and symbolism, he passed quietly into symbolism itself, also establishing himself as the Founder of the Modern Drama of Ideas. The Wild Duck (1884), Chandler thinks, is his best acting play. The difference between Ibsen and G.B. Shaw (1856-) who claims to be his disciple, but in his "quintessence of Ibsenism" gives his own theories, is that whereas Ibsen attacked conceptions of life, Shaw attacks conditions of life, without a constructive and synthetic vision. In fact, the later symbolism of Ibsen was a deepening and widening of his earlier realism. Janko Lavrin says: "(Studies in European Lit: Ibsen and Shaw)

"Ibsen may force his characters into molds suggested by ideas, yet he derives his characters from dialogue... Shaw seems to make the dialogue first... and to impose upon figures."

Thus while in Ibsen, we can glean a symbolized truth of life, in Shaw it is Shaw's own personality, that attracts us, denuded of all emotional warmth and passion. Ibsen could in some sense be called religious as he believed in moralising as a belief that led to the downfall of the Greek tragedy, Shaw's religion fails to give him the true meaning of life, hence he simply posits a
superior will or a life-force to govern the conduct of the man. According to Ibsen, it is not only what we have inherited from our father and mother that goes to constitute our character, but it is all sorts of dead ideas, pent-up old beliefs that cling to us like ghosts, that make us seek the resurrection of silence and death.

Even the sculptor Rubek (in *When We Dead Awaken*), divested of his love for his model, Irene has paid for his art with the happiness of his life, if he, confronted with his own queer creature, can talk himself to such a pathetic rhetorical power:

"There is something equivocal, something cryptic, lurking in and behind these busts... a secret something that the people themselves can't see... I am alone can see it, and it amuses me un-speakably... On the surface I give them the "striking likeness" as they call it, and they all stand in astonishment, but at the bottom they are all respectable, pompous horse-faces and self-opinionated donkey muzzles, lop-eared, low-browed, dog-skulls and fatted swine snouts and sometimes dull brutal bull-fronts..."

The external calamity such as one sees in *When We Dead Awaken*, is only a symbol of an inner metamorphosis. By the very absence of outer action, Ibsen, like Maeterlinck makes drama concentrate its strength on the mental plane and achieves the maximum of results with the minimum of efforts. Ibsen's Symbolism is the essence of his active inner reality.

The scene in his plays is often a door opening on to a garden. The characters live on the verge of some new development, and this phenomenon is symbolized when they pass out through the door into the world of solitude and despair. When in Ibsen, it is intended that human life shall be the dominant interest, the stage opening is widened and lowered. The characters provide a happy contrast to the background and complexity of life is represented. On the other hand, the depth of the stage from front to back is lessened for Maeterlinck's drama and the symbolic presentation becomes a pageantry, where the eye is occupied only with one stream or moving group. The reason seems to be clear..."
Maeterlinck wished the audience on the stage, Ibsen wished them to be judges and spectators at a distance.

Strindberg, otherwise known as the Father of Naturalism, adopted later the technique of sensational naturalism and expressionism. He became a symbolic dramatist under the influence of Maeterlinck. Whereas Ibsen had preached to the world the freedom of the fair sex, Strindberg became the greatest hater of women in Literature. His theatre is the little or the Intimate theatre, with no footlights, no make-up, for the actor, no divisions into acts, sometimes. In their place, he introduced the dance, pantomime, monologue and the fourth wall. In The Dream Play (Vide the preface):

"The author has tried to imitate the disconnected but seemingly logical form of the dream. Anything may happen; everything is possible and probable; time and space do not exist. On an insignificant background of reality imagination designs and embroiders novel patterns, fancies, absurdities and improvisations. The character is split, double, multiply, vanish, solidify, blur, clarify. But one consciousness reigns above them all, that of the dreamer, and before it there are no secrets, no incongruities, no scruples, no laws."

Strindberg thus became an anarchist in theatre and left the world of realism for that of symbolism. His conception of man as a multiple personality receives credence from investigations of Modern Psychology, which guarantees that a man, who does not show one side of his nature to the world or one who masks his personality for the time being, is not necessarily a hypocrite. The use of typifications, the male-female clash against a personal background of human emotions, and a suspense that does away with the traditional notions of time and space, even though the dramatic units are happily maintained, as evidenced in one of Strindberg's earliest dramas. The Father, goes to prove the point that though the use of symbols in Strindberg is not necessarily expressionistic, nevertheless it is in accordance with the practice prevailing in Expressionism. We have noticed two of his symbolic plays,
Swan White and The Dream Play in our chapter on Expressionistic Symbolism (even though according to Storm Hameson they show an unhappy mixture of real life, fantasy and symbolism) and have found them interesting documents.

In Hauptmann (N.L. 1912) as in Ibsen, heredity and environment too, play the part of the Greek fate in shaping men's lives. Hauptmann, like the Russians, divested human character of its rhetorical qualities (A thing that we fear, can't be said of even Shakespeare's Hamlet) and entirely internalized the conflict. Hauptmann substituted silence for sound and vague hesitations, dialects, and inversions of speech for the normal expression with Pirandello he believed, in a "character in being" (as against a "fixed" character) a character in short, which could improvise its own method of communication. Annie R. Marble in her book: The Nobel Prize in Literature speaks about the dramatic masterpiece of Hauptmann thus:

"What is the meaning of The Sunken Bell? It is as futile to analyse it as it is to destroy the mystery and the interest of Peter Pan or The Blue Bird or Dear Brutus from this angle of attack."

From his earlier attempts at Propaganda drama in The Weavers, he strayed like Ibsen and Strindberg, to expressionistic symbolism. A personal symbolism always lurks behind Hauptmann's old world symbolism; under the traditional motives that Hauptmann uses as his symbols, he conceals the most private confessions and experiences. Chandler, for instance, finds in The Sunken Bell, not only a personal symbolism, but a general moral allegory, of a conflict between the Christian Philosophy and the Philosophy of Nietzsche. The poetic treatment of the subject only accentuates the symbolic atmosphere and motive and Chandler is constrained to call the play "one of the loveliest blossoms of the tree of dramatic symbolism." (Chandler: Aspects of the Theatre.)
and symbolism in the plays of Hauptmann is sometimes disturbed and the net result is very confusing. Chandler complains of this difficulty in this manner: (PP. 96)

"In pure allegories the secondary meaning so far dominates as to shape the external story from beginning to end. This is the case with plays like *Chantecler* and the *Hour Glass*, pieces as legitimate and understandable as *Everyman.*"

We agree with Chandler that the adjustment of the two elements must be harmonious to give the readers a happy result, but we also assert that allegory should be clearly differentiated from symbolism.

L. Pirandello (N.I. 1914) gave to the human character altogether another dimension, laying a rare stress on the flux of human consciousness and the consequent uncertainty of human response at different times. Sometimes, in his plays, life begins to plagiarise from high art as the spectators recognize themselves in the actors on the stage. In *Each In His Own Way*, for instance, we are looking at an audience, which is itself looking at an performance. Obviously in such a case, there come to exist four planes of reality, out of which Pirandello presumes, the reality of the original play itself is great and terrible as illustrated by us in our chapter on Expressionistic Symbolism, with the aid of Pirandello's Six Characters In Search Of An Author (1921) and it can ill-afford being attacked by an outside agency, without avenging itself on life, by reproducing itself off the stage in the lives of the witnessing audience, as it actually happens in *Each In His Own Way*. The tragedy of which Delia Morello is the centre and the victim at once, at first, looks differently to different people— but soon we find the contestants changing their points of view and espousing what they had first condemned. In Delia Morello's character, Pirandello has tried to reconcile the conventional idea of conscience, with the modern stream of consciousness theory.
but conscience, in the ultimate analysis, turns out to be a
sham and life becomes neither 'moral' nor immoral but 'amoral'. In
"The Pleasures Of Honesty", this amorality is presented in the p-
erson of an adventurer, sliding almost imperceptibly into rasca-
ality, appropriating convention-ridden virtuous people as its
victims. According to Pirandello, it is in the lives of these un-
conventional men, that we can discern the naked, pure and unmask-
ed life. Just as Hauptmann's plays, on account of their poetiv
symbolism, stimulated the revival of Shakespearean and Tennysomia-
n tragedies in England, so also Pirandello's mental drama, accent-
uated the tendency towards the Expressionist drama in all parts
of Europe. To understand the stage-technique of Pirandello is no-
thing short of understanding the Japanese No-Drama. Arthur Waley
(No Plays Of Japan: Introduction: The Japanese Book Criticism;)
says about the No-Plays technique:

*Talent. "Forget the theatre and look at the No; forget the No,
and look at the actor. Forget the actor and look at the
*Kokore, *Idea. *Forget the idea and you will understand the No."

We think some such complicated process of aesthetic appreciation
is essential in the case of the highly elusive plays of Pirandello
too. In fact, all through the plays, it is the disentangling of the
artistic process itself in relation to reality that is Piran-
dello's main thesis. Often as in Six Characters, we find the cha-
racter, after his release (premature or mature) from the author'
's imagination, acquires an individuality of his own, irrespecti-
ve of what the author wanted to make him. Here, for once, Piran-
dello thinks that the creative art cannot fully determine reality
as such. Of course, Pirandello's interesting notion is yet con-
 troversial, but he derives many dramatic possibilities from this
notion. With the aid of this novel idea, Pirandello attacked
the old Latin pseudo-romantic theatre of the last century & with
its triangular situations. In the Times issue of the 19th Dec, 1936,
it was suggested that in Pirandello, there is a sudden cessation
of drama and the sudden intrusion of an intellectual problem, but
we must remember in this connection that Pirandello's characters
refuse to be his mouthpieces and remain uncomfortably true to
themselves:

"Pirandello's characters, are not characters depicting
a moral conflict, but only symbols of rebellion against
circumstance and the tyranny of causality; as an art-
ifice, it is occasionally arresting, as a practice it
becomes monotonous, while as a theory it could justify the
re-writing of all the tragic-satiric masterpieces
s, with the villains as the Pirandellian heroes."

The Times critic has judged Pirandello from an orthodox point of
view. The rise of Psycho-analysis, and the engine-driven world of modern science, with its consequent repercussions on the idea of the human-cum puppet personality entirely escaped the Times critic while judging Pirandello, and his art.

Closely allied with this conception of the hero as symbol, is what may be called external symbolism as in Synge's Riders To The sea. In the second case, the object placed outside the characters themselves, becomes a potent symbolic force, relating the characters in the play with the universe at large, and with the audience as well, besides giving an inner synthetic cohesion to the characters themselves. The roaring waters in Maupassant's Nan (1967), the ring and the well in Mysterlinck's Pelias et Melisande, and the background of Przybyszewski's Now have a rare symbolic force in drama. Another tendency in modern dramatic symbolism is to typify the forces, classes and beliefs of the present time, as in the two plays, Strife (1969) and Justice (1916) of John Galsworthy (1867-1933).
The Elizabethan period of drama based on Renaissance as it was, looked rather to the personality of man, which today, low-swamped under the current of world forces. In fact, the idea of any social pattern or faith apart from the traditional religion developed much later, and was first brought into prominence by the Civil War of 1642 and the rebellion of 1688, until it received a
great push from the French Revolution. Since 1789, as A. Nicoll has pointed out (Introduction to Dramatic Theory: P. 69): —

"The tendency of Literature as of life has been towards the expression of socialisation, towards a grouping of person-silities under broader standards, sometimes towards the very negation of personality, sometimes as in anarchist thought expressed in literature by William Morris toward the realization of personality, only through grouping or collectivism. Future drama, expressing these tendencies, will therefore veer towards the presentation of vaster forces, of classes, of beliefs, either in abstract form, or symbolically through the concrete presence of a representative personality."

The result of the symbolism of these vaster disintegrating forces however, is not akin to that of Dante's Divine Comedy. The visions of the medieval symbolists like Dante were neither redundant nor undisciplined. Dante started with the clear object of revealing the beauty, order and harmony of the universe and hence his symbolic vision is both inspired and inspiratong. such as, we will soon see, is not the case with the modern symbolists.

Reverting back to the Shakespearean times, however, we can see that the tragedies of Othello (1604-5) and Macbeth (1605-6) owe their strength to a great extent to the recurring symbolic images that run like musical notes throughout these plays. What is now sought after by the laborious critics must have had a direct symbolical appeal to Shakespearean audience. It is in the Elizabethan Drama that we find symbolism being used consciously for the first time. Properties and rather than scenery, were important. Sunlight, star-light were symbolized by depictions on curtains and awnings and representation in the form of plays was seriously affected by the condition and the shape of the theatre. Minor characters came at the end of the plays and passed out to effect the transition from tragedy to life symbolically, since plays were not closed by one drop of curtain. At the Restoration time (1660) the national dramatic tradition was broken down but the technical structure persisted. Following the French model in comedy, types were repr-
sented — symbolism is manifest in the characters like Sir Jas-
per Fidget, Sir Positive — at all. In the 19th century when Victe-
or Hugo (1802–85) discarded the use of a stilted and highflown
language, the accessories were made contemporary with the imagin-
ed date of the plays, producing a bizarre effect sometimes. The
symbolism of the verse, in short, had broken down, but not so —
the symbolism of setting.

Today, happily, the symbolism is again com-
ing into its own on the English stage, thanks to the efforts of
Messrs Appia and Craig. The musical and rhythmical connotati-
on of the poetic symbols has been considerably — lost. A new
type of symbolism holds the field. We, moderns are much more mov-
ed by the visual symbols than by the auditory ones (words etc.)
The value of this visual symbolism, in our modest opinion, is ve-
ry great, but its practice is limited by extraneous considera-
tions as will be evident by the performance of such a play as
Hardy’s The Dynasts. We have noted how the Russian and German the-
etres have tried to cope with the problem of representation on
a large scale. The symbolic objects, which can have a flow on the
screen have to remain fixed on the stage, on the screen human p-
ersons in silhouettes, can take on the force and the signifi-
ce of the symbols and small things serve as a “kind of imagi-
native as pictorial shorthand” (Film and Theatre: by A Nicoll
Pictorial Symbolism) But we have to use these intense and partial
visual images rather warily, as most of them get unduly stress-
ed in the course of a performance, thus marring the total effect
of the play itself. It is against this defect of this new type of
symbolism current on the modern stage and screen that, we ha-
ve to guard constantly.
The Theory and Definition of Symbolism

The theory of Symbolism is based on psychological research. Taken in the widest possible sense, it is responsible for the progress of civilisation in the different spheres. The term "Symbolism" is applied at first to the primitive mythology and metaphysics. As such, it gives rise to trophies, charms, rituals and the identification of the words with the ideas themselves as in Plato and Yoga philosophy. On the higher literary plane, it reveals itself in such figures of speech and modes of thought as simile, and its compressed form, Metaphor, Apologue, Metonym, Allegory, and Parables. (* See definitions at the end). Further, in the sphere of sciences, Physics and Mathematics have developed a highly complex and useful system of Symbols. Besides these, there is that very subtle symbolism of Music, a symbolism of Cubism, an ultra-modern and sensational art-form to paint the human form 'as one might fashion it out of building blocks' (The Road To Culture: C. G. Shaw PP. 188) Futurism, in which the infusion of the dynamic character of time into space gives it altogether another dimension as in cinematograph; a symbolism of the Catholic Church, where it has chiefly a pragmatic function to perform, intensifying emotions for the divine and the ineffable, invoking the saints in the unseen world and propitiating the gods, though the moderns would only call it Agnosticism in disguise. The vast range of Symbolism in Literature is thus expressed by C. E. Montague: 'Symbolism in Literature may mean anything from speaking in Parables to the way of writing which seeks to trick the imagination into activity by felicitous unreason, - as it comes on cold inspection in the choice and use of words. You may call Aesop a Symbolist as well as Mr. Symons; the one word has to serve for
things as far apart as the Belly and Members fable and the
line of Mr. Yeats about a peace that comes dropping from the
veils of morning to where the cricket sings,— the extreme peda-
gogic explicitness and the extreme of elusive withdrawal into
twilight dimness of morning.' Mr. A. Symons talks in more
general terms of the same vital and fundamental character of
Symbolism:— "What is Symbolism if not an establishing of the
links which hold the world together the affirmation of an
eternal, minute, intricate, almost invisible life which runs
through the whole universe. Every age has its own Symbols:—
but a symbol once perfectly expressed,— that symbol remains as
Gothic architecture remains the very soul of the Middle Ages".

Symbolism and Mysticism:— The relation of Symbolism and
Mysticism is well brought out by C. E. E. Surgeon in his
little book on Mysticism. He says:— 'Symbolism is of great
importance in Mysticism; indeed symbolism and mythology are as
it were, the language of the Mystic... This necessity for sym-
bolism is an integral part of the belief in unity; for the
essence of true symbolism rests on the belief that all things
in Nature have something in common, something in which they are
really alike. In order to be a true symbol, a thing must be
partly the same as that which it symbolises. Thus human love
is symbolic of divine love, because although working in another
plane, it is governed by similar laws and gives rise to similar
results; or falling leaves are a symbol of human mortality, be-
cause they are examples of the same law, which operates through
all manifestation of life.' Such a view of Symbolism has often
been dismissed as purely religious but whatever its bona fides,
it has often inspired Literature in all countries. As Rudolf
Otto says in his 'Mysticism of East and West': 'Whether found in the delicate Persian verse of a Jalal-U-Din Rumi or in the beautiful Middle German of a Meister Eckhart; in the scholarly Sanskrit of the Indian Sankara or in the laconic riddles of the Sino-Japanese Zen School, these forms could always be exchanged one for the other, disproving Kipling's maxim: 'East is East and West is West and never the twain shall meet'. In fact, Symbolism being a sustained and implicit pointer to the presence of an entity on one plane of life by an entity on a different plane, the representative symbol sharing to some extent, some of the prominent features of the object or idea which is precedent, is one of the oldest devices of Art and Literature in all countries and climes. We may, however, point out that most of the modern Symbolists become self-conscious mystics, go in quest of sensations, and from the very nature of things, break up the idea of one Universal God into small fragments, each one of which becomes an object of worship by the devoted. Modern humanity, it seems, can't face God full and squarely, but it takes greedily to the broken fragments of that high idealistic structure. Thus Symbolism, became nothing but a decadent mystic creed. The dramatist of the present age are not, like Dante, driven to create immortal works with their life-blood, but they record a mass of discordant visions of these small disintegrated fragments.

Edmund Wilson (PP. 21) in his Axel's Castle refers to the need of Symbolism in Literature from the modern psychological point of view: 'Every feeling or sensation, we have, every moment of consciousness, is different from every other, and it is in consequence impossible to render our sensations as we
actually experience them through the conventional and universal language of ordinary literature; each poet has his unique personality, each of his moments has its special tone, its special combination of elements. And it is the poet's task to find to invent the special language, which will alone be capable of expressing his personality and feelings. Such a language must make use of symbols. What is so special, so fleeting and so vague cannot be conveyed by direct statement or description but only by succession of words of images, which will serve to suggest it to the readers'.

The suggestive value of Symbolism in the sphere of Drama is emphasised thus by Mallarme: 'Like the Symbolism of the Catholic Church, like the Symbolism of all ages, the Symbolism in Drama was to awaken dreams and visions in the soul of the witness, because while it brought something that was tangible into the mind it played upon the inquisitive instinct of man'. (Stephen Mallarme: by Hasye Coopermann, Columbia, 1933).

Criticising the Parnassians (Quoted by Edmund Wilson: Axel's Castle: (PP. 20) Mallarme said: 'The Parnassians for their part take the thing just as it is and put it before us and consequently they are deficient in mystery: they deprive the mind of the delicious joy of believing that it is creating. To name an object is to do away with the three quarters of the enjoyment of the poem which is derived from the satisfaction of guessing little by little: to suggest it, to evoke it - that is what charms the imagination'. Thus according to Mallarme, the chief tangible feature of a symbol was its plasticity, which was to correspond to the sculpture, the illusion of a symbol corresponding to painting. Much of Mallarme's obscurity can be laid down to the complexity and plasticity of his Symbolist
approach, as against clarity of the classic approach: As Remy De Gourmont writes: Decadence and other Essays on the culture of ideas. (Translated by William Bradley: Lord. Allen & Unwin 1930: Stephen Mallarme) (PP. 154) "Clear mind are commonly those that see but one thing at a time. When the brain is rich in sensations and ideas, there is a constant eddy, and the smooth surface is troubled at the moment of sporting. Let us, like M. Daudet, prefer marches swarming with life, to a glass of clear water. One is thirsty at times, to be sure. Well, then, one filters. Literature which gives immediate pleasure to all men is necessarily of no value. It must first, falling from on high, leap in cascades from ledge to ledge, in order to flow at last through the valley, within reach of all men and of all stocks".

Viewed from the purely Aesthetic point of view, these characteristics are of utmost importance to Symbolism and we shall have time to revert to their discussion later in this chapter.

Professor A. N. Whitehead in his book; Symbolism, its Meaning and Effect (Cambridge: 1926) gives us the philosophical basis of Symbolism: 'The human mind is functioning symbolically when some components of its experience elicit consciousness, belief, emotions and usages, respecting other components of its experience. The former set of components are the symbols and the latter set contribute the meaning of the symbols.' He gives a concrete illustration from Language and points out: 'In the use of Language, there is a double Symbolic reference from things to words, on the part of the speaker, and from words back to things, on the part of the listener.' Illustrating his point further Professor Whitehead writes: 'We all know
Aesop's Fable of the dog who dropped a piece of meat to grasp at its reflection in the water. We must not, however, judge too severely of the error. In the initial stages of mental progress, error in symbolic reference is the discipline which promotes imaginative freedom. Aesop's dog lost his meat, but he gained a step on the road towards a free imagination. According to Prof. Whitehead, symbolic reference must be explained antecedently to conceptual analysis, although there is a strong interplay between the two whereby they promote each other. E. Beven in his admirable book 'Symbolism and Belief (1938)' however, draws our attention to another type of symbols i.e. symbols without conceptual meaning, which according to him 'evoke vague emotions, emotions like the feeling of the beautiful, sexual feeling, and the germinal feeling of religious awe.' Pointing out the history of these suggestive or emotive symbols, Beven writes: 'Certain modern houses have suggestive touches given to them of the old cottages.... Paintings by old Masters also leave a general residue of association in our minds. The sculpture of Epstein, quite professedly sets out to remind us of Negro Art. The world of primitive Athens was for the Greeks of the Roman Empire, a dream world for artists to aspire to. In the 18th century, people took to classical landscape, poetry and nymphs. After the Romantic movement the imagined paradise came to be a Middle-Age old Testament diction of Swinburne's poetry--- In Modern Art, we revert to the basic impulses and emotions of man's animal life; Modern architecture suggests primitive strength.' Beven presents a case for Symbolism, when he further says: 'During last generation, we have seen an intense depreciation of the logical, intellectual element in favour of vague suggestiveness in painting and poetry. For beauty
may belong to an intellectual concept as well as to an object of sense. A vague feeling of something numinous is perhaps more common in an advanced civilisation such as our own, where many men have come to disbelieve in the traditional religion and yet retain a conviction that the religious feeling is the reaction to something real. The stormy sky, a piece of music or a revelation of human character or the universe contemplated as a whole are felt as symbols of a reality beyond. We need hardly add that the tendency is all too manifest in the Modern dramatists of the Poetic and the Expressionist Schools.

E. Beven agrees with Whitehead that a symbol means something presented to the senses or the imagination:—usually to the senses, which stands for something else. But he distinguishes between two types of symbols—one which do not give us any information as to the nature of the thing or the idea symbolised but prompt us all the same to a definite mode of action in regard to themselves,—as the Union Jack and the other kind which give us some definite information about what is symbolised, may be by analogy, as the weeping willow, taken by the Elizabethans as the symbol of unhappy love, resembling in its lines the drooping head and the hanging hands. Evidently, Professor Whitehead's definition ignores the aesthetic and the religious aspects of Symbolism based as it on ordinary human experience. Beven, on the other hand, accords to the religious symbols the same practical value as that of the hypotheses in Science. And this leads him to the discussion of value itself in its relation to the problem of existence. From the point of view of History, Religion, Greek Philosophy and Modern Natural Sciences, it is noted, that a fact gets its value not
from is individual and peculiar about it but so far as it symbolises a general type or law. From the point of view of History, and Religion, however, it is noted, that it is just the unique quality of a person or event that is important Caesar's crossing the Rubicon (49 B.C.) which brought in its wake the establishment of the Imperial system of the Roman Empire, gets something of its colour from the personality of Caesar himself. In religion too, every act of a saint receives its setting and value from the personality of that saint. Both the Platonic Philosophy and the Hebrew tradition have it that God cannot be described in terms of senses. Plotinus believed that the Supreme Reality was without properties as the Vedantist says that Brahman is Nirguna. But with all that the popular notion of God, even to this day has remained personal. Herbert Spencer believes in a First Cause. Even Mr. Wells believes in a purpose though not in a Person. Beven's survey of symbols in religion, e.g. that of height shows that that the symbols by which we seek to describe God are taken partly from the world of senses. Hopper writes:--'The symbolic nature of medieval thought and expression has been to reveal in the Medieval mind a web-like structure of abstract ideas and concrete realities so closely interwoven and interdependent that no serious gap was felt to exist between them. What the Modern and denominates with some impatience as symbol was often in Medieval mind the result of inevitable association of ideas. Most of these Symbols, moreover, being connected with Scripture were believed to have been of God's own implanting'. By symbolism, for instance, the abstract was brought in the realm of the concrete and the abstract beauty and the loving kindness of the
Diety were humanly realized in the person of the Virgin. Even the words as such had a symbolic force. Ogden and Richards say in their book (The Meaning of Meaning; 1923) "We may take the Yoga Philosophy and find here a set of doctrines, similar to those which arose from the belief in the numa-soul amongst the Greeks and a hypostatization of verbal entities combined with a belief in the ascending planes of reality, where these entities reside: on this supposition, the abstract is the type of the concrete existing in the higher plane. Following their discussion further, we may say, that every attempt, every object has a form and a sound of its own. All the forms of the universe are primarily the outputs of sounds. The power of giving out distinctive notes will one day be equalled by a sense of hearing, which will distinguish and interpret the cries of even of animals and a power of explanation by which "Every word will become the living image of thought and emotion in a very much more real and full sense than it is at present".

Professors Ogden and Richards in their study differentiate between symbolic and emotive use of words. The first use directs, organizes, records and communicates thoughts; The second use i.e. Emotive is more primitive and excites feelings and attitudes, moods and intentions. The first use is common in Sciences; the latter use is common in Poetry; ordinarily both are inter-twined. On the basis of certain fundamental laws of mental progress, a science of symbolism can be evolved which will be instrumental in osclering confusion of thought in the various fields of knowledge, due to the vagueness of symbolic content and the emotive content in a given word, say in the word: "Beauty". This, of itself, leads us to the discussion of the Meaning of Meaning. The first definition of Meaning
would naturally comprise the elimination of Phantoms linguistically generated; the second will have to distinguish between the occasional and the erratic uses of the word. The third, which is most vital, means to interpret the word as in modern Biology and Physiology according to sign and symbol-situations. The meaning of a given symbol may thus be resolved into these terms, i.e. value, referent, emotion. Such a science of Symbolism, within the scope of various special sciences would render the traditional study of Grammar perfectly barren and useless, for all the sciences presume the necessity of understanding the symbol-situations prior to the understanding of the symbols themselves. In fact, the theory of Symbolism developed on these lines would make the study of linguistics and Grammar merge into the study of culture and social psychology. The great contribution that Professors Ogden and Richards have made to the problem of Meaning to our mind, is in refusing to consider Meaning as a real entity contained in the word itself, a Platonic notion, which persisted to this day though in a much more sublimated and sophisticated form. Language in its primitive function was a mode of behaviour, just as with the child (e.g. in his cry "mama"), which pictures for him the thing he requires. On account of the growing complexity in scientific and philosophical thought, language has lost its spontaneous and efficient character. This has to be, somehow, rehabilitated. The modern Symbolist does not say with Byron (Childe Harold's)...

"I do believe,
Though I have found them not that there may be,
Words which are things,"
but he certainly seeks to revive the primitive strength of our language, increase its emotive content, and give it a new feeling-vocabulary, capable of an intense appeal to our deeper self, through a process of emotional unification. John F. Markey, in his book: (The Symbolic Process and its Integration in Children; London: Kegan Paul; 1928) thinks that the understanding of the children develops according to a symbolic process in relation to objective world. The child's first words symbolize some action or behaviour content. By the word "num" the child would generally mean the bringing up of food by mother. The primitive tribes also understand by the symbols some sort of action or behaviour. Slowly, in the evolution of human race and thought, is this process of action substitution replaced by the introduction of greater and greater "meaning" into symbols. Among the personal pronounal symbols, for instance, the word, "I" comes to the child earlier than the possessive "mine", which develops later as the child comes to the idea of "possession" with "social" contact. This is further substantiated by the fact that the child, at first, has more of a destructive instinct than of "possessive" instinct. Then the development of the symbol of "self" as distinct from "Others" takes place in the personal and group inter-action and inter-dependence. Markey calls it the process of "symbolic integration". After the stage of word-symbols comes the stage of act or object-symbols. The children just as some intelligent animals can re-instate some absent situation and work out a delayed but correct response to that situation by a process of symbolic integration. The situation is substituted by a "sensory thought", as if it were. On the basis
of previous experience, the subject can, at any rate, work out a plastic and tentative response to the absent stimulus. "This complex mechanism of response, however, is evidently material out of which symbols are made, but it is not the type of behaviour called symbolic in the sense in which the substitute is performed accompanied by the associative behaviour which sets it off as a definition of the stimulus and response". (33) An orange, we may say, by way of illustration of this point, may suggest to the child all that it stands for, by a partial representation of the picture, by an after-image of the orange that is at present, absent, or by the very name of the thing: "Orange". This is due to the "engramic" complex left on the nerves at the time of the first experience of the first orange. Such mnemonic complexes can often be tested by reference to facts and thus the symbolic process gets integrated, after a process of disintegration or analysis-revision. Still, Markey says that the symbolic process is not mechanistic but vital and creative. In no sense can its content be predicted. Markey's chief contribution to the study of the symbolic process, is the emphasis he has put on the social aspect of the process as distinguished from the personal. The next stage is reflective thinking, which according to Markey: "implies immediately potential self-awareness or reference and the attachment of "meaning" to acts and objects". (Pt. 135). Evidently, this meaning is the result of the symbolic process itself, or say all symbolic or otherwise behaviour. "Knowledge" as Markey says on page 140, "must be obtained by the confirmation of potential symbols by social action and behaviour-otherwise, it is meaningless".
Markey differs from Ogden and Richards (1923) in one point i.e. re: the relation of the symbol to the object symbolized. The relation according to him is vital and not "arbitrary". This difference he attributes to the Professors' neglect of the social factors of symbolic integration. Symbolic process which in the beginning of the child's careers is highly personal becomes highly impersonal in the case of a scientist. As Markey himself says on page 155: "The more complex the symbolic integration the more effective it may be as a means of facilitating social experiences and realizing personal and social ideals, and serving to develop the aesthetic phases of life". Further Markey realizes the emotional suggestions and value in life and literature, arising from the symbolic process:

"Excitation involving strong emotion results in greater mnemonic impressions as Scopes states, and which is a well-attested fact of behaviour". (Pp. 155). In order to have an exact idea of the universe the scientist of today has to evolve efficient and dynamic symbols for letting us see the universe in progress. On the otherhand, it would be worthwhile studying or writing History backwards, a study of processes from all points of view would be contributing to the symbolic facility.

Origin of the Symbols: - And this leads us to the discussion of how the symbols actually originate. Our chief authority in this will be Ernest Jones (The theory of Symbolism: British Journal of Psychology, vol. 1917-19). Arthur Symons was right when he said: 'Words themselves are but symbols....Symbolism began with the first words uttered by the first man as he named every living thing or before than in heaven, when God named the world into being'. A symbol according to Comte Goblet D'Alviella might be defined as a representation which does not
aim at being a reproduction'. "In a symbol" says Carlyle in his Sartor Resartus: "There is concealment and yet revelation; hence therefore by silence and by speech acting together comes a double significance". And in that fine chapter, he goes further vindicating for the word its full value. "In the symbol proper what we can call a symbol, there is ever more or less distinctly and directly, some embodiment and revelation of the Infinite; the Infinite is made to blend itself with the Finite, to stand visible and, as it were, attainable there*. Spurgeon expresses the same idea in other words: "Every truth apprehended by finite intelligence must be its very nature only be the lust of a deeper truth, and by the aid of Symbolism we are often enabled to catch a reflection of a truth which we are not capable of apprehending in any other way". There are many early Christian Symbols. The ship, for instance, represented the church, in which the faithful are carried over the sea of life. Other Symbols are those which are represented by animals, real or fabulous, and were derived from Scripture; thus the lamb typified Christ from St. John's Gospel (29 and 36) and the lion from the book of Juda were where (V.5) Christ is called the "Lion of the tribe of Juda". The peacock stood for immortality; the phoenix for the Resurrection; the dragon or the serpent for Satan; the stag for the soul thirsting for baptism and so on. Almost every writer on Symbolism agrees that all typical symbols originated at a very early period of human civilisation due to a feeling or willing necessity or practical utility, resulting both in the economy of effort and conciseness in expression; that Symbols take their shape and colour from and under pressure of some
mental inhibition or repressed wish in the unconscious, whether arbitrarily or for some cogent or inherent resemblance and that they all tend to accumulate round them, on their adoption, a particular conceptual meaning or at least a suggestive motive force, whether for the Past, Present or the Future, whether for the progress or the regress of the human race or thought.

The origin and the popular appeal of the dynamic symbols in Irish folk-lore is well brought out by Yeats (Outlines of Literature: John Drinkwater: pp. 905). He says,

"I must have my myths and symbols to explain themselves as the years go by and one poem lights up another... I would if I could, add to that majestic heraldry of the poets, that great and complicated inheritance of images, which written literature has substituted for the greater and more complex inheritance of the spoken tradition, ... somehow, heraldic images gathered from the life of the common people."

No doubt, both the French and the English Symbolists reacted on Yeats. The simple mystic feelings of the Irish peasants in the folk-lore of 'Celtic Twilight' (1893), ripened in the more esoteric and condite dreams of the 'Secret Rose' 1897 and later on some of its personnel were transferred as significant symbols to 'The Wind Among the Reeds', which is deemed to be the highest culmination of Yeats's mystic symbolism. It is in the spirit of these poems that much of Yeats's symbolic drama was written.

Against Jones's theory that only what is repressed is symbolized, we have the post-Henri analytical school of Jung, Adler and Silberer, whose thesis is that an unconscious idea may be the symbol of a conscious idea. For Silberer particularly a symbol is composed of a material phenomenon (idea symbolized) and a functional one (reactionary effects), both of which are conscious processes and he leaves out,
strangely enough, the real reason for the whole symbolism—
namely the unconscious, positive effects that are not allowed
to appear in conscious.

Symbol & Metaphor.
By making a conscious idea represent another conscious
idea, Silberer unconsciously reached the notion of a symbolic
equivalent i.e. Metaphor rather than the Symbol itself.
Of course there are many attributes in common between the
Symbol and the metaphor, but they are differently related
to the unconscious. To quote Jones himself,

"In a metaphor an abstract adjectival description is replaced
by a more concrete simile. Experience shows this is to be
a more vivid and successful way of conveying the desired
meaning and of evoking the appropriate feeling tone. The
explanation is that the more primitive method i.e. recourse
to the concrete and the sensorial, stands nearer to the
sources of feeling. In the evolution, in both the individual
and the race, from the original concrete to the general, and
from this to the abstract, there is an increasing inhibition of
accompanying the greater objectivity. Concrete images are as
a rule more personal, familiar, subjectively toned and in-
vested with more feeling than abstract terms. The difference
is more plainly seen in the fields where there is most
inhibition. " pp.228.

Simile is the first stage of a metaphor but both get
fused in identifications e.g. in this sentence. John is (as brave
as a lion. A metaphor, like a symbol decays when through
the passage of time it renounces its previous associative mean-
ing and assumes a separate existence by itself, e.g. in the
newly substituted meaning of the word melancholy, (compare
the Elizabethan meaning). The essential object of symbolism
is to give a release to uninhibited feeling—idea and as such
implies a regression to a simpler mode of thought, rooted
in the unconscious. If the regression does not go the whole
way, but remains conscious or at the most preconscious the
result is metaphorical or that Silberer would call, 'Functional
Symbolism.' If due to the insistence of the Unconscious factor, it goes further, it is symbolism in the true sense.

To quote Jones again:
"With the metaphor the feeling to be expressed is over-sublimated, whereas with Symbolism it is under-sublimated; the one is an effort that has attempted something beyond its strength, the other is an effort that is prevented from accomplishing what it could."

When Keats likened his discovery of Chapman's Homer to the discovery of a new planet or a new ocean, he was only using a concrete simile for an abstract adjective, say wonderful or thrilling.

Whereas according to Jones, symbols are chiefly regressive in their character, and like nature herself they revert back, according to the form of the future idea. This faculty of the symbols, i.e. the faculty of self assertion or the progressive faculty is beneficial to the various sciences and their technique. True symbolism, according to (pp 186) is almost an ideal union of all these means of expression i.e. Simile, Metaphor, Allegory, Allusion and other forms of pictorial presentation of thought-material. When the inhibition is at its maximum, symbolism arises in its typical form. When it is the weakest, it collapses into a Metaphor.

**CHARACTERISTICS OF SYMBOLS**

Here are some common attributes of symbols:-

1- It is a representative of some other idea, from which in the context it derives a secondary meaning e.g. a flag.

2- It represents the primary element, because it has something common with it;-- mnemonic knot in a handkerchief to remind one of an idea (unconscious).

3- It is more sensorial and concrete than the idea it symbolizes, also shorter and much more condensed e.g. Bowing for
prostration.

4- It arises on some favourable conditions e.g. interest at the moment and the necessity of adaptation to environment. When we are tired, we wish to look at an illustrated paper rather than read a book.

5- People are not conscious of its meaning at the time of using it. Then, later the actual content is disclosed, the conscious attitude is one of surprise, incredulity and repugnance. e.g. in the case of sublimated (desexualized) sexual symbols like the salt, and the snake.

6- It resembles a witty remark in being made unconsciously and spontaneously. Thus a true symbol is most difficult to interpret. To these Jones adds the following special features of true symbols:

1- They represent the unconscious material. Even at the mythological stage, we have no idea of what the symbols symbolized. As such they contain no reference implicit or explicit to the future idea of the symbols e.g. Lightning, like mistletoe was at first considered to represent a divine spirit or semen or an electric fluid, then it was thought to symbolize animal magnetism or hypnotism. Even now this unconscious symbolism of the electricity recurs in some neurotic cases.

2- Constant meaning. With the exceptions of factors like the social class and the mental equipment the context of the individual, the meaning of the symbols remains fairly constant.

3- Non-dependence on the individual conditioning factors:—

The individual cannot choose what symbol out of many
possible (in fact the number of symbols so compared to the ideas symbolized is very small in most cases) shall represent the given idea. According to the Post-Psycho-Analysis like Jung symbolism is inherited from the race or mankind in general, but according to Jones it has to be re-created each by the individual himself and the Stereotype symbolism is due to the uniformity of the fundamental interests of mankind.

4- Evolutionary basis.

The unconscious element is sublimated in course of time. This is the most distinctive feature of Symbolism as distinguished from other modes of indirect pictorial representation.

5- Linguistic connection:-

Although the form denoting the symbol may have no connotation of the idea symbolized, yet its history always shows some connection with the latter.

Pulcinello (Italian)
Punch - - (English)
(from Phellus)

6- Phylogenetic Parallels:- Some symbols (Swastika, Spiral) are found among different races and different epochs of history Taking the chronological order of the symbol-formation to be something like this:-

1. The concrete thing.
2. The abstract idea of that thing.
3. The symbol of the abstract idea.

Jones would readily agree with Sibnerer and his school, that the material of a symbol may be derived from the abstract, conscious (third stage) but he would insist that the meaning is always derived from the first group end to a very limited extent, from the second group. According to Jones, then the abstract idea and the symbol are not cause and effect but both happen to proceed from the same cause.
We wish to make a special mention of the plastic nature of the symbols, which quality we mentioned early in this chapter. The aesthetic appeal of Symbolism is primarily due to this quality—symbols, like the products of the plastic arts are eternal concrete and diffuse; sensuous and spiritual. Like them, they are more of a means means than of an end in themselves,—means of developing a finer sensibility and spending superfluous energy handsomely, through a process of sublimation of primitive human activities. To Mallarme (Stephen Mallarme. Bryce Cooperman, Columbia: 1933, pp 99) "the plasticity of a symbol was to correspond to Sculpture; the illusionism of a symbol was to correspond to Painting. The final end of Poetry was to be music, because it was music and not poetry that contained the most perfect abstraction." This becomes clear in the light of the fact that Wagner, who had to fight hard the operas of London and Paris, to obtain a necessary recognition for his music-dramas in 1855-60, left a great impression on the mind of Stephen Mallarme.

Practical use and revision of symbols.

Prof. Whitehead (Uses of Symbolism: Its meaning and Effect), is in favour of periodical revision of symbols on the basis of increased adaptability to changing environment. The function of symbols is to be "definite, unchangeable, reproducible and also to be charged with their own emotional efficacy." Symbolic transference invests their correlative meanings into an intensity of definite effectiveness, as elements in knowledge, emotion and purpose, an effectiveness which the meanings may or may not deserve on their own account.
Symbols bridge over several gaps of difference in the various sides of social thought-structure and on account of their non-dogmatic emotionally unifying nature succeed in effecting a wholesome rapprochement between the conflicting elements, of time, parties, and race. As such, Symbolism satisfies one of the primary needs of any individual and society. This can very well be illustrated by the popular and functional use of war-time symbols, like "country's flag", "national hero", "the cause", Democracy". Even in normal times symbolic ceremonies are gone through in establishing public institutions, marriage celebrations and conferring legal status and prestige. From the very structure of dictatorship, symbols are greater in demand in countries like Germany and Italy—e.g., "Hitler-girls", "Air Holidays", "Dance of Death over English Channel" "living space", to sustain the group morale of the people and to mobilise the popular will. Reason, like the force of gravitation is the weakest of forces, though ultimately the decisive factor in all human enquiry. Symbolic expression preserves Society by emotionalizing instinct and at the same time providing a foothold for reason, by its delineation of the particular instinct which it expresses. According to Hutchinson:

"Symbolically conditioned action arises in the higher organisms which enjoy the perceptive mode of presentational immediacy. Pure instinct is superseded. It is promoted by thought which uses the symbols as referent to its meanings. There is no sense in which pure instinct can be wrong. But symbolically conditioned action can be wrong in the sense that it may arise from a false symbolic analysis and analysis of causal efficacy. But only active thought can make such symbolically conditioned action from quickly relapsing into reflex action."

We believe Bevan, Ogden and Richards and the Post-psychoAnalytical school of thought have realized the danger of such a symbolism and by making the science of symbolism more catholic and exact have, to a certain extent, removed the source of this
danger.

Professor Hitchcock himself grants that the life of pure instinct is not met with in human beings."

"These examples occur only in the inorganic world: among societies of active molecules forming rocks, planets etc. A symbol gathers emotional significance from its emotional history in the past and this is transferred symbolically to its meaning in the present. This symbolic transference of emotion lies at the basis of any theory of the aesthetics of art and literature. Symbolism and synthesis of human personality."

The unity of aesthetic experience is the result of the concerted action of many elements in human nature, and it is the task of symbolism to bring about this harmony with the minimum possible effort. As Prof. T.A. Richards has put it (Principles of Literary Criticism: PP. 237).

"In ordinary life a thousand considerations prohibit, for most of us, any complete working out of our response — the range and the complexity of the impulse systems involved is less; the need for action, the comparative uncertainty and vagueness of the situation, the intrusion of accidental irrelevances, inconvenient temporal spacing — the action being too slow or too fast, all these obscure the issue — but in the imaginative experience, these obstructions are removed."

We think that most of the difficulties referred to in the above excerpt will be considerably resolved by the true type of symbolism, which we have tried to define in this chapter.

The first and foremost test for an artist, according to Tolstoy is: whether or not he reaches the highest life-conception of his time. Today, as we find, in England, Europe and America no such life-conception is available. Man's personality and consciousness have suffered a dis-integration.

Numerous writers have noted in the Post-Renaissance individual the marked dissociation of thought and feeling leading
in many cases to a doubt of the conception of Personality. The new task before the literary writers is to achieve a synthesis of the human Personality by whatever means possible and to re-establish the unity of human consciousness. Most of our contemporary literature referred to in our last chapter is merely exotic and experimental in... has lost all contact with any background of values and as such stands self-condemned. To achieve this crystallisation of human values, John Carruthers says, (The Future of English Novel)

"Let us realize the aesthetic significance that lies behind the present philosophy of Morgan, Kougell, Kohler... We may call it the Philosophy of purpose, or of emergent evolution or of organic realism. It displaces mechanism by purpose in vital affairs. It re-affirms values that the 19th century science did its best to annihilate... most important of all it re-installs the soul."

Further, Carruthers asserts that the stream of consciousness theory is wrong in as much as it seeks to interpret the mind like a motor engine, thinking that the mind is nothing besides the sum-total of its parts and that a single, mind can be studied apart from the collective mind and the extraneous environment.

The result, as we noticed in our last chapter, is rather disappointing, and the writers of that category only succeed in giving us flat... and at the most, two-dimensional characters.

Drama is the earliest and the purist of all imitative arts. The real test for a drama is not its verbal felicity, nor its logic, nor its characterisation, these can more be achieved in Lyric. Epic, Novel, but a synthetic appeal to the whole personality of man through a solid plastic structure. And it is here that Symbolism steps in. Drama is the most popular of fine arts, and beats even the Cinema in the many opportunities it offers for mutual reaction between the actors and the audience. It has flourished most in the midst of national upheavals: Greek tragedy flourished at the time Salamis, the Spanish Drama is contemporary
with the conquest of the New World: Corneille and Molière were
made possible by the deeds of Henry the Fourth, and Richelieu.
In the theatre, more than anywhere else, is the symbolic repre-
sentation most gripping.

"What is talked about makes little or no impression; the
empty words go in one ear and out the other. And no body
knew it better than Shakespeare."

(A Study of Drama by Francis Mytton. Columbia: 1910)

Shelley's view of the function of Drama is explicitly given
in his Cenci:-

"The highest moral purpose aimed at in the highest species
of Drama is the teaching of the human heart, through
its sympathies and antipathies, the knowledge of itself,
in proportion to the possession of which knowledge, every
human being is wise, just, sincere, tolerant and kind."

The purpose of Shelley can be most effectively achieved if we
make the art of the theatre more synthetic and
blend symbolic expression of the creative artist with the other
essentials of Drama, rhetoric, sculpture, painting and music.
This would essentially liberalise the structure of the modern
theatre and at the same time bring it near to Wagner's unified
art-work, "which had existed among the ancient Greeks. Drama
once more will be the "art of arts."

Symbolism & Modern Dramatic Criticism:-

We have elsewhere noted the conflicting opinions of two modern
Dramatic critics - Chandler and Stowe Jackson, with regard to the
Drum of symbolism. Friedrich HEBBEL (Modern Book of Criticism
edited by Ludwig Lewisohn) says:-

"The Modern Drama, if we are to have such a drama, must
necessarily transcend the Shakespearean Drama and differ
from it in this respect, that the conflict of the dramatic
reasoning is to be not only within the characters,
but is to be transferred to the idea itself. Thus only
shall the relations of man to moral concepts be debated,
but the validity to those very concepts. Ideas are to
drama what "Counterpoint" is to music, nothing in them-
selves, but the basic condition of every thing."
than character, more than plot have been the primary concern of all dramatists of the school of Symbolism.

But ideas in themselves are not enough; they have to be supported by a Philosophy of Life. As Johannes Volkelt (in the same book) has put it:-

"However, the theory of Tragedy may guard itself against metaphysical derivation or pre-supposition, however, closely and simply it may cling to Psychology and experience, yet, the idea which the individual critic has of the sense and value of life, of the development and aim of humanity, and of the man's place in the world will involuntarily determine his fundamental conception of the character of tragedy."

As we have seen, the theory of Symbolism has its philosophical implications, which will be sympathetically revived, in case theory of Symbolism is adopted in the sphere of Drama.

George Moore (The Villa and the English Literature) writes:-

"Not the thing itself but the idea of the thing evokes the idea. Schopenhauer was right; we do not want the thing, but the idea of the thing, the thing itself is worthless; and the moral writers who embellish it with prose ornamentation are just as reprehensible as Zola who embellishes it with erotic arabesques. You want the idea drawn out of obscuring matter, this can best be done by the symbol; a name, a plume in earlier ages sufficed to evoke the idea; now we evoke nothing, for we give every thing; the imagination of the spectator is no longer called into play. By one rich pillar, by some projecting balustrade, taken in conjunction with a moored gondola, we should strive to evoke the soul of the city of Verona; by the magical and unqualified selection of a subtle and unexpected feature of a thought or spirit of a landscape, and not by the up-filling of extraneous detail, are all great poetic efforts achieved. Shakespeare's Romeo and Juliet, now-a-days is tricked out in silks and caracks and illuminated buildings, a vulgar band suited to the gross passion of an ignorant public—— a youth cunningly disguised, would be a symbol; any mind could be free to imagine the divine Juliet of the poet, whereas now I could but dream of the bright eyes and delicate face and motion of the women, who had thrust herself between me and it.

Today, in the field of Criticism both Mr. Middleton Marry and Prof. I.A. Richards seek to recreate a true organic personality of man. The reasoning mind is an intruder in the realm of Drama and thus both these critics relegate intellectual analysis to the background. Equally, they accept the poetic
expression as the complete form of living. The "beautiful
good" man of the Greeks on whom Mr. Murray bases his position
is rather a concrete symbol of the "harmful" man, who is
Prof. L. A. Richard's ideal.

The popular appeal of the drama of Symbolism is assured
since the ordinary spectator does not wish to glean from the
play a philosophy of life or a psychological delineation, though
both these things lend a dignity and permanence to the dramatist's
art (but this reminds us of a pertinent fact that the modern
dramatists care more for an immediate popularity than for a
remote popularity), the ordinary spectator does not wish to
encounter wit or sublimity on the stage. He like John Cooper
Powys (A Modern Book of Criticism: Dr. Ludwig Lewisham: Suspended
Judgment. New York) requires "A certain delicate trans-
mutation of the little casual things that cross my way, and a
certain faint, low, sweet music, remourning from indistinguishable
horizons, and bringing me vague rare thoughts, cool and quiet
and deep and magical, such as have no concern with the clamour
and brutality of the crowd". The above demand is a part and
parcel of the manifold programme of the symbolic dramatists, and
we think, is best satisfied by a representative English dramatist,
J.M. Barrie. We have known from this discussion, how different
critics have touched upon the different aspects and functions
of symbols and their relation to the problem of human personality
and society. We think all these definitions are commendable,
in their own ways and taken together, explain what true symbolism
stands for. We will notice the practical application of the
principles expounded here in the next chapter, in the case of
the Irish Drama.
Some Important Definitions

Simile: - n. Similis; 2. Similis. Let, neut. Sing. as n. of Similis, 'like', See similar. Rhetorical figure, and a poetry ornament whereby one thing is directly compared to another; an imaginative comparison; e.g. the likeness of Heber (Palestine) of the building of the temple to the growth of a tree: "Like some tall palm the noiseless fabric sprung"; or Milton's comparison of the Devil's palace in hell: "Anon out of the earth a fabric huge Rose like an exhalation". (P.L. 1. 710-11) contrasted with Metaphor.

Metaphor: 'To carry over, transfer'. Figure of speech in which a word or phrase is used to denote or describe something entirely different from the object, idea, action, or quality which it primarily and usually expresses, thus suggesting a resemblance or analogy; the curtain of night; the ocean of life; 'My heart leaps up when I behold a rainbow in the sky' (Wordsworth); 'all nature smiled'.

Analogy:

1. (gen. sense) Partial resemblance or agreement between two things; especially those points of agreement upon which a comparison between two things is based; there is a certain analogy between the functions of a chairman and those of the speaker of the House of Commons.

2. Specif (Philo) process whereby words and grammatical forms are built up on the model of others with which they have points of resemblance in meaning, grammatical function or sound; new forms are often constructed on the analogy of (by analogy with) words originally unrelated.
3. (log) form of reasoning whereby it is concluded that if two or more things agree in certain respects, they will probably do so in others also.

Apologue: N. (1. Apology; 2. apology) Gk. apologos, 'story tale', story invented to enforce a moral truth; moral fable.

Allegory: N. 1. 'allogri, 2. allegori' Fr. Lat. Allegoria, Fr. Gk. allegoria 'speech made in public Assembly'

description, or narrative conveyed by means of another differing from it, but resembling it sufficiently to suggest it; a figurative story in the nature of a parable, the purpose of which is often to enforce a series of moral teachings.

Allusion: A reference to, in speech or writing, whether direct or indirect and covert.

Metonymy: Figure of speech, which consists in putting the name of one thing for another, the substituted word expressing an object or idea closely associated with that for which it stands; e.g., fond of the bottle, for fond of drinking etc. fur and feathers for beasts and birds etc.

Parable: 1. Brief narrative or story, conveying a spiritual or moral lesson, or illustrating some spiritual condition or relation; and allegory. 2. (archaic) Enigmatic speech, phrase with hidden meaning; proverb. 3. (archaic) speech, discourse; now chiefly in phr. to take up one's parable, begin to speak.

(Wilde's Dictionary)

Surrealism

"to dispose altogether of the flagrant contradictions that exist between dream and waking life, the 'unreal' and the 'real'," and thus to make the dream-world "the acknowledged common property of all". Such then is the chief objective of this "strange new 'modern' movement".

Mr. Reed (quoted by Summers PP. 393) suggests that in the field of English literature four tasks await the Surrealists: (1) A fuller acknowledgement of the supreme poetic quality of our ballads and anonymous literature. (2) Driving home the inescapable significance of Shakespeare. (3) The exact relations between metaphysics and poetry. (4) Lifting the moral ban.
The Irish Renaissance: A Retrospect:

The Course of Irish Symbolism:

We have chosen the treatment of the Irish Renaissance in the first place because it is in the Irish Drama that we can best see the strength and weakness of the case for Symbolism. It is at once a reaction against the over-intellectualisation of the European Theatre in the hands of Ibsen and Shaw and a positive return to Nature in dramatic construction, language and acting. As a result of this the Irish Drama becomes sometimes too tenuous, and thin-blooded, centring around single situations and single characters, sustained sometimes by the awakened national consciousness, sometimes by the old Irish legends and at other times by the weird and haunting Celtic spirit, which is so conductive to the growth and development of Symbolism. In fact, the whole Irish mythology is singularly adapted to the Symbolist treatment; it is "Flooded with the passions and beliefs of ancient times" without which as A. R. Reed suggests in his Main Currents of Modern Literature, Literature "dwindles to a mere chronicle of circumstance, or passion-less phantasm phantasies and passion-less meditations", in fact, W. B. Yeats and Anglo-Irishmen, who with the help of Lady Gregory founded the Irish National Theatre in 1901 found in Irish mythology "so much of a new beauty that it may well give the opening century its most memorable symbols". Whereas, the native folklore, history and mythology provided Yeats with the subject-matter, both the French and English Symbolists, with their romantic predilections (In fact, the tendency towards Symbolism derives from the Romantic tradition, just as the tendency towards Realism derived from the Classical tradition) influenced Yeats in the treatment of his handy material. Mali-
arne had criticised the permissions because they "take the thing just as it is and put it before us and consequently they are deficient in mystery; they deprive the mind of the delicious joy of believing that it is creating. To name an object is to do away with the three fourth of the enjoyment of the poem, which is derived from the satisfaction of guessing little by little; to suggest it, to evoke it, - that is what charms the imagination". Thus it is that the figures of the Irish Drama though intelligible in their contours, are intensely blurred and suggestive. The Symbolism of the Irish Playwrights is just on the lines of the Symbolic dramatists in Europe (e.g. Molaterlinck), but grounded as it is on the Celtic make-believe as also on the national aspirations of a people it has its own contribution to make to the general movement in Europe; Professor Corkery in his Synge and Anglo-Irish Literature (quoted by Lennox Robinson) The Irish Theatre: Macmillen: 1939 Pp. 31) disentangles three main features of Anglo-Irish Literature, features that, we think, persist in the whole dramatic output of Ireland:

(a) The Religious Consciousness of the People.
(b) Irish Nationalism.
(c) The Land.

It is on these three features that the bulk of Irish Symbolism is founded. Its brooding, fairy-like and yet so obvious background may not be paralleled in European drama, except perhaps in the Russian drama, but then the symbolism evidenced in Irish drama is happily not tainted by the Russian sense of bitterness and incorrigible fatalism. Irish Symbolism has an organic living structure, taking its unpremeditated origin in the youthful and first fine rapture of Yeats's poems, reaching maturity in the dramas (e.g. "The Playboy of The Western World" and "In The Shadow Of The Glen"). of Synge and in the dramas
of Martyn (e.g. The Heather Field and Maeve) and entering into senile decay later in the half satirical and half allegorical dramas of Sean O'Casey.

In fact, the note of Celtic symbolism is mixed in all Teutonic Literature from the Arthurian Legends or Romances to writers like Blake and Shelley. The Irish Renaissance gets its distinctive character because it happens to synchronise with the Irish National Movement.

The Moscow Art Theatre:— The Moscow Art Theatre founded in 1898 was a similar attempt at truly reflecting the life and aspirations of a people., withstanding in 1914-5 the shock of the most remarkable revolution in Modern Europe, but nevertheless maintaining the high standard of its performance. Collectivism was the order of the day in Russia. The Revolution paved the way for a new social perspective and both the actors and the spectators realized that that the thoughts and feelings depicted on the stage were symbolic of a creative social order. Individual psychology gave place to social psychology. The Moscow Art Theatre spurned the artificial and declamatory style of acting and became simple and ascetic in its performances. The theatre became in fact a national force of great importance and transcended the personality of the dramatist, a notion that is still foreign to the contemporary English Theatre, and through emotion and social and philosophical idealism, symbolized the contemporary Russian life. The arrival of Meyerhold on the Russian scene, however, changed the face of things and accentuated all the more this Symbolic tendency in the Russian Drama e.g. in his production of Emil Verhaeren's Les Aubes as a symbolic expression of the Revolutionary struggle, and in introduction of the Chorus, and
in his aversion to a purely aesthetic and psychological approach. Above all he suggested a system of "Socio-mechanics" or "Bio-mechanics" for the actor to assume the exalted office of the Tribune or the leader of men; and inaugurated constructional staging, by means of which he extended the audience's range of vision to include the whole scenic space with which the dramatic action was taking place, and brought the cinematographic art into the seriy of the theatre. In the hands of Meyerhold, words, sounds, the behaviour of the players, the scenery and settings, the furniture, lights and colours all become symbolic of his ideas. Compared with this Russian experiment the Irish Movement is but a child's bauble, but though lacking in philosophical theorising, it has a spontaneous character and an equally realistic background that would justify a comparison between the two movements. Both signify an intense revolt and a welcome escape from the forces of materialism and rationalism on the stage. "Here fantasy is given free play, and grotesque symbolic forms drive realism for aery", - "here (again) are built upon the stage vast forms reproducing idea, but not the actual shape of modern industrial machinery. The Intimate Theatre (America) the Brecht Theatre, the Impressionistic Theatre, the Constructive Theatre, - all have been tried on the continent in centres as widely apart as Rome and Moscow, Berlin and Paris. The Movement of reaction is due to a widespread spirit of dissatisfaction with the archaeological, spectacular methods of the past" (The English Stage, pp. 61 by A. Nicoll), and here Nicoll mentions the names of two other pioneers Adolphe Appia and the other an Englishman, - Edward Gordon Craig, who endeavoured to provide a three dimensional settings for Modern Drama, in the
place of "flat tree branches which move unceasingly with every wind that blows from the auditorium"... and when we speak of the three dimensions, we don't mean to exclude that other fourth dimension, the relationship of drama with life in general, a philosophical comment here and there, as by the chorus in the Greek Drama and the Japanese No Drama or the reaction of the spectators themselves or even the characters sometimes who voice the reaction of the spectators as in G.B.S.'s "The Shewing up of Blanco Posnet". This fourth dimension is of utmost importance according to Percival Wilde: The Craftsmanship of the One-act Play: Boston: Chapter 11. 1936) and may well be achieved by the introduction of a sub-plot or a sub-theme, developing 'body, fullness, reality' of by some other peculiar and constantly recurring feature, as in Eugene O' Neill's "The Emperor Jones" wherein the reverberation of a drum besten (the noisy tom-tom) during the major part of the play proclaims the final doom that awaits the Savage-Emperor as in J.O. Francis's "Birds of a Feather" the persisting sound of the Corncrake, which symbolizes for us the conscience of the poaching Bishop of Midwales.

SYNGE'S CONTRIBUTION TO IRISH SYMBOLISM: - Irish dramatists were not men of theatre, but as Wm. Archer points out (The Old Drama and the New: New York: 1939 PP. 369) "The history of Irish undertaking shows how a little seed of sacrifice, sown in fertile ground, may bring forth an almost miraculous harvest". Yeats was scarcely a born dramatist, and Synge, though a real man of genius, is chiefly remembered for his beautiful English based on the speech of the peasant girls of the Aran Islands. "Like Ossian" says F.W. Chandler (Macmillan: 1929) PP. 233
Irish Plays of Mysticism and Folk History in Aspects of Modern Drama) "Synge is familiar with the elemental forces of nature... uses suggestive words and there is a dreamy cadence,... thought thrown after thought... blossoming from phrase to phrase, quaint idiom, and wonderful Celtic mistiness... a joyful living language,... radiant with colour, aglow with feeling and rooted in nature". But even Synge with his atmosphere and his diction, and above all his symbolism has not an appreciable share of dramatic structure. Yet, according to Chandler Synge excels all other Irish dramatists in Comedy, Folk-History and Tragedy. The measure of his excellence is the measure of the excellence of the whole movement. Synge wrote in his preface to "The Playboy of the Western World":

"In Ireland, folk for years more, we have a popular imagination that is fiery and magnificent and tender; so that those of us who wish to write, start with a chance that is not given to writers in places where the spring-time of the local life has been forgotten, and the harvest is a memory only, and the straw has been turned into bricks." Out of all the Irish dramatists it was Synge, who came most under the influence of French Symbolism. He writes in his Preface to "The Tinker's Wedding":

"The drama like the symphony, does not teach or prove anything. Analysts, with their problems and teachers with their systems, are soon as old-fashioned as the pharmacopoeic of Galen,—look at Ibsen and the Germans,—but the best plays of Ben Johnson and Moliere can no more go out of fashion than the blackberries on the hedge." The above passage gives us an idea of the Irish Comedy and shows that here as elsewhere it is the French and not the Norwegian or German influence that inspires the Irish Comedy of
Synge and his later disciples.

In poetry, allegory and mysticism it is Yeats who takes the lead, but whereas striving for an escape from the dullness of an actuality, he utterly fails to symbolically recreate a real and immortal world for us. His best plays, according to Chandler are those that are least mystical e.g. "Cathleen ni Houlihan".

The Superiority of the Symbolic over the Naturalistic Conception of Life:

Before we enter into the detailed contribution of Irish dramatists to symbolism in general, we wish to linger for some time on the general quality of symbolic knowledge of Nature. A naturalistic conception of life and art presumes that there is no other universe that bears any relationship to the universe in which we live. That, however, as we have come to know how, is not the whole truth; perhaps the ancient philosophers were nearer and the truth, though they expressed the notion of gods, spirits and fairies rather anthropomorphically. This moral imagination is to be met with in writers who have cared to dive deep into the mysteries of their own souls and think at a remove from the immediate surroundings. Thus symbolism, besides being a necessity of art and literature, is the supreme necessity of the human soul itself. "The mind" as George Santayana suggests (Little Essays selected by L.P. Smith: Constable 1934 pp. 31) "is fundamentally lyrical, inventive, redundant. Its visions are its own offsprings, hatched in the warmth of some favourable cosmic gale. The ambient weather may vary, and these visions be scattered; but the ideal world they pictured may someday be revealed again to some other poet similarly inspired;
the possibility of restoring it is perpetual." A symbolic expression such as we meet with in the Irish Drama is much more emotional. A landscape painter who paints a scene out of a landscape need not know its atomic structure in detail. It is enough if he paints on the basis of his own partial knowledge and perspective. He may not have sympathy with the rest of the landscape, or even the capacity for such sympathy. How can the artist conceive and project a working idea of the landscape that lies beyond his perspective? Should he begin to explore reality and let his intellect dissipate itself in endless dreams and visions? No. The only escape is through the symbols. To quote Santayana again: "Of course, if these symbols had no real points of reference, if they were symbols of nothing, they could have no great claim to consideration and no rational character; at most they would be agreeable images. They are, however, at their best good symbols for in diffused facts having a certain order and tendency; they render that reality with a difference, reducing it to a formula or a myth, in which its tortuous length and trivial detail can be surveyed to advantage without undue waste or fatigue. Symbols may thus become eloquent, vivid, important, being endowed with both poetic grandeur and practical truth." Such meaningful symbols, are, thus, not decorations on the margin of dramatic Literature; they are on the other hand a vital source of strength to it and give it proportion, bulk and magnitude. Real life as such lacks colour and form and pattern and that is perhaps the reason why, at all, we go to witness a dramatic performance. To the man in the street, it may be a crude sort of symbolism that may hold the appeal but to the connoisseur it will be a
very subtle and pervasive sort of symbolism that will disarm. We are sure the Irish press contains examples of both. What we term realism in fiction and naturalism in Drama, purports to give only a "slice of life", without idealising the depressing spectacle that is all around us. It is needless for us to say that symbolism entails in the process of this idealization. Symbolism when it loses touch with reality and talks outside a comprehensible universe of discourse, fails to achieve its object and makes reality suffer. But symbolism which is rooted in the fertile soil of popular imagination or human nature itself has immortal appeal. It is perhaps of the first sort of symbolism that Storm Jameson spoke when she said: "I cannot understand the modern mystic and symbolist; they are, I suppose to be apprehended in the soul". A symbolism that is arbitrary and mechanical cannot but produce inessentially the puppet, devoid of all truth and substance. According to Storm Jameson symbolism in Drama cannot be treated apart from symbolism in art. Dramatic symbolism, according to her, has two forms:

1. When men alive and real happen to be embodiments of eternal types of humanity.

2. When the natural world is reported as a Symbol of an inner spiritual reality, e.g. in Emile Verhaeren.

The arbitrary Symbolism that we hinted in the previous passage is further differentiated by Storm Jameson as

1. When the writer believes in the arbitrary forms that he has created, e.g. in the spiritual vision of Blake. This, she considers the arbitrary symbolism at its highest.

2. When the writer does not believe in the arbitrary forms that he has created, e.g. in Maeterlinck and Strindberg. This is the arbitrary symbolism at its lowest.

Unfortunately, Storm Jameson considers W. B. Yeats to be in the last stage of symbolic imbecility and spots J.M.Synge as a
Romantic Symbolist in fantasy and exotic charm of his language, ascribing to him the catholic faith of a realist. It is not for us to differ from so competent a critic as Storm Jameson, but as we will notice from a detailed examination of their works, the Irish dramatists ill-deserve the description that Storm Jameson has given of them. As we noticed earlier, the Irish National Theatre Movement was inspired by France, in fact, the new Theatre Libre founded by André Antoine in Paris and through in a much less degree, by Henrik Ibsen’s first theatre in Bergen, a scene of Allied-German hostilities at present. The chief factors in the transference were the Fay brothers, who in 1902 made their own settings and costumes, and trained their own actors, producing in the first instance Russell’s “Dierdre” and Yeats’ “Catholic Girl” He achieved his strick by the ingenuity of Irish actors decided to found in 1904 the Abbey Theatre. The most important of the Irish Playwrights are, Lady Gregory, W. B. Yeats, J. M. Synge Edward Martyn, Lennox Robinson and Sean O’Casey. We will, in brief, discuss the nature of their themes.

Lady Gregory:— (Died in 1938) She is primarily a writer of one-act comedies and verse, and as such has received the appreciation of critics like Percival Wilcox and Morgan. She used the Kiltarten dialect just as Synge used the present speech of the Aran Islands. She makes even the Folk-history subservially for the ends of comedy as in her full-length plays, “The Caravans” and “The White Cockade”. But her characters are nothing short of symbols,—in as much as a 16th century Irishman resembles a 20th century Irishman in her plays. Synge alone sustains the flimsy characters of the Elizabethan coward in “The Caravans”
and that of another owner, - the historical James 2nd. She is however, as one of the bulk-headed plays of a heroic character - in Devorgilla, Lindsay, Gresley.

Turning to another species of Irish Drama, the plays of Allegory and Philosophy, I quote: "that takes them out of space and time" (ibid. p. 80). Lady Gregory has contributed an allegory 'The Deliverer' where-in is depicted the conflict of Errord, the leader of a thankless people, against that of the prophet H. of the old Testament. Ancient Caledonians and the legends of ancient Caledonians. The feeling of the pathos can be easily observed over the audience like a river's, this tree braid it. The atmosphere of the old Ireland. In all, the spirit of this category is Lady Gregory's "The Dream of Fair Women. For the previous play specialised is quite exquisitely. The Travelling Man is Christopher Lecky, the leader in the guise of a tattered Army and he opens in cattle, as earlier promised to extend his right reach there.

On the side of Nina, a part of the Irish character or that of a pathologist, it deliberately remains from critical or trivialised views (in the 'Sinning of the Moon') of that of a religious path. It is the driven to be a perfecting saint (in 'Christ's Wife') or those of the inseparable, yet anthropomorphic theory, one unwilling to accept the life of decency without the other and yet the his rival (in 'The Irishman').

Morgan says (Tendencies of Modern Irish Drama): "She has a delightfully pugilistic fancy, which can conceive charming absurdity of character and incident.

The Irish people distinctly entitled to a remedy of
Influence of the Japanese No Drama on the Plays of Yeats.

Yeatspb. Yeats (1865-H.) Nobel Prize 1923: "For his consistently and le., in the strictest artistic form expresses a people's spirit in lore under the influence of the No Drama of Japan (Translated 1913), which according to Prof. Naguchi (Addressing the Calcutta University recently) are "Trees rising from the rich soil of tradition and Buddhist faith". (Quoted by Prof. A.R. Choudhary in his Modern English Drama: Deccan: 1939). At the end of each play, spirit appears and conducts by meditation and prayer, "the ghost of a warrior, a lady, a flower or a tree into the blessings of Nirvana". Of course, Yeats never, except in the four plays for Lancs', subscribed to the view of the masks that the actor does, wooden masks of great antiquity and important specimens of Japanese sculpture. Japanese Drama originated in the sacred dance performed before the Ancestral goddesses. In the Ichimai 11 arc and thus resembles the Greek chorus in its origin. Music was added later. The music in the Noaki Drama set in a corner and chanted by the leader of the Greek Chorus the stanzas in the progress of the play. In the Greek Drama, however, the nature of the music was lyrical verse as in the Noaki it was Epic. Parts of the voices now came to be resigned on the score of their artistic ability, characteristics, natural appearance and personality, the tendency to musical acting, being reenacted by the Puppet Drama. Later the perfection of the Dance gave further impetus to this musical acting. The music in fact, symbolized the mind of the characters in the play. Yeats tried to profit by the example set by the Japanese No Drama and imbued those features that suited his genius and requirements.
Yeats and the Modern Poetic Drama.

In a poet Yeats is heir-rich for ancient Ireland and in his poems like "The Lake Isle of Innisfree", "When You Are Old", etc. he been able to recapture his dreamland, a thing which T.S. Eliot could not do with his "The Waste Land". This tendency to a vague and mystic longing in Yeats was accentuated by his direct contact with the English Symbolists and indirect contact with the French occultists. The simple mystic feelings of the Irish peasantry so well portrayed in the "Celtic Twilight" had to ripen later in the nature and esoteric dreams of the "Secret Rose", some of whose characters are reproduced as significant symbols in the "Wind Among the Reeds", e.g., The Balking of a Deer; then flourishing in fear of the unseen, the sight of two-horned owls before the window.- These are portents of impending evil. We are compelled to speak of Yeats as a poet, because he brought back the poetic dream to the stage, in fact, "The first dramatic verse since Jacobean days that was really related to human impulse and expression and was not a mere theatre decoration" (History of English Literature, by Hardy and Lovett).

The modern poetic drama, however, differs from pseudo-Tudor drama, in not being so lofty and ornamental in its design, and also in being more popular. Of course the subjects are more or less borrowed from the previous works of art... all sorts of legends, epic and familiar theatrical... madonnas and moonlight, Thunder and the Sea, Angels and devils, lions and lambs doves and Nanking deer. Poetic drama originates from contemporary folk-forms such as musical comedy, revue, dancing doggerel, the popular song or lyric. Much of the symbolical
wrote is itself paradoxical. It is often difficult to decide whether a given act of verse writing is dramatic but Yeats finds support for his unorthodox theory in the unexpected words of the poet, Gordon Bottomley, who, in "The Literary Review," January 15, 1935, wrote: "I conceive that if poetry is to retain its right of entry to the theatre, it must learn to base itself upon contemporary speech rhythms, though not necessarily contemporary speech usages, upon contemporary sound and not with the look of a printed page or the voice usages of sound."

Such a poetic drama will of necessity be popular and communicative, related to the background of an actual world.

Mr. T.S. Eliot too, thinks that poetry and drama are not contradictory things. He himself wrote dramatic pieces such as "Sweeney Agonistes" and a dramatic fragment, "The Rock," both legitimate pieces including choruses composed by him, imbibing diverse influences, from the poet, literary, satirical and comic relief from the present. In fact the revival of the poetic drama in England is the hands of T.S. Eliot, John Drinkwater (1882--)

Lasceller Abercrombie (1881--)

Gordon Bottomley (1874--), John Frenchfield (1874--) was England's fitting reply to the rise of Expressionism in Germany under Werfel, Kranz and Toller, or at least already seen both these movements are intimately related to symbolism.

According to Yeats the function of the poetic drama is not a criticism of life (and that is why he rails against G.B.S. (Vide his "Daily Express of Dublin"), but revelation sometimes in turgid forms more often in symbolic forms. Chandler places the bulk of Yeats's work under the title of: "Plays of Allegory and Mysticism". Those two elements, no doubt,
weaken the dramatic element of Verlaine's plays but they certainly enhance the poetic effect and the symbolical motif of the rest of his plays. "The Land of Heart's Desire" (1894) can well be compared with Sautet's "Sunny Dell", or it's 'Peter Pan,' and Rackham's 'Blue Fairy' or a poetic fantasy.

It symbolizes the opposition between the real materialism of human existence and the world of fairyland, and the nostalgia of the human soul for the reconstructive "Beyond". The lure of this land of enchantment for Mary is exemplified in the play by the whispering of the wind through the trees and the sound of water leaping on the rocks.

Mary:—  I would take the lyric
And break it into pieces in my hands,
To see you smile watching it crumble away.

The voice of the Fairy Child:

The wind blows out of the gates of the day,
The wind blows over the lonely old heart,
And the lonely old heart is withered away.

The lines may not be dramatically effective, but they certainly depict an inner dream of the soul. Here as it retards the progress of thought in the field of dramatic action, it gains a step further on the road to psychological or symbolical drama. The Shadow Sisters (1899), suffers from the same weakness as "The Land of Heart's Desire". Mere words are thought to be insufficient to express the thoughts and feelings of characters; recourse is again had to symbols with the help of lyricism.

There is a tender and tragic symbolism enveloped in an atmosphere of dreams. "His delicately fragile melodies and his
esoteric symbolism quite true to under, the theatrical element in his drama. In spite of the ironic ending still remain, one of the dominant European figures in the development of the poetic and symbolic play.\" (Adapted from A.M. Neill). This play is clearly a symbolic play with an under-tone of Illumism. Yeats introduces here the magic which the author, the eastern, the restless craving known. The King who eager a tappence for gold and fame \(\textit{Forget}i\) symbolises some traits of the author's own creed in the following line:

\"All could be still could be not drive us likely to the ocean.\"

The Countess Cathleen (1902) is an Irish rendering of the legend of the Faust family, and his finest symbolic problem play. The Countess in this play sells her soul for bread to the demons to rescue the starving people even at the cost of her own damnation, but she is fortunately reclaimed by Divine Pity. Symbolism modifies the situation in the closing scene.

This play heralded another play:- Cathleen ni Houlihan (1903) in which a young boy Michael Gillane stout to be married, comes under the spell of Person Made Ireland or a symbol of rejuvenated Ireland, and old crone, and despite the protestations of his fiancée, goes off to meet her. But later it transpires that the old woman has transformed herself into a \"young girl\ldots and she had the walk of a queen\". Claudel calls this allegory at its best. Its symbolism in a realistic background of contemporary Ireland. More subtle is the symbolism in Yeats's Morality Play, \textit{The Hour Glass}\" (1903). The theme is essentially Catholic and medieval. Poetic symbolism had, to a certain extent, interfered with the Epic mood and the tragic possibilities of the play in general, but here the symbolic illusion is
complete.

Symbolism is a very subtle type of symbolic trinitas in this play and, as it is Hermetic Symbolism i.e. symbolica emanating from the active inner reality of the characters themselves and not from any philosophical questioning as in the Russian symbolists like Tchekoff and Evreinov. Yet, Dr T. K. has risen above the English conception of trinity but has not yet reached the abstraction of Russian symbolism. The theme of the play is religious versus rational knowledge. All the characters are symbolical, traditional personifications of the Medieval Morality. The Wiseman, who has during his lifetime denied the spiritual knowledge to his pupils, is brought later into a pupil who comes with a passage which cannot be explained without the aid of spiritual knowledge. And now the premonitions of the heavenly phenomena that he denies come before him in the shape of an Angel, who challenges him on pain of death. If he can produce one believing soul before the sounds of the hour clock are out, a soul which has continued to believe despite his defective teaching, he shall be saved yet. Such a soul is Teiku, an idiot in the Greek sense. The Idiot is rather late in coming to the point and the Wiseman dies in the meantime, convince-of the futility of his own quest, and completely surrendering himself to the Will of God. The Fool then takes up the instruction of the Wiseman's scholars and imparts them the true catholic learning.

The piece in its revised version is according to Eva Boyd (Contemporary Drama of Ireland) is one of the most remarkable Moralities of Modern Literature, and excels even Arthur Symons' Morality play "Fool of the World".

The King's Threshold (1903) is a dramatic fable in verse to
symbolize the struggle between poetry and iron materialism.
The poet here takes up the challenge of the materialistic world and vindicates his honour by threatening to list unto death at the threshold of the King. At last his slavery is brought low and compelled to redeem the poet's honour.
Poetic and symbolic drama (Vince A. Nicoll, British drama, part 6.
The Revival in the Theatre, Chap. 5.
The Symbolic and Poetic Drama has developed towards:

1. The Supernatural and Fairy World.
2. Historical Themes.

Yeats' chief contribution remains, yet to the first. Other Irish Dрамалисты took up, as we will notice, the other two elements and showed remarkable mastery in them. Yeats took to drama simply because it had practical appeal to the masses. He wanted to echo both the crude realism of the Incantites and the forced primitivism of the Pre-Raphaelites, ... he wanted plays "that would be remote, spiritual, ideal"; he believed in "the practice and philosophy of what we have cared to call magic"... in the "evocation of spirits", "in the power of making creating magical illusions", "that our memories are a part of one greater memory, the memory of nature herself and that this great mind and great memory can be evoked by symbols" (Yeats' Essays: pp 33)

As Pollizzi notes in his book (Vice Revival of Fantasy, pp 178-9) his symbolism is not be confused with the French Symbolism which sees in the symbol an intellectual (progressive) force (Cf. The Post-Analytical School in our Chapter on the "Theory and Definition of Symbolism"). Yeats's symbolism was an objective link between a mystical Nature and a mystical Ego, a symbolism thus different from the concepts prevailing in the
Independent Theatre of London, the predecessor of the "First Irish Literary Theatre" (1899), the germ of the future Irish National Theatre, a curious blend of English realism and Irish idealism.

The rise of the Irish National was synonymous with the rise of Theatre Libre in Paris 1887 under André Antoine and Otto Brehm's Free Stage Society in Berlin. Once again, England went continental and J.T. Grein founded the Independent Theatre in London. The Irish National had arisen under Ibsen's influence because I. The cultivated classes of Ireland wanted to see themselves on the stage and re-discover their country;

2. There was everywhere a Post-romantic tendency towards a popular and local realism. Yeats's own contribution to this movement was a magical, fairy-like symbolism or words and verse as kind of spiritual revolt against the prevailing industrialism, seeking refuge in pure poetry in its application to drama.

His later plays like "Deirdre" (1902) and "The Four Plays For Dancers" (1920) swing very uncertainly between poetry, action and characterisation and lack a definite symbolic structure.

Above all they reveal Yeats's increasing pre-occupation with the No-plays of Japan. Yeats's ideas here have become more intellectual and masculine, though he does not use any artificial dramatic convention to enforce the dramatic illusion. These plays are more to be read than seen on the stage. "Where there is Nothing" deserves, however, a passing remark that it is a happy blend of realism and symbolism, a typical Irish mixture. Yeats has tried to symbolize the futility of religious anarchism in the person of a heretic, Paul, who has suddenly emerged from the Finite into the Infinite and reverts to the unicellular life of Instinct, a life that we noticed in our last chapter, was impo-
ssible for men. He longs for a state "where there is Nothing," there is God." Paul strikes at the root of scientific knowledge when he says:

"I am among those who think that sin and death came into the world the day Newton ate the apple. I know you are going to tell me he only saw it fall; never mind, it is all the same thing."

Paul extinguishes the seven altar candles one by one, laws, the towns, the church, the hope, the memory, the sun, the moon, but is driven north by the Superior for his pains. From a life of vagabondage Paul returns to the life of faith. "We have learned too much," he says; "our minds are like troubled water—we get nothing but broken images. He who knows nothing may have seen all," a conclusion similar to one that was reached by the Erring Wisdom of "the Hour Glass". Throughout this complex web of Symbolism there is interwoven the essential spiritual and moral motive of Yeats to turn the course of our miserable mortal resistance towards a state of felicity.

An other play "the Unicorn from the Stars", aided by Lady Gregory as a briefed version of the lost play, but the plot is wholly different. Martin Hean, a Coach Builder, becomes a religious anarchist, not by reflection but by the sight of the brilliant rays mirrored through the figure of a golden unicorn, trampling wheat and grapes. Henceforth he must destroy whatever comes between Man and God. Yeats here has given us, what the photographers in the Cinema Call a "mood treatment" and not simply characterisation. Yeats discovered J.M. Synge (1871-1909) in Paris, where he was coming under the influence of French Symbolists His dramatic appeal is far greater than that of Yeats. Though he wrote his plays in the simple unsophisticated peasant speech, his drama can safely be called "Poetic". Synge has created a sort of drama which "ergan justly compares to the Shakespearean. Ver-
Synge, Masefield too, reproduces the coarsest feature of the
country life but—Masefield's imagination is rich enough to
create in this sordid environment, the morally idealistic figure
of Man. Such moral idealism was, however, beyond Synge. He was
responsible for the creation of a novel expression i.e., an Anglo
Irish dialect, which in its simplicity and power of suggestiveness
remains a unique achievement, even to this day. He comes very
near to a poetic treatment of real life. His one-actor Tragedy:
Riders To The Sea" (1904) is a masterpiece of our Modern Theatre,
according to A. Nicoll. The sea becomes a symbol of destruction
for a whole family, i.e., that of Maurya a tragic heroine after
the Greek model, whose last son simply succumbs to its devilish
force. Her husband, husband's father, and five sons all perish
one after the other in the waves. Maurya feels that a similar
fate awaits her sixth son, Bartley and she is right. The dead
body of her lost offering to the sea does not evoke any emotion
on her part—She becomes stoically inclined, and says:-

"They're all gone now, and there isn't anything more the
sea can do to me... It's a great rest I'll have now, and it
is time surely."

Fable, emotion, and dramatic visualisation are three pivots on
which the play revolves. There is a happy blend of realism and
symbolism, when Maurya is deluded by the vision of dead Michael
"riding a grey pony and there was Michael upon it— with fine
clothes on him, and new shoes on his feet."

This vision symbolizes for the already bereft mother the doom
also of her sixth child.

The Playboy of the Western World (1907)

There is variety of characterisation and the humour
is large-hearted. In its lionised hero, Christy Mahon, a half-
idiot parricide is admired whereas the fact is, that he has
recoiled from this fatal deed in sheer terror, Peigan Flaherty,
a village girl, the fiancée to Shown takes a fancy to this strange hero. Other girls follow - Pegeen in her admiration of Christy. The murdered father however, suddenly arrives and gives a good thrashing to his son for his mock-heroism. Touched to the quick by this apparent insult, Christy sets about murdering his father seriously and succeeds in wounding him grievously. The village people, who had admired the idea of the deed are struck with the horror of the actual deed and hand him over to the "Peelers" the police. The father appears on the scene, but this time in a sympathetic mood and defends his son. But to no avail. The parricide is discomfited at last and thus it is that Pegeen loses "the only playboy of the Western World". Thorndike (Quoted by Professor A.R. Choudhary PP 108) says:-

"Who is this Playboy? Is he each and all of us, or is he Poetry or Romance or Imagination, or Literature or what? Synge does not say. Let us call him the Spirit of the Drama, swaying the fancies of women, swelling in its own soul, making reality in romancing words and passions. It is a true comic view of drama or of human nature, however, we apply it."

Our answer to this is rather simple, Christy is the symbol of the Oedipus Complex, so common in the Greek Drama (vide "An Approach To Symbolism").

In the preface to this play, this author says:-

"Ibsen and Zola deal with the reality of life in joyless and pallid words. On the stage one must have reality and one must have joy; and that is why the intellectual Modern Drama has failed, and people have grown sick of the false joy of the musical comedy, that has been given in place of the rich joy found only in what is rich and superlative."

"In the Shadow of the Glen" (1903) criticised the morality of the Irish peasant woman, whom as A.E. Morgan says: - "the nationalist Ireland preserved as sacrament in a case of rose-tinted glass". This play is a typically Synaghisque combination of realism and symbolism. The Irish peasantry was naturally offended, for as pointed out by A.E. Malone in his "The Irish Drama": Fantasy and Symbolism, in Ireland morality is a fixed thing, not to be questioned. In
Russia, however, this is not the case. Vore is the hero of transcending all realistic criticisms. As H.A. Boyd suggests in his "Contemporary Drama of Ireland"

"She is a symbol of a vigorous young woman mated for reasons of property with an old man the "shearing the like of a sick sheep".

She escapes from the solitude of "hearing nothing but the wind crying out in the bite of broken trees left from the great storm, and the streams roaring with the rain,"- into the company of a tramp before the eyes of this "falsely dead" old men. The legendary character of the plot is obvious. Synge Nora is rather a dull copy of Ibsen's Nora in Doll's House. In "The Well of The Saints" (1905) the illusion of blindness in a pile of beggars, removed, they fall to quarrelling, for they had been blissfully ignorant of their ugliness. Randered blind again, they are reconciled again and the saint of the well offers to cure them again, if their blindness they simply refuse to be cured. J. W. Marriot says (PP. 194) about this phase of Synge's career:-

"That he was sensitive to beauty goes without saying. Thousands of young men in their twenties are capable of being moved by the moors and mountains, but how many of them can translate their emotions into words, music or pictures? Synge was essentially a poet, an artist, a musician; and he had the genius to create beauty in a dramatic form."

(Modern Drama, Nelson: The Little Theatre Series)

Deirdre of the Sorrows. (1910) like Romeo and Juliet has atmosphere, poetic diction and a rare sense suited to the tragic themes so much as to the comedy of contemporary Irish life. The theme is an old one, that of the thwarted love. The Deirdre saga has been described as

"The finest and the best conceived in the whole range of Irish Literature."

Deirdre, the ill-starred girl is loved by an older man (king Con-Chobar), but she loves a younger one (Noise), when Noise slackens
in his affection Deirdre, much against her forebodings, consents to return to the King, but with no desire for life. Naisce and his brothers are treacherously slain by the King. The palace designed for her is set on fire, and Deirdre says:

"There will be a story told of a ruined city and a raving king and a woman will be young for ever. It is not a small thing to be rid of grey hairs, and the loosening of the teeth. It was the choice of lives we had in the clear woods; and in the grave we're safe surely."

and so saying Deirdre stabs herself. Deirdre in the last act becomes like Desdemona and Mary Stuart—depersonalized and materializes into a symbol of the Eternal woman longing for the immortality of beauty even at the cost of physical death.

The next Irish dramatist that we must consider is Lord Dunsany. (1878) He writes short one-act plays—A. Nicoll says (British Drama Part 6th: The Revival in The Theatre Chapter 5th: The Symbolic and Poetic Drama:

"In various ways has the Symbolic theatre expressed itself; it has taken upon itself the sphere of political satire as in C. K. Mauro's The Rumour (1922) or that of religious mysticism as in Mr. Jerome K Jerome's "The Servant in The House" (1908). (All these plays are noticed by Prof. Chendler and Aspects of Modern Drama: Drama of Symbolism) It has, too, made use of the Supernatural belief as in C. K. Chesterton's Magic (1903) Symbolism of a kind also enters into the strange works of Lord Dunsany. The great sphere he works in is the world of fear."

Dunsany himself expresses the view:

"Something must be wrong with the age whose drama deserts Romance. Romance is inseparable from life; that all we need to obtain Romantic drama is for the dramatist to find any age and any country where life is not too thickly veiled and cloaked with puzzles and conventions,—in fact to find a people that is not in the agonies of self-consciousness. For myself, I think, that is simpler to imagine such a people,— as it saves the trouble of reading to find a romantic age or the trouble of making a journey to lands where there is no press."

It is power of Dunsany, which according to Morgan enables him to
respond easily to Yeats's prescription of "surprise and more surprise". This return to the primitive in life is as we saw in last chapter is perfectly in accord with the Symbolic tradition. Lord Dunsany is the only practitioner in magic in the contemporary Irish Theatre but in order to make his symbolic illusion complete, he had to invent not only a contextual geography, but a comprehensive theology of his own. Dunsany did not look to the Irish peasant but he created a hierarchy of gods, whom he enveloped in the glowing colours of the mysterious East and "permitted in complete freedom to control the destinies of their fantastic cosmos"

(Malone; The Irish Drama Pp. 249)

(1909)
The Glittering Gate is a one-act play, full of irony and symbolism. The Glittering Gate is the gate of the Heaven and two burglars try to force open the gate, when suddenly they find inside the heavy doors nothing but chaos and darkness. Below the lonely place is an abyss hung with stars. Beer bottles come down from heaven but are invariably found empty. Still Bill and Jim go on hoping against hope. Bill talks of the petty little planks that he used to play with his mother and thinks she will be there to provide him with all his requirements in Heaven. As the golden gates of heaven creak and open and they are disillusioned and see only "empty night and stars" and Jim is forced to make the remark: "That's very like them. Yes, they'd do that". It was somewhat different stuff than had hither been offered at the Abbey Theatre. The play evidently symbolizes the Eternal hope that is ever enshrined in human breast and misleads him to the point of disillusionment. As Malone suggests in his books this is essentially a post-war attitude:

(250): "Democracy is in eclipse throughout the greater part of Europe and the newer doctrines that man is but the creature of the state shines in its stead. Lord Dunsany will not
be grieved by this change, indeed there is every reason to believe that he will rejoice in so far as his pessimistic temperament will permit him to indulge that emotion. He is himself enthroned among his gods in Pergam."

His symbolism, however, has not for its background the romantic glamour of Ireland but has shifted and extended its scope to include the magic world of ancient Egypt and Assyria and China,—nay the whole East. Despite the marked realism of a certain section of Irish playwrights, symbolism has penetrated into every form of Irish dramatic activity. King Aramendha and The Unknown Warrior staged 1911, a Two-Act Play are couched in an atmosphere of Eastern glamour and cruelty. A king reduced to the position of a slave refinds power in the shape of a sword, a symbol of the idea of predestination. A king after all, still be a king even then in the position of a slave. He repeats with J. M. Barrie the idea given in "A. Brutus" ("The fault lies...Not in our stars, dear Brutus, but in ourselves that we are underlings") and this idea he repeats more in the spirit, ironical and scathing, say of Pirandello, than in the sympathetic and smiling spirit of Barrie. The play was more popular in America than in Ireland itself. Perhaps the Irish temperament is hyper-sensitive to such manifestations of snobbery to the slave-kings.

Zarb (a Socialist):—"I wish I were you because you have been a king."

He says this to the Ex-king who has been sucking hungrily at the last drops of the juice in a bone with the new-found power in the shape of the sword, the Ex-king slays the palace-guard, captures the armory and throws down Dermid's idol and on the spot shore the symbolical sword was
discovered three years ago, he builds a temple to the memory of an Unknown Warrior. But the slave-mentality still persists in King Argimenes and gets expression when the death is announced of the King's dog:

King Argimenes and his Men:—(Grovellingly and hungrily):
"Bones"?

King: ... (Remembering what has happened and where he is)
"Let him be buried with the late King".

Zarbi:— "(In a voice of protest) Majesty.

And here A. E. Malone. The Irish Drama: PP. 252 has tried to note a personal symbolism in these terms:—"The master is the master, and come what may nothing will alter his mastery. A bitter philosophy surely to me present to the British populace that was at the time engaged in a life and death struggle with the hereditary legislative powers of the House of Lords. Lord Dunsany could crack the whip, but the slaves in this instance failed to make the usual obeisance; they forgot to say "Majesty"."

"If", produced at Haymarket Theatre, London 1911 carries forward the theme of predestination a step further in an Oriental atmosphere. Here Dunsany shows that man, although possessing a predestined character is a puppet in the hands of Fate as in Pirandello. The play was a great theatrical success in Britain and America. By the means of a Supernatural agency, John Beal is enabled to catch a train, which he had fatally missed earlier in his life. The reversal of his ill-timed step transforms him into a Persian King wielding despotic power, but finally dethroned and cast in his suburban villa. It is in short a dream-play symbolising a poet's world of fancy, a queer mixture of the Past and Present. This
symbolism is supported by rich oriental imagery and poetic language.

A Night at an Inn 1916 is a symbolical one-actor with a grim and terrible background. The Toff and his three sailors, who have been to the fabled East and have stolen a precious diamond from the forehead of an Indian Idol. Haunted by the Indian Priests, the sailors take their shelter in a Yorkshire Inn, where the sailors are expecting the attack of the priests. The priests come and there is a free but a faked fight in which the sailors are supposed to be killed. The Toff in order to inveigle the priests in a further fruitless struggle sits in the inn reading a newspaper with a revolver in front and the three "dead" sailors ambushed behind. And the three priests are stabbed to death singly and the sailors are jubilating, then to their utter amusement the idol itself enters the room and confidently places the precious ruby back in its forehead, and slowly walks out of the room calling by a voice that the sailors cannot for their dear lives resist sailors one by one by his name. Only a muffled cry from the doomed persons symbolizes for us the inevitable fate that has ultimately overtaken the misguided adventures. The play evidently symbolize the revenge of the Spiritual world on the Material, for the latter's encroachment on the former. Percival Wilde notes this play as an example of suspense rising to an ultimate climax in Toff's final remarks: "I did not foresee it."

He writes The Craftsmanship of the One-act Play: Boston: Little Brown and Co. (PP. 196): 1936:

"The steps by which it is here created and intensified, the masterly touches by which foreboding is made to grow to
definite, pulsating, fever; finally the most artistic and effective lull before the storm while the atmosphere marches on: "this we think in the finest example in the Irish Drama where-in the symbolic motif of the play has contributed materially to its theatrical effectiveness, a thing that we noticed earlier in the chapter was very very rare.

Symbolism again triumphs in Dunsany's play "The Gods of The Mountain 1911 its mind says Camillo Pellizzi. English Drama: The Revival Of Fantasy: PP. 107 is chiefly occupied with fatality, chance, the relativity of human destinies, the inconsistency of the conventional and moral laws, the predomination of men born powerful and predestined to command and the absurdity of human effort to give established, convenient forms to the perpetual and tragic flow of destiny and life", an attitude, we think, very similar to that of Italian writers like Pirandello. The present play is a thesis play written in a strain of irony. Here, some beggars who impose themselves upon a superstitious populace are themselves turned to stone. In Agnar, Dunsany has tried to symbolize the eternal aspiration of men to reach a state of Godhood.

Agnar:- "Is not all life a beggary to the Gods? Do they not see all men always begging of them and seeking alms, with incense and bells and subtle devices?"

Agnar thus succeeds in imposing himself as "the oldest of divinities", by not partaking of the flesh offered to the "Gods of the Mountain" i.e. the beggars other than himself. He even spills the "Holyry" wine offered to him, but when the citizens are gone he eats hungrily and then a citizen comes to him for rejuvenating his dead child, this self-made God calls death as the "child of the Gods". Even after such
disillasements, the citizens can't help saying:-

"We have doubted them—they have turned to stone because we have doubted them...they were true gods".

"The Tents of The Arabs" 1920 in the acts is an idyllic play, symbolizing in the person of a King he renounces his throne and follows the caravans on their way to Mecca. The lure of the primitive life. The King comes to love a gypsy girl Ezmarza and they live on happily in the tents of the Arabs. The dialogue becomes almost symposius and symbolic in its measured cadence:-

King:— "we shall hear the nomads stirring in their camps far off because it is dawn".

Ezmarza:— The jackals will putter past us slipping back to the hills.

King:— When at the evening the sun is set we shall weep for no dry that is gone.

Ezmarza:— I will rise up my head of a night time against the sky, and the unrebought stars shall twinkle through my hair and we shall not envy any of the diademmed queens of the world".

This is the language of Symbolism, the language of intuition and emotion. A sudden relationship has sprung up between dreams and art. By the felicitous symbol of the "Tents", the King has leapt over a gap which logic alone could not enable him to bridge and by a happy imagery he has expressed an emotion that is incalculable, and dormant in every human breast. The imagination is intensified and is on the verge of being lurid in the domain of symbolism. The words take on suggestive meaning and atmosphere, more rare and elusive than is met with in the speech of every day.

**The Flight Of The Queen** is dramatized version of the story of the Queen Bee's flight, a theme also dealt by Maeterlinck.
The Book of the insect world is full with translated into human terms but no attempt is made to point a moral or to teach in parables, which is the chief weakness of all symbolical writers. The very names of the bees are deliciously symbolical. The Prince of Zoon, Prince Lelitlov, Queen Zoopzoomooma, Lady Cozizi, The overlord of Zoopzoon men are sufficiently alliterative, suggestive names. An altercation has ensued in the bee-land about love:—

Queen:— "Love is a joy, Cozizi; love is a glow. Love makes them dance so lightly along rays of sunlight. It is made of sunlight and gladness. It is like flowers in twilight. How should they sigh?

Cozizi:— "Lady, Great Lady. Say not such things of Love.

Q:— "My mother loved, Cozizi.

Cozizi:— "Lady for a day, for one day, mighty lady. As one might stoop in idleness to a broken toy and pick it up and throw it again away, so she loved for a day. That idle fancy of an afternoon tarnished no pinnacle that shone from her excited station. But to love for more than a day— (Queen's face lights up)— that were to place your high unequalled glory below vulgar pastime. One alone may sit in the golden palace to reign over the green fields; but all my love."

And all this talk evaporates when the call comes of love from the Aether mountain, the call of the Prince of Zoon, who ventures to kiss the hand of the queen-yeo later and thus meets his fatal doom, with the last word "Zoopzoomooma" on his lips.

Edward Martyn (1859–1934) is one of the early symbolists, and one of the founders of the Irish Literary Theatre Andrew. B. Malone writes in The Irish Drama (Pp. 256) Fantasy and Symbolism:

"Martyn did in Ireland the same propagandist
work for Ibsen and Ibsenism that Bernard Shaw did in England, but his in his plays it was the Ibsen of The Wild Duck and The Lady from the Sea, rather than the Ibsen of The Doll's House that he followed in his major and best-known work."

He is one of the central figures in George Moore's "Well and Good"

"Well and Farewell". In fact, Moore's The Heather Field, and Moore is the supreme example of Symbolic Ibsenism in which the Irish material theatre can witness contact with the Scandinavian, in its characteristic features.

The Heather Field, which is a three-act drama, is the tragedy of the idealist-Country Tyrrell, the Heather Field, that he wants to convert into a vergerous country,- is the politically and economically depressed Ireland itself. The idealist thinks he can achieve his ideal by sacrificing his worldly ambitions, a point of view that is not very savoury to his materialistic wife. A situation develops which is very similar to Strindberg's The Father, i.e. the wife seeks to have her husband declared insane by the Doctor, but is thwarted in her attempt by the good offices of Tyrrell's friend Berry Usher. Tyrrell, however, is hopelessly in love with his ideal of reclaiming the waste-land even at the cost of mortgages and debts. He falls to the temptation of evicting his tenants, in the Agranian trouble brewing in Ireland and Tyrrell can't henceforth for fear of violence, move, under Police escort, an idea that he like all idealists thoroughly hates. The blossoming forth of the barren and rocky Heather Field symbolizes the fruition of his desires. But soon his symbolic vision is shattered to pieces when one day his little son Kit incidentally gives him a bunch of heather plucked from the Heather Field, the greatest shock of his life. The pastorage is relapsing into a wilderness
again. The last-act of the play resembles that of Ibsen's "The Wild Duck", and the closing scene reminds one of his Ghosts, when Tyrrell speaks to his son, whom he now believes to be his younger brother:

"See, even now the sky is darkening as it in that storm scene of the old legend I told you on the Rhine. See, the rain crosses a saffron sun trembling like gold harp-strings, through the purple Irish sky, and then the father and the son watch the rainbow he bursts out. "Oh, mystic highway of men's speechless longings! My heart goes forth upon the rainbow to that horizon of joy...""

The symbolism of the play is two-fold as noticed by A. E. H. Morgan. "Personae of Modern English Drama" Constable 1924 (PP. 149):

"Indirectly it suggests the hopes and fears for Erin which inspired the ardent spirits of the day; but the picture has a wider significance. It is the human story of the man who is absorbed by an ideal."

Andrew B. Melone. "The Irish Dram: Fantasy & Symbolism" (PP. 258) however notes:

"Ireland itself is symbolised in the actual field, and the hopes and fears of ardent patriotism given voice. But there is also the struggle between man, the idealist and woman the materialist, the universal human story of absorption by an ideal."

Of course, technically, the play is faulty, as the dialogue does not proceed from the characters of the play, which robs and the drama of all vitality. And yet it is the inherent and pervasive symbolism of the play, which lends its dignity and strength. "It is one of the great plays contributed by the Irish theatre to the drama of the world" says Melone.

"Maev" 1908 is a psychological drama in two-acts, and the symbolism is all the more intensified. Once again, there
is a close relationship on the practical value. Jeep O' Kiernan is the head of a blending line of Irish and low of Scotch blood. The clan, through the centuries symbolize the perfect soul of the Irish native, as a generation of her sisters and sons of the country, bound to the cultural and with a rich Irish name, Their union with the second, turning out to be a thoroughly red romantic. Indeed, it is true, for Ireland believes that Jeave is a child of the mother-mother, the metamorphosed queen of the Irish blood, and the Jeave is all ready to live. And then the old nurse tells how to visit the legendary queen Jeave, but to burst the veil (according to E.A. Poe: "Stone Leather, Death of a Poet), "she is herself a symbol of eternal beauty," then in the cold and lifeless, her soul having departed to the fairy land. Both A. Y. Y. and George Moore are of "the bright and rare of an ill-fated race", a legacy of Irish blood. Jeave cannot be ever forgotten the fairy tree; she is that she has once seen, and sitting by the window, she says: "I am them now, and I see others who lived long before that, are are buried in that green alien. Oh, I am dying, because I am called from such beauty", and that every act is burden to take as the keynote of the play, George Moore in the introduction to the play says, "Jeave is made of moon light and hour frost and light of morning. We do not discover her when we walk among our acquaintances, but every so often she tells her is will to do so in his own heart". The editor of "Voltaire" (quoted by E.A. Poe) says, "the play was a symbol of Ireland's choice between English materialism and her own natural idealism, as well as the choice of every individual soul."

To quote George Moore again (as Kavanagh and Malone have done
before us), kneel symbolize the search of "that silver-ry beauty which survives in the human heart, which we see shimmering to the horizon, in all our longings beyond the world, and we hear it in our hearts like silver tides and strings, sounding constantly of themselves, for no hand is by. The morning, the noon, the hour, the day, the light, wandering among the mountains are the natural symbols of this divine beauty."

The symbolism enters strongly in the play proceeds slowly and reaches a high climax in the scene wherein the vision of green leaves is represented by the woodland girl. Portraying as the play does, "the spirit and sense of an ill-fated race", the symbolic motif of the play is indeed fully conceived and successfully developed.

In later years, Partington suffered as an ill-treatment by the Irish Theatre and landed in a realistic and satirical, "The Enchanted Sea" produced 1898, should never as popular retains some of the romance in its earlier plays. Symbolic motifs appeal to the imagination, with inscrutable or result, and it is based on Ibsen's "Lady from the Sea". By fate, a young married, it is believed, 'fairy-blood in his veins, she is possessed by the Sea-Spirits. Through the contrivance of his aunt, he be trained and made to enter symbolically into the life for which he is most suited, i.e., the elemental life of the sea. Of course the aunt commits suicide after the crime. But despite the undeveloped idea of the play and the attractive figure of the imaginative 'Lord Mask', the play is not really dramatic.

In Glengoolman (1912) symbolism is flying for a last stand. The atmosphere is Chekovian in the extreme and the characters marshalled are only relative as in The Cherry Orchard. The human background is surcharged with a feeling of disill-
The thrill provided by the un-intentional shooting of Catherine by Clare Marques, mistaking her for a ghost, is an isolated trivial stunt and has no symbolic claims for consideration. "The Dream-Physician" staged 1914 means to satirise George Moore in rebellion to the latest "Bell and Ferrerell". In many respects the play is called "An Enchanted Sea". The result of the admixture of dream and reality is ridiculous. Martyn are an inspiring pioneer, but as compared to Yeats and Synge bore little substantial symbolic contribution to the Irish Theatre. But there is one thing to his credit, that with his Ihmanesque blend of realism and poetic symbolism, he brought the Irish dramatic effort on the literary map of Europe.

It is not so fruitful to search for traces of symbolism in the later Irish Drama, which on account under increased influence of English realism has entirely lost all symbolic raison d'être. The symbolism vanished to too thin and local and not at all cosmic and structural. We will however notice some instances, especially in (1908) the of this reticent symbolism. In Frederic Salmon (1561--1905) for instance, say in The Land (1905) the total break with characteristics and diction remain thoroughly realistic, though Ellen seems like Iden's Sara in the Bell's House and Eithne is like lived in the Shadow of the Glen, symbolizes the old the liberated modern one as against the Old Murtagh Cosgrove typified attachment to the native tradition and soil. The Fiddler's Horse (1907) is merely a poetic treatment of Irish life in the channel of Synge, but the "Fiddler, tippler and artist", Conn Beurican typifies (we can hardly say symbolizes) the strength and weakness of Irish
character. There is a strong conflict here in the love of both life and beauty to either and tender -hearted -that is ingrained in the heart of the father, who is supremely irresponsible to the welfare of his two daughters. The other central figure in the play is that of the dead daughter, and to too is stung deeply, into finding an adoring lover for herself. At the sight of the lifting verses written by the lover to her younger sisters, Maire, heart-set, is heartlessly divided between duty to her already generalized dead, and her inherited sense of vanity and disgust at the reckless life of her own lover, Frain, Sec.


"As the elephant, his passing weight of pride subsided, throws himself willingly and materially on the cradle strength of this gentle, unpretending, tender, self -reflecting expression of her maternal instinct, to me, the ever -old, child. A scene such as seems to justify the declaration that in this play Dr. Colum has outgrown the limitations of time and place and has shown us the justice of the statement that "art out -values the universal truth.""

This partially symbolic play rests on the tragic figure of Maire and not on the half-comic and half -pathetic figure of Conn Hourcan. In "Thomas Tuskerly", Colum introduces a Blind Player, Pleyt German, and tells of the unverified suffering of the life and death of Thomas Tuskerly, stoned only by the noble treatment of the Blind Player. And as Michael Joyce (Dedicated to A. E. Redmonds)

Tragedy and Pox (London, 1907), p. 389. "As we listen to his melodies, we catch another world, and in the last part of his lilties sound printer and printer's voice over the moorland, we are instinctively led away from the seemingly reality of life into another world of more beautiful, intense and spiritual presence."

In so far as the play succeeds in achieving this, the play is symbolic and worthy of special mention.

In Lennox Robinson's play "The Slaney Finner" (1908) the story of a parricide as in "The Playboy of the Western World" is.
repeated, but the widowed mother is more mindful of the Clancy name which becomes the symbol of family prestige. Nicoll says (British Drama: 17.193)

"Mrs. Clancy is an embodiment of all the tremendous passion for a family name which has characterized the clans of Scotland and the royal sects of Scotland for immemorial centuries. For her the name is a religion; to sully it means death."

John, the parricide manages to die a hero and the family name is saved. The figure of Mrs. Clancy has a genuine symbolic portraiture.

The play savours of the film rather than of a real tragedy.

In The Harvest (1910) the disadvantages of an urban education are symbolized in the person of Eory who prefers a life of sin to that of the farm, and becomes like most of Ibsen's characters, a "dead" person, ceasing to exist altogether in the conventional sense. She becomes a symbol of her past life, a prodigal daughter.

In Patriots (1912) the passing of a generation is symbolized in the person of James Nugent, an ex-political prisoner, who on return from gaol finds that violent patriotism of his own days has yielded place to a lame lying and cowardly patriotism. But the impression of the whole play is sordid and mean, untouched by any symbolic and ideological motive. Only James Nugent to a certain extent takes on the colour and the intonation of a faintly symbolical figure as both the expression and the victim of the eternal human lust for violence. He is shown as if it were in the room, eith truth and consistency that make him almost symbolical.

The Dreamers (1913) deals with Robert Burns's abortive rebellion in 1803. The stage in this play is crowded with 50 characters and nearly all manage to fade away into nebulous figures. There is no satire. These ignoble politicians are but prototypes of their predecessor James Nugent and they dream and dream because they think that someday these dreams will come true. In the preface Robinson says:
"Dreams are the only permanent things in life, the only heritage that can be bequeathed and yet handed down intact from generation to generation. Robert Bemot's dream came down to him through not many generations. He passed it on undiminished. It is being dreamed today as vivid as ever and they say as impractical."

Dreams of a till rich sea, are an essential part of a vigorous symbolism.

Robinson's next play in which there are some traces of symbolism is *The Lost Leader* (1918) is a typical Irish problem play. Charles Stewart Parnell is brought back to life and symbolized as a hero. The mysterious discovery takes place in an Irish hotel during the course of a talk between a psychiatrist and a journalist. The talk centres around the modern theories of the Unconscious and repression. The Psychiatrist Dr. Powell Harper is led to demonstrate his skill in hypnotising on old Wladimir Lenihan, who is believed to be insane. His niece Mary, manageress of a hotel gives corroborative evidence in support of Parnell's contention, but she thinks with her father that it is a case of auto-suggestion. Parnell deliberately delays the proof of his identity and the identification witnesses are late in arriving on the scene. The politicians in the mean time fall to squabbling on the disputed point of Parnell's identity. Morgan says:

"The half-comic squabbling of the political leaders... the Unionist Major, the secretary of the Irish League and the local representative of Sinn Fein is not very convincing as Comedy; nor does it wholly succeed as a symbol of Ireland's internal strife" (p. 219)

But the sudden death of Parnell as Morgan later admits, at the hands of the blind man of the mob:

"On the symbolic plane...may be justified as truly tragic; Ireland's 3 strife inevitably destroys her Lost Leader" (p. 221)

The liveliest character of the play undoubtedly is the wandering journalist, Augustus Smith of mixed blood. As Lucius site entranced Dr. Harper puts the evil dreams of this uncrowned King of Ireland into a box, one by one, each Cigar dropped in the box, would symbo-
lize a dream (a post-hypnotic suggestion) and the box would ultimately be thrown into the lake, an idea very welcome to the sufferer from insomnia. And that is the dream: symbolize, a coffin, a woman, false friends, his name. The Farnell legend gives a symbolic motif to the whole play and secures a willing suspension of disbelief, which is essential for the purpose of the dramatist.

William Archer writes: The old drame and the new (New York 1929)

Chapter 14 PP. 371:

"The loss of time, utilizing with admirable tact and skill, a legend (wholly groundless, I believe) which clings to the memory of uncrowned King of Ireland, Charles Stewart Parnell."

We would like to add that coupled with a symbolic motif, the play displays a subtle sense of architectonics a thing very rare in the whole range of Irish Drama.

We may take St. John Greer Ervins's (1883) Play John Ferguson (1915) as another example of Irish Symbolism. He has tried to symbolize in the person of John Ferguson, the rigid protestantism of Ulster. In the midst of many misfortunes he clings to his faith. His daughter Hannah is raped by her lover, Litherow to whom Ferguson's farm has been mortgaged, but Ferguson goes out to save the soul of the avenger, a rival suitor, James Caesar from damnation. Ferguson in pecuniary difficulties had asked for money from his brother in America, who misses the mail by a day causing tragedy to the whole family. Still John consoles his daughter:

"We can't understand everything. It is no good trying to puzzle it all out. He must just have faith... that's all, just have faith."

Soon it is revealed that the real murderer of Litherow was not James Caesar, but Hannah's reckless brother Andrew, who must confess the crime to the police or he will die. After a brief interval of doubt, John takes heart and lets his son go, and reads the Bible to his shattered wife, continuing where he had (continued on PP.110)
been reading before. Professor E. (p. 240).

"...With sympathetic insight into the Eastern religious type of the Moslem prophet, Mr. Ervine has distilled from it all that is noblest and most worthy"..."

Although he does not die before the curtain falls, we rightly regard him as a "dead" man... The body may be broken, the flesh of man may perish, but nothing can destroy the invincible soul of man."

The danger of such a theme is that it may elapse into a drama of ideas, but Ervine's approach in this play, it must be said, is instinctive, emotional and not intellectual, which fact, saves the figure of John, from sinking into merely a poignantly uterence (as in some of Shaw's earlier plays), but raises the figure to the level of a positive symbol of the faith that fortifies human beings in times of adversity. McColl: British Drama: Domestic Tragedy and problem play: Pp. 399. Expresses the same opinion:

"When we add to the brilliant portraiture the sense of fate which Mr. Ervine has summoned forth by many a subtle touch, we must realize, that in this drama, we have one of the master-pieces of the Domestic Drama. There is no problem here, there is no employment of social forces... John Ferguson deserves to be ranked beside the tragedy of Men as one of the outstanding productions in this particular sphere."

Seen O'Casey 1884 has been noted by J. Cullinan: Modern English Playwrights: a Short History of English Drama 1825 onwards: Columbine; as the greatest Irish discovery since the war not merely of the Abbey Theatre but of the European Drama. In O'Casey, Irish Symbolism reaches its last phase of decay. We find that O'Casey is fundamentally an impressionistic dramatist. The background of his plays remains that of Dublin slums, and a photographic realism remains his method, as in his comic-magic play June and the Paycock 1924 the good-for-nothing, Captain Jack Boyle which is the author's greatest realistic creation. The play traces the tragic down-fall of a porter's family, living under the illusion of a supposed
fortune settled out, and its ironic ending in which the drunken porter, who has not been able to turn his energies to any useful work, returns to his prior lodgings, oblivious of his son's death, forsaken and pregnant daughter's flight to the river, and wife's (June's) desertion, is something more than mere realism can do, though even Boyle's final remarks:

"I am telling you... Jockey, 'th' whole 'world's... in a terrible state of chaos."

is more pathetic than tragic. It is however, his "The Silver Tassie" (1929) that we wish to make in more detail. James Naiss wrote about this play (John O'Londun weekly: nineteenth March, 1937)

"There is no "li" about this play; all London must see it or at least all those Londoners who can think back 300 years to a time when the English stage had breadth and size and vision and its audience managed to keep awake when the play was something other than old Polonius's "Tale of Sawdry." I shall take what the racing parlance calls a long shot and name Mr. O'Casey as the biggest playwright in the making. For the last 300 years, only a man of genius could have produced these, rawling, disjointed canvases tingling with life and veracity and power and humour and character. And as for his dramatic sense, why, it sticks out like a bull's eye on a target." It is a 4 acts drama with an admixture and of realism and Symbolism; The Silver Tassie or a football (Cup becomes a symbol of the winner) (Harry Heegan's love for Jessie, when on the eve of his departure for the war-front he drinks to her health in this cup. The soldiers on the western front or nothing but symbols, mouth pieces of the author's view of the different aspects of war. Harry is crippled in the war and Jessie accepts another lover Barney. We are now switched on to the crucial Scene of the Avondale Football Club James where Harry is asked to sing on the Ukelele
"Swing low, sweet chariots, coming for to carry me home"
but some how, he cannot sing it. Harry another soldier who had gone blind in the war falls into a sympathetic communion with him regarding their inability to dance.
Teddy: Life took from me the half he left with you.
Harry: The Lord hath given and the Lord hath taken away.
Teddy: Blessed be the name of the Lord...
The whole passage is supremely symbolic of their inner-most feelings and the last two sentences are repeated again.
The following purple passages are uttered by Sylvester Heegan, a docker sixty five years of age: (quoted PP. 168) the Irish Theatre: Lennox Robinson):

"An' the hedges by the roadside standin' still in the silent cold of the air-like frost beeds on the branches listenin' like tuss's down diamonds from the breasts of the stars."

Mr "I'll spend a little time longer in the belly of an hour bulgin' out with merriment."

The symbolism evident in these passages is not consistently developed, and is, in the end, completely overpowered by the stark naked realism of the play.

Harry picks up a row with his rival Barney at this juncture and is on the point of being killed by him, when the dancers intervene and reprimand Jessie for display of loyalty, when Harry changes his mind and donates the Silver Tassie to the club, for the person it symbolized is for ever alienated. The gay love of the lovers and the gloomy sorrow of the incapacitated soldiers presents a potent contrast, real as well as symbolic in the extreme. The language of the conversation that ensues consists of patterned phrases, allusions and external symbols, and lacks logical coherence and analysis.

O'Casey's latest play, according to J. E. Marriott: Modern Drama: Nelson PP. 201. "Within the Gates" shows however a peculiar sort of
expressionism, in which individuals and not types are represented. The background is Hyde Park with its mixed crowd of bishops, dreamers, soldiers, nurses, and salvationists. There is comedy and pathos combined as usual with the plays of Sean O'Casey; life is pitched against Eternity, which is happily symbolized by processions of weird shadows passing into void. "Against the Park Gates, stiff and formal, dignified and insolent," writes Walter Storakie (The Irish Theatre: PP. 175) "the author has woven and inter-woven the web of destiny of his characters.... at times his characters move like musical phrases in counterpoints" and proceeds to give an example The down-and-outs in Hyde Park chant:

"We challenge life no more, no more, with our dead faith or our dead hope;
We carry furl'd the flowing flags of a dead hope and a dead faith.
Dey sings no song, neither is there room for rest beside night in her sleeping.
We're but a sigh for a song, and a deep sigh for a drum-beat".

But the dreamer replies like the Antistrophe in a Greek Chorus:
"Way for the strong and the swift and the fearless.
Life that is stirr'd with the fear of its life, let it die;
Let it sink down, and pass from our vision for ever".

After this modest review of Irish Drama, let us try to evaluate its importance from the point of view of Symbolism. We find that Irish Drama has a tragic and a national bias, with a fascination for the super-natural, fairy and folklore, legends and the present Irish question,—altogether peculiarly suited to a Symbolist treatment. Irish Symbolism, as we have seen, is inspired in the first instance, by the French influence of Mallarmé (Yeats himself was
a frequent visitor to the Tuesday receptions at the apartments of Mallarme in Paris) and then by the Norwegian influence of Ibsen (as we found in Martyn). Irish symbolism did not develop so much on the technical side, as it did in France and elsewhere, but it became diffuse and blurred in the native Celtic atmosphere and as such it has affinities with the Russian and the Japanese Symbolisms. The characters lose any positive substance and become superannuated into lifeless symbols. At first, as in Yeats, Synge and Martyn, and to a certain extent in Lord Dunsany, the Symbolism is pervasive, subtle and organic but then in the latter day writers like Lennox Robinson and Sean O' Casey it becomes rarefied and thin and local, facing two dangers i.e. the drone of ideas which had already been in vogue in England under the influence of Ibsen, Galsworthy and Shaw and the general English sense of realism, both alien to the Irish genius as a whole, but suiting the genius of individual Anglo-Irish writers like St. Ervine. Irish dramatists are fortunately not so well up in comedy, and so almost every Irish play reverts to tragedy, falling into the pathos, with a deep emotional current and suggestive power, thus providing rather favourable circumstances for a deeper Symbolism to flourish. Irish drama has a strong tendency to dream play, based as it is on a translated subjectivism and as in "The Silver Tassie" and "The Land of Heart's Desire" we see through the eyes of characters in the play (a sort of "play within a play"). This tendency giving further impetus to Expressionistic Symbolism and fantasy, two species of drama which know no logic of the dramatic structure, but espouse another higher logic, the logic of Poetry. We have noticed that, in some cases, this poetic and expressionistic Symbolism interferes with the dramatic effectiveness of the Irish plays as
in "The Land of Heart's Desire" and at other times, it conduces to the suspension of disbelief and a tenseness of situation and atmosphere as in "A Night at an Inn" and "The Lost Leader".

Apropos, the Supernatural element As Percival Wilde has said (PP. 227). The Craftsmanship of the one act play Boston: 1936. Logic and the Thriller:

"Even the free thinker is likely to admit that the possibility that forces superior to our own lie about us and sometimes touch as, is rich in its implications. Yet, the one-act play which relies solely upon the direct interposition of the Supernatural may create a curious sense of disproportion. Every one of us shelters both a believer and a sceptic in his soul, and the latter scoffs, when only the assumption of a miracle can justify the happenings of an otherwise realistic and modern play. He does not object to strange happenings in the plays which Lord Dunsany has placed outside of space and time, nor does he object the appearance of the angels in Mr. W. B. Yeats' "The Countess Cathleen" for "the Scene is laid in Ireland, and in olden times". But he would protest loudly, if the same angels appeared at the corner of the 42 Street and Broadway and there were no natural explanation".

The Character of Irish Symbolism: Let us put the whole Irish dramatic effort to test on one of E. A. Poe's dictates. Poe was perhaps one of the earliest saints of symbolism in Europe and this American discovery by Baudelaire in France is an event of first rate importance in the development of the Symbolist Movement. Poe writes (Quoted by Edmund Wilson in his Axel's Castle PP. 10-26) "I know for example, that indeterminacy is an element of the true music (of poetry) I mean of the true musical expression.....A Suggestive indeterminacy of vague and therefore of spiritual effect," (PP. 13) we think, the bulk of the work of Yeats, Synge, Dunsany and Martyn would come readily up to this mark and establish a genuine Symbolic claim. We see in the Irish drama. Just as we see in Poe's Poems and short stories:-

"The medley of images; the deliberately mixed metaphors;
the combination of passion and wit - of the grand and the poetic moment; the bold amalgamation of material with spirit.

(PP. 14) While Irish drama comes nearer the English notion of Fantasy, - a thing which we can trace from the Shakespearean times, through the Romantic Poetry to the modern drama of Berrie and Hesfield it strays farther away from the highly technical code of Mallarme's Symbolism, inspired, as it was, by Wagner's music. Symbolism was to Mallarme an Ultra-Romanticism (Vide Coleridge's Kubla Khan) to quote Edmund Wilson again: (PP. 20) "It was the tendency of Symbolism, the second swing of the pendulum away from a mechanistic view of nature and from a social conception of men - to make poetry even more a matter of the sensations and emotions of the individuals than had been the case with Romanticism". Turning to the type of symbols used by the Irish dramatists, we may say, though they are not so fixed as the "cross" and "Stars and Stripes" (which have only suppressed emotional content, - but excite people to instantaneous action, whenever they are confronted with them) they have a tendency to become conventional and definite though not as logically as the symbols in Dante's "Divina Commedia". Various typical Irish themes come under the guise of Symbols - fixed Irish morality, sympathy for lost leaders and patrikides, fairy world and angels, tragedy of Ireland itself, a reverence for ancient Ireland queer superstitions, all these are regressive symbols. The symbols, in order to be original and progressive, must, to some extent, be arbitrary and chosen to reflect the dramatist's own ideas in their special tone and colour, and subjectiveness. But the vagueness of Symbolic language should not necessarily create confusion of thought, as it usually does in the case of Irish poetic drama.

In French Symbolic Poetry "the thought expressed is clear and every
French word is a hard thing, like a single tessera of a mosaic... the extreme beauty of the sheer sound of the language as it goes on continuously murmuring and always composed. It has a quality like that of the harpsichord, an instrument on which you cannot make louder sounds by hitting the keys harder. So you have to rely on playing more and more little notes very quickly the one after the other. Thus in French verse you reinforce your emotion, not by roughening the surface of the words but by murmuring of things, that suggest more and more tense emotions." (The March of Literature: Dr. Ford Madox Ford: George Allen and Unwin (PP. 729) 1938. This intimate verbal technique is non-representational, imagist and vibrating and according to Ford, is found in the poetry of Mr. Ezra Pound, Mr. Auden and Mr. Spender. But, to our mind, such a poetry would best approximate to the abstract theories of music, where, alone, symbolism in its purest form can be found. We think, we can best bring out the difference by comparing one of Yeats's poems with one of Verlaine's, which according to Ford is the high water-mark of symbolism.

Here is the last speech of the soldier-poet, Shanahan (pronounced Shanahan) before his death at "the King's Threshold PP. 141: The Collected Plays of Yeats: MacMillan: London: 1934)

"He needs no help that joy has lifted up
Like some miraculous beast out of Ezekiel.
The man that dies has the chief part in the story,
And I will mock and mock that image yonder,
The evil picture in the sky-no no-
I have all my strength again, I will outface it.
O, look upon the moon that's standing there
In the blue daylight- take note of the complexion,
Because it is white of leprosy
And the contagion that afflicts mankind
Falls from the moon. When I and these are dead
We should be carried to some windy hill
To lie there with uncovered face awhile
That mankind and that leper there may know;
Dead faces laugh".
The mood of the poet in this passage may be uncommonly gloomy, but that is generally, the mood of Irish poetry. The impression is neither deep nor consistent. Compare with the above passage, one passage of Verlaine (quoted original and in translation by Ford).
The translation, though it must, of necessity, lose much of the charm of the original, will serve to make our meaning clear:

"The White o' the moon
-Beats the trees,
And soon
The night shall be moved
With oscillies,

Oh, best beloved;
This pool abides,
A deep mirror,
The silhouettes
Of the black willow
In wind-streams

'Tis the hour of dreams
A deep and tender astonishment,
Marks our surrender,
Oh, firmament
White planets light,
Exquisite night!"

The images marshalled in the second poem, may be rapid, but they have a musical cadence, something very synthetic and unanalysable, and yet immensely suggestive. Since symbolism in its purest form can only be met with in music, ordinary human speech that is used in Drama, and aims at a symbolic effect, often has recourse to a symbolic equivalent, which we amply noticed in our last chapter i.e. Metaphor, even in face of broken rhythm and blurred images. A metaphor divorced from a larger context (may be in the sub-conscious) will have no symbolic appeal worth the name, - but placed against a wide, expansive and organic background, a correlated and sustained metaphor like the moon-mirror given above may sometimes assume the function of a powerful symbol. (Vide Functional symbolism:
Theory and Definition) So much from the Irish Drama, however. The bulk of Irish dramatic activity remains, no more and no less, than a tragic attempt at Poetic Symbolism, despite the over-simplicity of its structure and language.
Poetic Symbolism

The Natural Vogue of Poetic Symbolism:

The highest achievements in the domain of Drama have been conceived and executed in Poetry since the earliest times and it will prove fruitful to seek for the highest reaches of Symbolism in poetic Drama. What better poetic language, poetic appeal to human emotions and passions, mythical and romantic idealism, a strong suggestive atmosphere, the solemn sense of Destiny, the sheer music sometimes, which seem to crown every thing before it, symbolism in a wider andatholic sense, penetrates the whole range and scope of Poetic Drama. Poetic language stands nearer to the sources of feeling, is more unconscious and spontaneous, more sensorial and concrete as also at other times more substituted, representative and universal, in short, much more plastic and musical than ordinary every day speech like that can better serve the purposes of symbolism and satisfy the most fastidious requirements of symbolic theory and practice. Recapitulating what we said before, a poetic language more often than not makes plentiful use of suggestive and emotive symbols (Chapter on Theory and Definition) symbols that have no definite conceptual meaning, symbols which according to Beven: "evoke vague emotions, emotions like the feeling of the beautiful, sexual feeling, and the terminal feeling of religious awe". We wish with the reviewer of Beven, in the criterion (Vol. 18 No: LXX Oct. 1938 pp. 154) that Beven could further have analyzed the three kinds of emotions in their relative strength and merit, but perhaps these emotions are best reflected by Music, wherein we suppose the purest form of symbolism did or could exist. What with its hypnotic or suggestive power its emotional appeal and plasticity; its rhyme and its rhythm, and its infinite variety of intonations, music can symbolize
almost every human emotion and passion, divested of its crude and complex context or situation, and in its specific shade and colour. We noted in our Chapter on Theory and Definition, with professors Ogden and Richards how all the forms of the universe are primarily the outputs of sounds and how the power of giving out distinctive notes will one day be equalled by a sense of hearing, which will distinguish and interpret the cries even of animals and a power of explanation by which "Every word will become the living image of thought and emotion in a very much more real and full sense than it is at present". (PP. 39) Theory and Definition). This idea receives further support from Schopenhauer who thinks (Vide George Santayana; Little Essays: Constable: 1884 PP. 130) that "Music repeats the entire world of sense and is a parallel method of expression of the underlying substance or will. The world of sound is certainly capable of infinite variety and were our senses developed, of infinite extensions and it has as much as the world of matter the power to interest us and to stir our emotions". "Nevertheless" adds Santayana (PP. 131) "an inherent value exists in all emitted sounds, although barbaric practice and theory are slow to recognise it. Each tone has its quality, like jewels of different water; every element has its vital expression, no less inherent in it than that which comes in a posture or in a thought". The same opinion was voiced forth by Edmund Wilson in his remarkable exposition of the subject: Axel's Castle PP. 10-26, quoted by us in our Chapter on Theory and Definition. To revert to the discussion of music, we may say that it is an essentially symbolic art, in as much as it mirrors forth inner emotions and feelings in their absolute and pure form, as far as possible avoiding or failing that, veiling the expression of accompanying external reality, as Santayana has put it:-
"Not to be at home in the world, to prize it chiefly for echoes which it may have in the soul, to have a soul that can give forth echoes or that can generate internal streams of sound out of its own resources,—may thus not be a more enviable endowment than that of a mind,—call surface, a sensitive plate only able to photograph this not too beautiful earth".

(PP. 154)

To our mind the true function of poetry is no less than this. The supreme poet too, sees beneath the surface of things, catching at new fancies and sensations. The poet's approach to the problems of humanity is not rational but emotional. His moment of inspiration has something symbolic and prophetic about it that makes his vision however fleeting a thing deep, suggestive and immortal. To the poet or to the layman symbolism is a labour-saving device for as Santayana points out (PP. 144) "to name what we conceive and believe in; not what we see,—things not images; souls, not voices and silhouettes. This naming, with the whole education of the senses which it accompanies, subserves the use of life; in order to thread our way through the labyrinth of objects which surround us, we must make a great selection in our conscious experience; half of that we see and hear we must pass over as insignificant until we piece out the other half with such an ideal compendium as is necessary to turn it into a fixed and well-ordered conception of the world". Santayana after this argument seems to be fully alive to the dangers of the conventional, bodiless and algebraic symbols, generally met with in prose and his condemnation of these symbols runs as follows:

"Were language such a set of signals it would be something merely instrumental, which if made perfect ought to be automatic and unconscious. It would be a buzzing in the ears, not a music native to the mind. Such a language would treat it as a necessary evil and would look forward hopefully to the extinction of Literature, in which it would recognize no intrinsic
value".

Santayana further asserts that poetic symbols are spontaneous and do not contain the "sens of the future"
 Vick Chapter on Theory and Definition!— Silberer's school) in them, for truly the context of the poet's mind is usually absent or cannot be revived then the symbols recur subsequently and "this verbal relic is none the richer for the high company it may once have kept", (PP. 151) and here Santayana is reminded of another vital danger: "If" he continues (PP. 154) "we do not know our environment, we shall mistake our dreams for a part of it and so spoil our science by making it fantastic and our dreams by making them obligatory". We have already seen how Dante, with all the good intentions fell into this fatal error. But for this fatal error, which all the writers on Symbolism have apprehended in varying degrees, poetic symbols have a very important function to perform i.e. to refresh, enlighten and intensify the human feelings and desires, three functions of symbols which we noted in our chapter on Theory and Definition. Poetic symbols minimize our fatigue, being more illustrative than interpretative. They give a sudden release to our suppressed instinctive, sexual and spiritual life. The symbols propounded by poets are found to cure some old melodies based on some unconscious repression. A special example of this is quoted by Dr. C. G. Shrew in "The Road To Culture" New York 1934: PP. 111:

"A special example of this appeared in the case of a patient suffering from neuritis, which turned out to be an unwritten novel imprisoned within him".

The remedy was found in one of five poetic symbols to provide the patient the necessary release. The demand for such poetic symbols to our mind increases as the age becomes more intellectual and mechanical. One great quality of the poetic symbols being that they must have a remote
and unconscious symbolic connotation, it is no wonder in course of time things like the cannon, torpedo, submarine, bomber, and the Parachute will develop as poetic and symbolic help round themselves and instead of being immediate necessities to be coped with and supplied (which after all is a vulgar thing) could get sublimated into highly refined and suggestive symbols, depicting one phase of human life and civilisation. Granting then, this necessity, quality and function of poetic symbols, let us be sure as to whether, and if so, how far, these symbols make the intention of the dramatist clearer. We have already discussed at some length the case of the Irish Drama, particularly that of W. B. Yeats. Yeats, who is the only Irishman, who has discussed the theory of Symbolism on lines pecuilar to his genius and race, says (The Tragic Theatre):— "If the real world is not altogether rejected, it is but touched here and there, and into the places we have left empty, to furnish rhythm, balance, pattern, image that remind us very faintly, the vagueness of ages times, fill the chinks—so that haunt the edge of things'.

Yeats who was a brilliant hand at theorising about art fell tragically short of his own ideal in his practice. In fact, his case is like so many others, wherein we find the artist grappling with the problem of symbolism, and clarifying it but fumbling, miserably when it came to practicing what he preached. Let us compare some of Yeats's poetic symbols with some of Shakespeare's and watch for any difference of effect, whether local or cumulative. Yeats's plays are full of direct symbolism, which is entirely baffling to the uninitiated. Unless, for instance, we know that the cat in Yeats's Play:—The Cat and The Moon (1926) (dedicated to John Macmillan: Persons in the play: A Blind Beggar; A Lone Beggar; Three Musicians) is the normal xxxxxx person and the moon the opposite he constantly but fruitlessly seeks, we can't understand such esoteric passages as the
following:

First Musician (Soprano):— (471)

*Minneasheires as through the air
From midnight place to place.
The spread from overhead,
Her taken a new phase.*

Dear Minneashe hear that his pupils
Will pass from change to change,
And that from round to current,
From crescent to round *zakarasanta* they range?

Minneashe creeps through the grass
Along, important and wise,
And lifts to the changing moon
His changing eyes.............

Or let us take the case of The Countess Cathleen (1892) dedicated to Maud Gonne. The scene is Irid in Ireland and in Old times, Symbols like a hen fluttering in the crev of Unseen and Teigue (Son to Peasant Sheamus):— "And that is not the worst; at Tubber Venach,
A woman met a man with years spread out,
And they moved up and down like a bolt's wing".

And furthermore:—

Teigue:— "Two nights ago, at Caryrickorus churchyard,
A herdman met a man who had no mouth,
Nor eyes nor ears; his face a wall of flesh;
He saw him plainly by the light of the moon.
And as if it were to top all,

Teigue:— "In the bush beyond,
There are two birds—if you can call them birds—
I could not see then rightly for the leaves—
But they have the shape and colour of horned owls,
And I am half certain they have a human face*.

And yet finally to make the atmosphere ripe for symbolism:—

Teigue:— "What's the good of praying? father says,
God and the Mother of God have dropped asleep,
That do they care, he says, though the whole land
Squeal like a rabbit under vesel's tooth*.

these symbols do deepen the subjective atmosphere of the play but they hardly make the intention of the dramatist clearer to the reader nor add to the dramatic effectiveness of the play as a whole.

Shakespeare too, indulged in these useful symbols whenever he wanted to intensify the atmosphere as in Julius Caesar. 2.2. 15-20
Calpurnia: 

"....A lioness has whelped in the streets;  
And yews have rooted, and plucked up their dead;  
Pierced every window, fought upon the clouds,  
In runes and squibs, in right form of war;  
Which dribbled blood upon the Capitol;  
The noise of battle hurled in the air,  
Horsemen did neigh, and dying men did groan,  
And ghosts did shriek 'the earth is shook the streets'."

but like all true masters, he also knew how to do something better.  
"In a game of tennis" wrote Ford: "One and the other play with the same ball, but one places it better". (Quoted by Surry: A Literary History of the English People: Shakespeare: His Dramatic Work: Chapter 5 Lyricism and Literary Art) Let us take another example from the same play: 5.1.80-90.

Cassius: 

"...Coming from Serapis, on our former ensign  
Two mighty eagles fell, and there they perched,  
Gorging and feeding from our soldier's hands;  
Who to Philippi here concerted us;  
This morning are they fled away and gone;  
And in their steads do ravens, crows and kites,  
Fly o'er our heads and downward look on us,  
As we were sickly prey: there shadows seem  
A canopy most fitly, under which  
Our army lies, ready to live up the ghost".

Here the symbols of eagles and ravens are significant and besides providing the requisite atmosphere, predict in a certain way the progress of dramatic action and thus are more helpful and cogent. Further the symbols in Shakespeare never lose touch with the popular human background, and never become entirely personal, whereas in Yeats symbols are self-sufficient and indicate or imply no extraneous reference outside themselves. This makes Yeats's symbols considerably inferior to those of Shakespeare. The symbol of the golden Unicorn in The Unicorn from The Stars (1908), trampling down wheat and grapes, as a symbol of destruction has very little appeal to the popular mind, even to the other characters in the play, but to Martin Henne, it is deeply impressive, almost divine. This ruins the whole play, making it more of a novel and a psychological study. A symbol, in
order to be expressive and popular, must carry conviction with the author first. This does not seem to be the case here. The arbitrary nature of the symbol is not relieved by any human touch which makes it remote and retrograde. Let us take an example from the play:-
Martin is describing how the horse they had been riding had suddenly changed into Unicorns. (PF. 337)

They tore down the wheat and trampled it on stones, and then tore down the tent of the Greeks and crushed and bruised and trampled them. I smelt the time it was flowing on every side, then every thing grew gentle. I cannot remember clearly, every thing was silent; the trampling now stopped. We were all waiting for some command. O. was it given? I was trying to hear it; there was some on dragging, dragging me away from that. I am sure there was a command given, and there was a great burst of laughter. What was it? What was the command? Everything seemed to tremble round me. Here the actual drama has stopped and the psychological novel has begun, - in fact it is the very negation of what poetic symbolism stands for. Yeats has fallen into the fatal error of explaining his symbol and strangely but certainly enough the force of the symbol vanishes as soon as he sets about doing that. Dante and Shakespeare did not think it expedient to explain their symbols to their readers. It was enough that they had emotional belief in the symbols that they brought forth and could transmit their meaning through indirect suggestion. This, we must say, was their chief strength and also their chief weakness. In Shakespeare particularly the characters may speak with the greatest reverence, but they have a knack of symbolizing in their persons some general human quality or experience, that lends them harmony, stability and familiarity., not that such reveries can only be expressed in symbols of a poetic drama, - they can and have been couched in much of the poetic prose written by Shakespeare, Synge and O' Casey, based as it is on the common speech of the people. Thus the question whether the symbols are vital or weak rests not on the medium of expression that the drama-
tist adopts but on the quality of his imagination and his notions about the nature and function of symbolism, which unfortunately have differed from age to age, proving thereby that true symbolism is yet an ideal to be achieved, and like all ideals has no definite connotation but the one accumulated from the attempts so far made successfully or unsuccessfully in this genre. We will best understand the scope of Poetic Symbolism by comparing two plays i.e. Shakespeare's Othello and Yeats's Deirdre and comparing therein the two symbolic figures of Deirdre and Desdemona. Even if it fails to solve the fundamental problem of symbolism for us, a problem which eludes us and recedes farther, the more closely we approach it, it would have placed us on a firmer ground for further discussion of some important points connected with our thesis. Shakespeare in this play constantly prevents the symbolic aspect of the play from over-whelming the human aspect by bringing the reader back to the common level of practical values, by means of reference, gestures and images,—a kind of harkening back to the familiar in the midst of the unfamiliar. Shakespeare's use of poetic language, like music itself re-animates life and, particularly in his songs (which we may take in direct tradition of the Greek Chorus) symbolizes the moods of different characters, besides as in his soliloquies revealing the characters in action. The sudden jumps, ellipses and jerky associations of images and arguments, symbolize for us the shifting states of human mind as in Othello, when Iago suggests that he may yet change his affected mind:

"Never Iago, like to the Pontic sea, Whose icy current and compulsive course Ne'er feels retiring ebb, but keeps due on To the Propontic and the Hellespont; Even so my bloody thoughts, with violent pace, Shall never look back, ne'er ebb to humble love, Till that a capable and wide revenge
It is an ideal mood-treatment and revelation of character in action. The language is dynamic and vital. The symbolism, despite the explicit mention of the words propontic and Hellespont remains subtle and implied, based as it is on the undercurrent of emotional suggestions, familiar to the reader. Henceforth, the symbolism will persist in and proceed from the character himself and never shall it be direct and expository, as is sometimes the case with Yeats. In other words, the symbolism in Shakespeare is subtle and not at all superimposed or redundant. Compare with the above image the following image from Yeats' Deirdre (1907) Deirdre is most emphatically pleading with Conchubhar to leave Naoise and remain with him with the old king of Ulaid:

"Naoise:— "And do you think
That, were I given life at such a price,
I would not cast it from me? O my eagle!
Why do you beat vain wings upon the rock
When hollow night's above?"

(Collected plays page 196
publisher Macmillan)

The image evoked is no doubt concrete but the suggestions are faint and static i.e. Deirdre's lively nature, Conchubhar's obstinacy and the final doom that awaits them. The character of Naoise does not come out well and organically. The situation too, is not revealed in its entirety though it reminds us of "Vast passions, the vagueness of past times, all the chimeras that haunt the edge of trance".

In the case of Shakespeare, the poetic symbols were dramatic in the sense of revealing character in action in a manner swifter and more efficient than colourless prose. The sheer metaphors became functional and assumed the proportions and the strength of symbols. The re-
sults obtained in Yeats, on the other hand, were quite undramatic, remote and esoteric. The sweet simplicity of Desdemona's character and her end is not Dierdre's at all and the First Musician's symbolic utterance in the latter play, "Eagles have gone into their cloudy bed" (PP. 202) before Dierdre stabs herself, does neither relieve the tension of the situation nor release the human emotions, as do Desdemona's doleful song: "My Mother had a Maid called Barbary", or her last piteous farewell: "

"No body; I myself. Farewell, Command me to my king. Lord! O, Farewell."

Both these women are in the end de-humanized, depersonalised, one as a symbol of all womanhood, the other as a symbol of an abstract idea (aspiration for posthumous beauty). The one has ineradicably ingrained herself on the human imagination; the other lies, waiting to be admitted, on the margin of the feminine world. Yeats, especially in his later plays like "The Dreaming Of The Bones" (1919), "Calvary" (1920) Sophocles' King Oedipus (A Version for the Modern Stage) 1928 tries to stone for the holiness of his characters by the introduction of many of the elements of the Japanese No Plays, e.g. Chorus, dancing, music and even the use of the masks, - the central element of all such Japanese Plays, being, according to Elizabeth Drew: Discovering Drama: Lond. 1937) PP. 219 the dance, in which "the rhythms of emotion, mood, music and movement unite in one supercharged symbol. Passages such as these leave us cold:

(From The Dreaming Of The Bones)
(Song for the folding and unfolding of the cloth)

"First Musician (Or all three Musicians, singing)

Why does my heart beat so?
Did not a shadow pass?
It passed but a moment ago,
Who can have trod in the grass?
What rogue is night-wandering?
Have not old writers said
That dizzy dreams can spring
From the dry bones of the dead?
And many a night it seems
That all the valley fills
With those fantastic dreams.
They overflow the hills,
So passionate is a shade,
Like wine that fills to the top
A grey green cup of jade,
Or may be an agate cup."

Or let us take this from "Calvary"

We come across a symbol i.e. that of the heron, which along with
the hawk stood for the introspective, meditative side of man in The
Hawk's Well, and which is again repeated as an example of direct
symbolism in this play, standing for mocking and faithless humanity:
Song for the folding and unfolding of the cloth:

First Musician:-

"Motionless under the moon-beam,
Upto his feathers in the stream;
Although fish leap, the white heron*
Shivers in a dumbounded dream.

Second Musician:- God has not died for the white heron.

Third...........-Although half famished he'll not dare
dip or do anything but stare
Upon the glittering image of a heron,
That now is lost and now is there.

Second Musician:- God has not died for the white heron.

First Musician:- But that the full is shortly gone
And after that is the crescent moon,
It's certain that the moon-crazed heron
Should be but fishes' diet soon

Second Musician:- God has not died for the white heron.

(Vide Modern Poetic Drama: Priscilla Thouless;
W.B. Yeats: 152)

"Men are divided into subjective and objective types
...............birds and animals follow the same types
the solitary birds such as the heron, the hawk, the
Swan being subjective, the herd animal such as the
dog being objective".
Music in these passages, we are afraid, is not needed to human emotions nor does it make the purpose of the dramatist clear. It does not help in creating "mood" and "tone" in the author's characterisation. It does not insinuate itself into our subconscious existence. The symbolic something here does not make the passage deep and expressive. Drew has tried to explain away this obscurity of Yeats by a general tendency to escape reality found in all poets of the modern era. She writes:

"Pure poetry today, the poetry which deals with the quite essential life of the individual poet, inevitably becomes obscure. It lives in the subconscious and unconscious as well as in the conscious world of the poet's mind and the mood of inspiration - always a condition of half-trance perpetuated itself in sequences and associations of symbol, image and experience, which, as often as not purely personal and private. The result is a poetry which, however, interesting as sound pattern, or stimulant to vague emotion, cannot communicate itself intellectually to the reader."

In the first place, we fail to see any sound pattern in the dramatic poetry of Yeats or a stimulant to vague emotion. Besides we think that pure poetry (which we said approximated to music) cannot fail to have a certain amount of intellectual appeal.

We have it on the authority of Santayana, pp 131:-

"Beneath its hypnotic power, music, for the musician, has an intellectual essence. Out of the simple chords and melodies, which at first catch only the ear, he weaves elaborate compositions that by their form appeal also to the mind. This side of music resembles a richer versification; it may be compared also to mathematics or to arabesques. A moving arabesque that has a vital dimension, an aesthetic mathematics, adding sense to form, and a versification that, since it has no subject-matter, cannot do violence to it by its complex artificers, these are types of pure living, altogether joyful and delightful things."

We think, whatever the case may be with Yeats' symbolism, he is yet far away from this high ideal of pure art. Yeats looked to Pater for his philosophy which is essential for the theory and
The practice of symbolism we have noted already. After having the experience to symbolise from, the only concern of the symbolist poet is to saturate it in philosophical thought, and further to express this thought in a manner that is subjectively intelligible to the reader. The amount of inspiration of such experience, its absorption in philosophy, the travail of the artist in finding an adequate expression of such a thought saturated in philosophy, must as far as possible be reflected in the symbol coumbrated, and not explained consciously by the artist. Walter Pater says in his essay on Renaissance (Quoted Axel's Castle: pp 32) "That experience gives not the truth of eternal outlines, sanctified once for all, but a world of fine gradations and subtly limited conditions, shifting intricately as we ourselves change," a point of view which is also maintained by the French Symbolists. But Pater theorised more about life than about art when he said: -

"To regard all things and principles of things as inconstant or fashions has more and more become the fashion of modern thought. The service of Philosophy, of speculative culture, towards the human spirit, is to rouse, to stir it to a life of constant and eager observation. Every moment some form grows perfect in hand or face; some tone on the hill or the sea, is choicer than the rest; some mood or passion or insight or intellectual excitement is irresistibly real and attractive to us, - for that moment only. Not the fruit of experience, but experience itself, is the end. A counted number of pulses only is given to us of a variegated dramatic life. How may we see in them all that is to be seen in them by the finest senses?"

We grant that the sole basis of our existence is this fleeting experience but to say that - on this experience is being transmuted into art, it has to be given a shape and a form intelligible to the consciousness.

Symbolism does not and should not mean patching up of these disjointed bits of experience and giving them a convenient and handy label as the portmanteaus; it implies a definite creative activity and a deeply realistic attitude in as much
As to the symbolism of the symbolist poet, all our experiences are real only to the sense who perceives it, and to the surrounding, the moment, the mood. Time thus adds a fourth dimension to our experience of the world and each thought becomes an 'event', which is itself, never to recur again in the entire field of consciousness, except by way of similar though distinct pattern or symbol. Knowing as the symbolist does, the absoluteness of the relativity of his experience, it becomes the first and foremost duty of the symbolist to express his experience in indistensible terms, almost with scientific precision. If he is to be true to his vision and to the moment of his inspiration. This is a thing which the modern symbolists like Yeats have again and again failed to grasp, to the utter bewilderment of their readers. The result evidently is that while their symbols are over-mystical, they are not at all emotional. They stand, that is for some ineffable objects, but not for normal human experience, and heroic serious drawback. What an average man desires from poetic symbolism is a 'music of ideas', leading to a coherent whole of feeling and attitude and affecting a peculiar liberation of our sub-conscious feelings and emotions. The pre-occupation of the poetic symbolist with Ghosts, angels, fairies, for the sake of poetic illusion though justifiable on historical grounds, does not sometimes help in the raising of a truly dramatic structure and the evocation of beneficent and sinister spirits, if unrelated to the human background, simply leads to lyrical, sometimes absurd, day-dreaming.

P. Thoulson's estimate of Yeats' symbolism is as follows:-- pp 159, Modern Poetic Drama.
"The symbolism of the intellect, fascinating as it is to the mind of to-day, is a habit that helps the creation of new abstract works, complete in itself and free from our world. But symbolism to Yeats means different things. A different thing, there is a sense in which it is a 'divine force' that wells up in his mind. The vital but lurid color of ancient legends, symbols of the dream, the collective life of the mind. To a child the world, the unconscious, the deep, the aged woman, the cries of the poet and the soul of an intensely real world, only partially revealed from his own waking one.

The adult is separated from the world, but these figures exist in his dream life, symbolizing desires and struggles in the depths of his mind. Just as these figures symbolize the desires and struggles of the race life in the past. To Yeats these mythical figures, these legendary loves, these great spirits open the world of reality, the world he is always trying to escape to, from the life he knows, the world in which he seeks unconscious being free. It is this world he seeks to escape from when he speaks of "The vast presences, the vague echoes of past times, all the chimeras that haunt the edge of trance."

Let us now examine another cognate species of poetic symbolism, a species to which we owe such strangely different masterpieces, as Dante's Divine Comedy, Bunyan's Pilgrim's Progress, Spenser's Faerie Queen, and Goethe's Faust, to say nothing of the mediæval Mysteries and Moralityes. This form of symbolism is most suited to Religion, and literature of Revelation.

Allegory, Parable, Metaphor and Symbolism are the methods it generally employs to convey its deep and spiritual truths.

The people of the East have changed far less than the people of the West and still have a fascination for allegorical literature, traces of which are yet available in the work of such poetic Symbolists as Rabindra Nath Tagore. Yet though Allegory is a much more inferior art than Symbolism, it is much more understandable by the average man. It is more sustained and has very little element of surprise about it. It is noted in the case of the Irish Drama how allegory occupied a very prominent place in the native dramatic production, and how effects akin to those
of Spenser's allegory would tend to mislead a judicious use of allegory. The literary conceits which we accept, or we shall presently see, the literary conceits which Arthur have been allegorically made in the language of to-day, once more to touch our sympathies and our curiosity, thus themselves to express at our modern manners. It is not always true that it sometimes seems fantastic, and occasionally unattractively confusing, a bit tiresome. Spenser's allegory is novel purpose and what he meant to express, i.e., under the allegorical figures of 12 knights, in their adventures, the idea of the ideal gentleman. His chief aim was to be an Aristotelian lawyer and the moral philosophy of Aristotle. So much higher belief, and one aspect is the same as that of the author of *Mortal's Progress*--that religion purged of unholiness, speculation and sin is the basis of all nobility in man. Likewise it portrays the fundamental struggle that goes on between absolute truth and the lesser passions of man, that have to be subdued by degrees and stages. Perhaps Spenser's allegory is too complex and subtle for a modern understanding, but the element of satire that he introduces on the contemporary manners and customs is too apparent to escape notice altogether. Allegory in those times was designed to be a riddle and the names of the characters were transposed into anagram or distorted as if by a wrong pronunciation or invented to express a quality, devices which are popular even with the modern allegorists. In Spenser's allegory, a seemingly conventional person passes from the real, and gradually shades off into the ideal. Thus Prince Arthur passes from Leicester to Sidney, and then back again to Leicester, and sometimes one and the same person is allegorised twice and thrice.
Thus Elizabeth in Gloriana, P.M. etc., mitb. Mericke, perhaps Amade; or rival to Ossian, the Vice Florimel, probably the fierce terror of the Aryan Race. The allegory is excellent a dział na evocation. But with all that the total impression is that of stifliness. Of course, Spencer's allegory does not fail to reflect shades of human emotions and feelings with the modern allegorist tries to do with all the resources at his command. Thus its human appeal suffers proportionately. To keep it both sensuous and spiritual a perfect balance is kept between the two qualities, as is the case with all first-rate symbolic attempts. The image of the Virgin Rose became the symbol for temptation in the wilds of childhood and Carcin's Power of Elise.

"The while came the old crosier this lovely lay:
Ah, scall, there dwelt the rose fairest to see,
In springing snowier and lovelier of thy day.
Both first parent forth with cheerfull modesty,
That silver screen the bride we see her may.
Lo, to spare after her most bold and free
Her hand become she doth tread display;
Lo, to soon after he, she북 and fails away

At another place this Rose became the symbol of moral volition in man.

"Eternall God, in his omnibuty powre,
To make enample of his heavenly grace,
In Paradise whylome did plant this flower;
Then to it fetched out of her native place,
And did in stock evertly flesh enurace,
That mortal men her glory should admire,
In gentle ladies breasts, in bounteous race,
Of women kind, it fragrant flower doth spyre,
And beareth fruit of honour and all chaste deyre.

(Quoted by R.W. Church: Spenser: E.M.L. pp 146-7.)
The allegories generally take two forms,—i.e.—that of a journey as in Dante and Bunyan; and the second that of a warfare as in Spenser. But the unity of Dante’s Divina Commedia is hardly Spenser’s. The unity is primarily of character and its ideal,—that is manliness and love of beauty, which Spenser with Keats later exalted to the position of a religion. Spenser’s first generation of Englishmen live in an atmosphere of a spirituous-sensuous conflict. Bunyan in his allegory had symbolized the piety, conflicts and the trials of the Puritan religionists. But both allegories are defective in as much as Spenser’s conception of man lacks self-mastery and subtlety in which the modern mind takes most delight and Bunyan’s ideal in religion falls short of the breadth and depth of modern Christianity.

Another allegory of a different type is Goethe’s Faust (1808) which has affected the later productions to a considerable extent. The author has transmuted a simple story of the human soul into a colossal poetic drama, fraught with philosophical symbolisms. Faust himself typifies the insatiable longing of the Renaissance era, tempted into selling off his soul in exchange of the worldly pleasure, to Mephistopheles. There is again a spirituous-sensuous conflict. At the sight of promised Helen, Faust falls into a poetic ecstasy.

"Was this the face that launch'd千 a thousand ships
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss.
Marlowe’s Faust Scene 13"

In Marlowe’s drama the seven deadly Sins of the Morality tradition re-appear with the appended clowns. Alike there are the good and the evil angels torturing the mind of Faust into an acute and poignant agony. The last scene is overwhelming and transforms Faust into a symbolic figure longing for the eternal waters of life. It is an excellent psychological mood treatment at the end of the deepening gloom descending on Faust as the fatal hour.
Which is to bring him downstair.

O Soul be changed into small water drops,
And fell into the Ocean, n'er be found;
O mercy Heaven, look not so fierce on me
Adders and serpents, let me breathe awhile;
Ugly Hell, escape not; come not Lucifer.
I'll burn my books, O Mephistopheles;

Scene 14.

Yeats's play The Hour Glass gives us personifications of the Medieval Morality tradition as also a Science vs Intuition conflict between The WISEMAN and the POOL. The material and the Spiritual knowledge being distributed over the two persons, the possibility of a psychological delination within the scope of a single individual like Faust, becomes minimised to the extreme. The angel warns the erring WISEMAN that if the latter cannot find a single believing soul among his pupils, he will have to die as the the sands of the Hour Glass are run out. His last plea for being saved is similar to Faust's. (Yeats : Collected Plays:)

To the Angel,
There can be nothing that you do not know.
Give me a year, a month, a week, a day,
I would undo what I have done, an hour,
Give me until the sands run in the glass
Of course, a simple a unavailing plea as that of Faust's:-
Or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul.

If Faust is a typically Renaissance individual, the erring WISEMAN is a typically Post-Renaissance individual. One thing to note in the play is that the spontaneous virtue of Spencer's ideal gentleman and the ingrained vice of Faustus are lacking in the tame but much more conscious figure of the WISEMAN. The emotional appeal, too, comparatively suffers. The allegory in the last case becomes thin in the absence of a synthetic human background and a cogent and clear symbolism. The appeal on the other hand becomes intellectual and many a time lapses into a drama of ideas. The sublime end of Faustus is not the WISEMAN'S. Hamlet's last words were: "The rest is silence.

Here are the last words of Faust, an undeveloped Hamlet as we may w-
-ell call him:  

... We perish into God and sink away
Into reality— the rest is a dream.
But his words fail to carry conviction and his character fails to
reach the tragic heights of Hamlet and Faust.

Rossetti's allegory: Chantecler (1910) has been described by Chandler
as "pure" and legitimate. We have however noted in the play certain
impure elements like satire which mar even the classical allegori-
es of Spenser and his school. Chandler thus describes the genesis of
the play:

"One day in watching the animals of a barnyard, he concei-
ved of using them on the stage as the analogues of men and women.
His creatures are only convenient symbols, therefore, like the
beasts of La Fontaine or the birds of Aristophanes".
The symbolism and the brilliant poetry of the play at first confuse-
es the uninitiated, but the primary aim of the author is not the
narration of a story, but the personification of human aspirations
and struggles, particularly that of egotism, its foolishness and p
and practical efficacy. Chantecler", in the author's own words is
"the drama of human endeavour grappling with life."

So long as the Collic cock (which John Drinkerter has spotted as
the epitome of the spirit of France vide his Outline of Literature,
pp 102, note at bottom; the Sunken Bell: In Germany, the 'red cock'
is taken as a symbol of incandescence.), invokes the sun
with the confidence of his mission, he is quite happy. But, then
the Hen Present comes and claims his exclusive attention
excites him to attend the Guiney-Fowl's "five o'clock". A
treachery and alien cock of light, he are to set on to fight
this harbinger of the morning by the Birds of the Night, and the
situation is only relieved when there is a common danger to all t
the birds from the Sparrow-Hawk. "But when this bird of prey goes
away, the birds again resume the insulting of the Chantecler.
What now remains for him to do—but to accept the tame praise of
The tower to-night is to be for a while occupied by the Non-Francé, and he will distinguish it by hearing the superior music of the Nightingale. He dies by a random shot from ambush. But the final blow to the Cock's vanity is struck by the Non-Francé himself, when he, towards the early hours of the morning, screen the eyes of her lover from sunrise, and shows him, much to his chagrin, that the mission that the Cock has imposed upon himself, of making the sun rise daily by his songs; he, takes is quite useless. But the Cock is not to be baffled even at this stage; he takes comfort in the thought that at least his singing has proclaimed the sun to the world.

Such utterances as these prove this:


I am sure of my destiny then of the daylight before my eyes. ...........

Ther must have been lost in the air some power from my yesterday's song..................

But if I sing faithfully and generously, and if, long after me, and long after that, in every farmyard, its Cock sings faithfully, generously, I truly believe that there will be no more night...........

(pp 284) The Francé Henri-
I love you, but I should poorly serve the work to which I devote myself once at the side of one to whom it were less than the greatest thing in the world: (He disappears)

B.H. Clark explains the allusion in these terms, (Study of Modern Drama, N.Y. 1925) :-

"Chantecler is the Père, the verger, the embodiment of all that is best in the French literature. His enemies are the 'Magique', the frolick, the philistine. The 'Sous le cöeur's resolution is a satire on faddism; into the midst of this comes the real enemy of Chantecler, the mercenary who will over come him by physical force. The fight between the two is the climax of the play, and Chantecler's moment of triumph, when he protects the barnyard against the hawk--its

...
142.

"to save his soul; the struggle is over, and the opposing forces, chief among them the Fighting Cock who in a fury cut out one eye in the other, are vanquished."

To Clark's question in the end: "Could the idea, the character and the theme be conveyed through a dream without the loss of a key moment of action?" our reply is no.

The simple natural world of the play holds the symbolism and also draws out its innermost secrets, subtly combining the two worlds, real and symbolic. As Josephin points out (The Drama in Europe; Modern Period: pp 133)

"In Postland's Chantecler, the birds occupy a stage not too high, and they are of gigantic size. In the last act the loss of the game keeper is seen immediately reducing the world of the birds to a relation with the human world we know."

This we wish to add is only the final clue of the whole thing, but the symbolism lingers, and ripens by the aid of little traits of human character distributed as they are over so many birds and reaches a most natural climax in the end. The allegory stands justified owing to the success, at first doubtful, but then certain, of the symbolism that has been ingeniously adduced to make the idea of the author clear. The symbolism of Chantecler's poetry, particularly the ode to the sun is as clear as it can be.

1st Act, pp 22:

O thou that dries the tears of the meekest among weeds,
And dost of a dead flower make a living butterfly,
Thy miracle, wherever almond trees
Shower down the wind their scented shreds,
Dead petels dancing in a living swarm,
I worship thee, O Sun! whose ample light,
Blessing every flacker forehead, ripening every fruit,
Entering every flower and every bough
Pours itself forth and yet is never less,
Still spreading and unspent, like mother's love:

Or let us take the interesting case of the dog, Patou, who seems in his own humble person, to illustrate the doctrine of the
"I am a horrible mixture, issue of every passerby: I can feel in me the taint of every soul. I am the soul voice of every blood.

Wretched, Furtive, Quaker, Prodigal, Fool, Shy, Coward, Fool, -- my soul in a thousand ways, shouting, "Cock, I am all dese. I have been cooked dese."

Penny, does not stop at this. He turns to the little Blackbird:-- pp 146.

"Oh, be not alarmed, my friend; evil makes his models first on a true scale. The soul of a cutless dwells in the pocket-throat of a Blackbird, and you are one of the selfsame order, and she can hardly be said a timer in miniature.

And further on p. 123, 2nd Act.

Chantecler:--
Look at me, Phrasant Hen, on my, if indeed it be possible, try to recognize, by yourself, sign by sign the vocation of which my body is the symbol. Guess to begin with, at my destitute from my shape, and see how curved like a sort of living hunting horn, I am as much formed for sound to lift and gain volume within me, as the wild duck is formed to swim; "sit: Mark the fact that, impatient and proud scratching up the earth with my claws, I appear always to be reeking something on the soil.

Or on pp 226, 3rd Act:-- Chantecler to Blackbird:--

Having taken from the sparrow only his make-up and grimace, you are just a clumsy understudy, a sort of Vice-Buffoon."

The Blackbird thus warns the Phrasant Hen of the dangers of fear pp 117--

"Fear: I warn you, lovely Zimper, leads to dyspepsia it's because he keeps his eye closed and buried in the sand that the ostrich has preserved his famous digestion."

We have dealt with this allegory in some detail because we see that here the author has symbolized our human world by quite another world, and even though the world of birds as depicted in the play is not true to the laws of its own, it serves beautifully to bring out certain pertinent features of our own mortal existence.
Only one object in the play according to Chandler (pp 39) is controversial, that is Phoebus Rho. Some critics seem to identify it with the NOT woman, others take it to symbolize the easy-going but too exacting couplet. For that, we must say the symbolism of the play is absolutely transparent.

The difficulty with such novel or artistic allegories is that the ideas symbolized are too faint to be compared with the objects with the aid of which they can be symbolized, but that as we noted in our chapter on Theory and Definition, is one of the fundamental difficulties of Symbolism. The result of a reduplication of objects to help the symbolism is sometimes to create confusion in the mind of the reader and to mar the dramatic possibilities of the piece. Storey Jameson in her Modern Drama Xarxax in Europe, A rejection against Realism: pp 138 was led to speak of the various forms of symbolism. In the first form, she puts all the attempts made by the Greek Tragedians, where—in the dramatist creates lasting types; e.g. Antigone of Sophocles.

"A race or an age speaks through them. An undying quality of mankind is symbolized in them. Or a truth of moment and value is embodied in them."

All the allegories that we have so far noted conform to the description given above. As such, symbolism is an indispensable attribute of all great drama. But there is another less orthodox form of symbolism, in which the whole natural world is taken as a symbol of a deeper spiritual reality. Whatever may be said of the use of such a form in the poetry of the mystic poets like Blake, its use in Drama is fraught with many dangers. We would like to illustrate our point with the help of Emile Verhaeren's play 'The Dawn' First Impression 1893.

“And with this point in his later manner, everything becomes symbol; the shop, the Moore, the tank, no less than the old red-brick rolling the horizon together and, inseparable from the symbol, ideas, primary ideas, come into the work more and more effectively.”

The object of the play seems to be the suggestion of an inner life by an outer spectacle on action. The symbolism evinced is not clear, but on the other hand chaotic. Sometimes it has the semblance of a merely decorative or redundant symbolism, at others, it sublimates itself into a truly philosophic symbolism. The characters either become puppets of author’s own opinion or they de-codify into intellectual puppets devoid of any symbolic significance, for the patent dangers of symbolism that we have already envisaged in this chapter. The scene opens with a few soldiers, watching from the trenches a countryside on fire and the town of Oppidomagnum, with its Consul and its Tribune; Jacques Herehion besieged by the enemy Hordain, disciple of Herehion. There are internal strife in the town, between the workers and the aristocrats on the eve of this attack, which are resolved by Herehion at the request of the Consulate. But strange enough, Herehion, after achieving this is in favour of capitulating to the enemy without a show of resistance, if the enemy does not shed blood and enters the town in a spirit of ‘holiday’ and not of victory. He has the vision of a new order of things coming to prevail in the town, since the conqueror is a devoted follower of his ideals in theory and practice. The conquest by the enemy would symbolize for him the realization of his long-cherished ideals. Speaking about the sealed fate of the town to his dear wife Claire, he says:-
And now that it is purged and sated with its vices
And drunk enough to drink the very dregs
That foul its fingers to the brim,
All the dull evils, all the muddy lusts,
Rage in its circle, night and day,
And drain its treachery, like hungry wolves
If then these palaces, these shades,
If these bright cremels, if these gloomy temples, fall
Crumble to shameful dust,
The world will shout to see the red sparks fly,
To meet the future held soj, on the wind.
But that the city itself should have an end,
Being the soul of future thing,
That these should sink under the wave of flame;
That tied the bundle of our fates
She in her hands yet holds,
Break in the furious feeble hands,
Break now, and break in face of death;
That the fair gardens of to-morrow
Whose gates she opened wide
Be wasted with the thunderbolt,
And cumbered with dead things.

The symbolism of the passage is colourful but chaotic, since too many images have been evoked to illustrate only one idea, i.e., the coming of a new order of things in the universe. When Pierre Heremien is on the verge of death earlier in the play, he too seems to picture the future in a similar manner: pp 23)

"When I am dead, shepherd, destroy all the old seeds. They are full of evil germ; they are rotten; they are mouldy. It is not with them that the soil shall have its espousals. And you shall sow new seed in my fields and in my meadows, living seed, good seed that you have seen and found good, yonder, in the virgin countries of the earth."

This symbolism of the earth persists throughout the play and we find that Old Ghislain (farmer) pp 19, has himself set fire to his fields and woods. He says:-

"No, no, Old Ghislain isn't a poor man. It is he, he only perhaps, who sees clear. We don't respect our fields; we lose patience with the slow and sure of things; we kill the germs; we overheat them; we arrange. We reason, we contrive - The earth is not a wife now; it's a kept woman."
And mark further the prophecy of the Serr in regard to the Fiery Crows. pp 20. It is all of a piece with the previous quotations.

1.1.

"Terror attends without a sound
The mystery of their silent flight;
Their beaks are sharp to rend the ground,
And savage there to savage there
The very heart of earth from our delight.

The seeds we sow, ere we have sown them, die,
The hayricks, with their leaping flames that wing
Their flying way towards the sun-setting,
Seem, in the smoke that whirls them high,
Like wild and bloody horses galloping.

And here is the changed order of the universe for which three generations of Herenians have struggled and died:—pp 93

In monstrous hordes of mutual murderous violence.
All the old instincts killed each other, in the narrow lists
Of the pot house or the counting house,
The formidable and accomplice government
Drew for its nourishment and for its barren
The sap of life from those most filthy dung-hills
And smelled with rotten fulness and content.
I was the lightning shining at the window
Where certain stood to watch the potents of the sky;
And less by any skill or any plans of mine
Than by some unknown wild supremacy of love
For the whole wide world, I know not from my very self,
I burst the bolts that held
The brotherhood of men
In prison-walls,
The old oppidum where I have cast under me-
Charters, abuses, dogmas, memories—
And see her now arise, the future city of man
Forged by the thunder-bolt, and wholly mine,
Who gaze and see the fire of my immortal thought
And my unconquered folly and ardour realized
Shine and become the light in the fixed eyes of fate.

It is a deeply philosophical symbolism tempered with a deeply personal motif that serves to make it less remote and esoteric.
The second scene is touched with a divine pathos, when the last of the Herenienes, the child is presented by the mother to the cause of the future before the corpse of the assassinated Herenien:

".... offer him to the future, jubilant in this place of feast and insurrection aureoled
Her in this place of joy and sorrow, even here
Before you all, before the feet of this slain man
Who was Herenien, and is dead."

From such simple and sweet passages, it is sheer bathos and confusion to return to passages like these: The symbolism is hopelessly muddled: rather it has run riot.

PP.I5.I.1. (Beggar Boisit to the farmers)

They have been the bread,
And we, we have so sorely been the hunger,
That the sharp flames which eat
Their bursting granaries now
Seem to me like our very teeth
And the malevolent tearing of our vehement nails:..."
POETIC SYMBOLISM, II.

What is so evident in the case of Emile Verhaeren's "The Dawn" is that the symbolism here is so deliberate that it loses the element of surprise that we noted in our chapter on Theory etc was so important for the sustenance of a true symbolic illusion. In the case that we are considering, the symbols instead of reviving the primitive strength of our language, and increasing its emotive content appear more like after-thoughts posited to explain the author's meaning and that we think is enough to take away the essence of all poetic symbols and make them, at best, prosaic utterances. There is in The Dawn, no interconnection of image with image, metaphor with metaphor, simple with complex, bringing in its wake, a rich and concentrated bundle of suggestions, as we had seen in Shakespeare's Othello.

To make the point still more clear let us compare this play with one of Ibsen's Janko Lavrin (Vide Ibsen:) thus differentiates between the two much confused types: allegory and symbolism.

"While allegory illustrates an idea, symbol incarnates it organically. Every allegory is an abstraction of the reality, while the symbol is a new reality in itself and by itself. Allegory is therefore static and intellectual, symbol, dynamic and emotional. The former we understand, the latter we comprehend with our whole being. Allegory often narrows our conception of reality, symbol enlarges it and deepens it".

Juding Ibsen on this criterion, we may say, that that the strength of Ibsen's dramas lies not so much in allegory, which would mean deliberate symbolism, but in sudden and concentrated emotions, taking their humble origin from a dynamic inner and active reality of the characters themselves. Ibsen is a pastmaster in giving this phenomenon a universal human touch and in the words of Lavrin again: "absorbs the symbols in the characters and not vice versa" as is the case with certain specimens of inorganic allegorism.

In Ibsen's play: The Master Builder, the character of the architect becomes the centre of a dynamic and
organic symbolism. It is pretty direct as in the plays, some at least, of Yeats. But unlike the plays of Yeats, the symbolism does not present any esoteric problems i.e., is not super-imposed by the author, but it contains a universal human content to justify itself. There is no need in the play itself or outside, to explain what the architect stands for. The symbol unfolds itself spontaneously till in the end, we are satisfied as to its propriety despite various interpretations put on the symbol by different critics. Thus it is that Solness, the architect becomes a poetic symbol par excellence, grounded as it is, in its inner reality and ever-fresh vital force, or truth. The dream though outwardly static becomes inwardly dynamic. The very vagueness and the width of the implications give the symbol an added power of emotional suggestion. In the first place, the very name Solness suggests the characteristic of its owner, an obstructing promontory. This quality the symbol has in common with other symbols in Ibsen, e.g. Solveig (pathway of the sun); the wild duck (the Ekdal family burying itself in obscurity for a time only to come to the surface again): the "White horses" of Rosmersholm signify the superstitions and traditions of the Rosmer family; The lady From The Sea (Ellida) signifying a mermaid who has strayed off from her home (a light house), but cannot find her way back; the Rat-Wife in "Little Eyolf", symbolizing greed and avarice; drawing the child to its doom. "Ghosts" suggesting the obsessions like heredity and environment that cling to the personality of men for no fault of his; the manuscript in "Hedda Gabler", suggesting in the midst of the fight of Thea and Hedda Lovborg's own soul is torn sunder by his good and bad angels. This is only one interpretation. The second interpretation sees a personal symbolism peculiar to the author of the Sunken Bell i.e., a personal symbolism expressing conflict and aspiration. The architect had in his first period built churches, then he had built homes
for the people, and now he is dreaming of building a symbolic high tower, which Shaw regards as "The Castle in the air, the fool's paradise created in old age". This Hermit thinks (Modern Drama, Chapter 3, PP 30) corresponds to the stage in the development of Ibsen's dramatic genius—i.e. poetic plays, social satire and domestic tragedies, and the mysticism and fantasy of the closing years. Jenko Levrin, however, thinks the play signifies the adverse influence of women on the ideals of men. Solness like, Macbeth, is acting under the pernicious influence of a woman, Miss Hilde Langel. We also see in the play an ideological conflict between the older and the younger generations of builders, with Solness on one side and Ragnar Brovik and Hilde on the other. The play also typifies in the person of Solness the world old struggle between domestic duty and artistic longing, with all its tragic possibilities; All these plausible constructions make the symbol of the Master Builder very rich and potent. They also effect the expansion of the character from the particular to the general. The many-faceted symbolism becomes a dynamic factor in the spatial treatment of Ibsen's material, thus enhancing the dramatic possibilities of the piece. The symbolic counterpart of vague implications keeps a balanced pace with the very realistic career of the old architect, and lends credence and support to the whole plot in its entire conception and execution. The danger of Ibsen's method is that the play may lapse into a "dream of ideas", with dialogue superimposed on character, as is often the case with G.B. Shaw, but evidently Ibsen does not succumb to the danger of discussion of discussion's sake, he makes the dialogue flow naturally from the characters themselves:

Hilde returning after the dream of ten years ago, and an infatuation for the Master Builder claims back her kingdom, a "Castle in the air". The whole conversation is fraught with a sense of poetic
symbolism; (FP 62. II famous plays: Ibsen The Modern Library New York)

Solness: (Looks earnestly at her) "Hilde you are like a wild bird of the woods."

Hilde: "Far from it, I don't hide myself even under the bushes."

Solness: "No, No,. There is rather something of the bird of prey in you."

Hilde: "That is nearer it... perhaps. (Very earnestly) And why not a bird of prey? why should not I go a hunting, I as well as the rest. Carry off the prey I want... if only I can get my claws into it, and do with it as I will."

Solness: "Hilde—are you sure what you are?"

Hilde: "Yes, I suppose I am a strange sort of bird."

Solness: "No. You are like a damming day. When I look at you---I seem to be looking towards the sunrise...."

"You are the younger generation, Hilde."

Hilde (smiles) "That younger generation that you are so afraid of."

Here it is the symbolized truth of life that stirs us. We feel that Hilde and Solness could go on livin' their independent life till eternity, even though Ibsen had discovered them. Such is not, however, the case with Shaw's characters; they are, more or less, poised utterances, and fail miserably to deepen into symbolic significance. We would do well to compare the above passage with one from one of the later plays of Shaw.- For it is in the later plays like Heartbreak House 1919, Back To Methuselah 1921, Saint Joan 1923, The Apple Cart 1929, Too True To Be Good, 1932, that we can glean traces of Shaw's peculiar mysticism and symbolism.

Shaw's development as a dramatist thus runs parallel to Ibsen's, though in outlook and technique, there is a vast difference. In Ibsen, symbolism is some times a matter of details, sometimes, it is a whole substratum underlying a play and contributing materially to its development. A more general and less detailed symbolism as found in The Master Builder does produce a dramatic effect in the shape of general atmosphere. Shaw himself (quintessence of Ibsenism) thus explains the symbolism underlying this play:--

"Another peculiarity of castles in the air is that they are so beautiful and wonderful that human beings are not good enough to live in them. you resort to the idolization of the person you are most in love with and you take him or her to live with you in your castle... The Master Builder
is demonic... with luck, a stay and mystic helpers and servers... the effective part of the men is dead... his wife cannot make a happy genius... for the builder, because her own happiness has sacrificed to his genius. Their house so dear to his life, is burnt as was the wish and desire of the Master Builder and villas rise on its side... Mrs. Solness injured, children killed, dresses associations snapped. Now the builder married to a "dead" woman, and he tries to alone by building her a new villa. He becomes a builder of churches, but has a sad hard life. He feels, will's gift of building up the souls of little children... it's a way to build homes for happier men than he... but when she has, too, appears to him to be devouring idol."

The Wild Duck, shows symbolism of our power and passion. The luck symbolizes the rooted pride and reputation of the Ekdal family. The Wild Duck, symbol of heroism and second act was shot at by the family's friend, the clever dog. It actually went down the water but was fetched up by a clever dog. Writers note on FF. 47 (11 Plays of Henrik Ibsen: The Modern Library; New York) talks of himself as being the clever dog and fetched the Wild Duck up or symbolically, rescued the Ekdals. The mind of heroism in the play adds to the force of symbolism. Hedvig inherits a tendency to blindness from her real father Werle, who has reamed "palmed off" her real mother Gina to Hjalmar Ekdal, and she again in the end, is going blind. Werle warns his son Grethe on FF 71 against too much sympathy for the Ekdals:

"Your conscience has been sickly from childhood. That is a legacy from your mother, Grethe- the only one she left you."

This is, however, opposed to that Dr. Heiling calls Werle's suffering from an "acute" attack of integrity:

In the meantime, the past history of Wild Duck troubles Hjalmar and he wishes to get rid of her. Throughout, the symbolism is well-sustained. Misfortunes are heaped on the Ekdall family. The Old Ekdall cannot wear his military uniform under a bed. Nobody visits Hjalmar's studio except "two Sweethearts", Ginnie confesses her relations with Werle.
(who is now engaged to his housekeeper—Mrs. Sorby) revealing that Hjalmar's home is based on a lie, and that Hedvig is really Werle's daughter. This is confirmed later by Werle settling a great sum on Old Ekdal to prevent that on Hedvig herself. This appears to Hjalmar as adding insult to injury. Hjalmar only thinks of the invention that he is about to make in photography with which he could defray all his family debts to Werle, and fulfill his life's mission. Only Gregers who has come to live with the Stibbe consoles Hjalmar on pp. 82
"You have much of the wild duck in you" and reveals to Dr. Relling his intention of trying the foundation of a true Ekdal marriage. He suggests to Hedvig the only way to cure Hjalmar's malady, that is to have the Wild Duck shot by old Ekdal. The plan, however, fails through as the girl, who is mal-adjusted in the Ekdal family, shoots herself, to remove the trial situation of Hjalmar. Even the pistol with which she shoots herself, was advised by Hjalmar earlier talks of this pistol of playing with in Ekdal household, in fact, he himself once tried to commit suicide. Again, we find the force of environment reaching an individual self-consciousness.

Gina (pp 117) reaching to the poignant tragedy says to Hjalmar:
"We must help each other to bear it. For now at least, she belongs to both of us."

and Relling says that would have been a good epitaph on the girl who sacrificed herself on the Ekdal honour (pp. 118)

"Most people are ennobled by the actual presence of death"

That Hjalmar's studio is permeated through and through with the ominous presence of the "wild Duck", is clear from the following conversation on pp. 55.

Hedvig: And there's an old bureau with drawers and flaps and a big clock with figures that go out and in. But the clock isn't going now.

Gregers: So time has come to a standstill in there— in the Wild Duck's domain.
Redvig truly refers to the studio, later as
"The bottom of the sea."

Symbolism, in the play, adds directly to its dramatic efficiency, and
so we agree with Chandler that it is the best acting play of Ibsen.
Can we find such consuming passion and overwhelming symbolism in the
later plays of Shaw himself? Do we not now have a subtle, psychologi-
cal undercurrent of universal human emotions sublimated and symbolizer
in a person such as The Master Builder. Or does the symbolism of Shaw's
later characters dwindle up their reality? Did Shaw with Conrad say—
(quoted by M. S. Alexander in his introduction to If plays of Henrik
Ibsen) "My task which I am trying to achieve is, by the power of the
written word, to make you hear, to make you feel, it is before all,
to make you see. That—and no more, is it in everything."

Do we see the spectacle in Shaw, as in the poem, under the heavy and
weighty weight of heredity and past, trying to see the truth (like The
Master Builder) and respond to their life even if there have to court
death for all their pain? Is there in Shaw's later plays anything
approaching to "Spatial reality" sort from a causal sequence, that
is, giving a knack and emotions and responding to plastic ele-
ments of painting or musical composition or sheer atmosphere through
which the causal sequence is viewed, or at any rate, some symbolic or
emotional element that gives the events of the drama a specific
significance? We would try to answer these questions with the aid of
Saint Joan 1924, one of the later plays. The two types of dramatic
consciousness, causal and spatial are so inextricably mixed together
and fused that in this play it is impossible to think of the one
without the other. (I am indebted for this suggestion to Elizabeth
Drew PP 120 Vide her Discovering Drama: Jonathan Cape). It is really
very difficult to distinguish between the actual progress of the
story, and the slow but steady rise of symbolism, which interpen-
etrates the story. But the symbolism evoked is more intellectual than
emotional for as Shaw himself has expressed (quoted by Dene)

"It is the business of the stage to make its figures more intelligible to themselves than they would be in real life; for by no other means can they be made intelligible to the audience."

The approach of Shaw towards this historic character as revealed in his Preface is distinctly intellectual and precludes the possibility of emotional suggestion. Summing up the character of Joan, Shaw says (Prefaces: Odhams Press Limited, Long Acre, London W.1. PP. 614)

"We may accept and admire Joan as a strong and shrewd country girl of extra-ordinary strength of mind and hardihood of body. Everything she did was thoroughly calculated; and though the process was so rapid that she was hardly conscious of it, and described it all to her voices, she was a woman of policy and not of blind impulse. In war, she was as much a realist as Napoleon; she had the eye for utilising her knowledge of what it could do. She did not expect histrionic cities to fall uniformously at the sound of her trumpet, but, like Wellington, adapted her methods of attack to her peculiarities of the defenc and she anticipated the Napoleonin calculation that if you only hold long enough the other fellow will give in; for example, her final triumph at Orleans was achieved after her commander Dunois had sounded his retreat at the end of a day's fighting without a decision."

This is no the stuff out of which great symbolic figures have been fashioned. Human beings in this play are represented as walking intellects and the play verily becomes an "unsparingly bullet of bloodless categories" - (Studies in Byre Culture: Christopher Caudwell: G.B. Shaw: A study of the bourgeois Repuban) The conflicts of his characters occur only on material (materialist) plane. The Life-Force of Shaw, unlike the Immortal will of Co (Vieb his "The Dynasts") acting as it does through the agency of Saint John is a power making consciously towards a state of existence more abundantly vital than anything yet experienced by mankind. This Life-Force must go ahead despite the Free will of man, aiming as it does on a higher form of life. The result of opposing this Life-Force leads us into a deadly catastrophe, so is evident from The Heart Break House 1919:

"Nature demoralises us with long credits and reckless overdrafts
and then pulls up cruelly with catastrophic bankruptcies". This theory is not based on the Deistic (Mechanistic) or an accidental evolution, but very much more on Bergson's creative evolution. The climax of the above play is reached when in Act 3 Captain Shotover comes to apprehend that there is really something wrong his Heart-Break House; Ellie (Poor Mazzini's daughter out to marry a perfect hogs of a millionaire for the sake of her father) realizes that her suitor Mangan is a poor but a clever man; Lady Utterword confesses that her hair bear a false colour; Ellie discloses that: "Only half an hour ago I became Captain Shotover's White Wife"; and Mangan himself defies the Life-Force:

PP. 797 Mangan:- "Shame: What shame is there in this house? Let's all strip stark naked. We try as well do the thing thoroughly when we are about it. We've stripped ourselves morally naked, let us strip ourselves physically naked as well, and see how we like it."

It is this man, who with the burglar, is swallowed up by the symbolic explosion that occurs towards the end. Thus it is that Life-Force strikes at the root of practical success in life and severs those who are willing agents for its delightful variety. Shaw's wit becomes sometimes spontaneous, a quality that it shares with a true symbolic expression and as an example, let us again quote a passage from The HeartBreak House:

Captain Shotover:- "Every drunken skipper trusts to Providence. But one of the eyes of Providence with drunken skippers is to run them on the rocks.

Mazzini:- "Very true, no doubt at sea. But in politics, I assure you they only run into jellyfish. Nothing happens.

Captain Shotover: At sea nothing happens to the sea. Nothing happens to the sky. The sun comes up from the east and goes down to the west. The moon grows from a sickle to an arc lamp, and comes later and later until she is lost in the darkness. After the typhoon, the flying fish glitter in the sunshine like birds. It's amazing how they
get along, all things now. But nothing in plain, except something not worth mentioning."

(PP. 956)

The symbolism here takes a new poetic, even though the primary motif of the passage was sheer art. The same symbolism of Life-Force (which in fact permits in Shaw since the play: Man and Superman) is evident in another later play: "Back To Methuselah", wherein we see Life-Force determined to solve the problem of humanity by producing better types. Again there is a tendency on the part of the author to espouse pure thought without giving definite shape to the symbolism really intended. The idea that the term of human life can be extended to three centuries, in short, the idea of "Back to Methuselah", is followed and successfully achieved by two of the characters and preached to the public of the British Isles which now become a storehouse of ancient wisdom to the Short-Livers, living in Baghdad. An interesting situation arises, when the Long-Livers cannot be accommodated in a world of the Short-Livers and are somehow made to conceal their identity by pretending to drown themselves and beginning a new career in a new environment. (Part 3. The Thing Happens. A. D. 3170) Further on in Part 5. (As Far as Thought can reach A. D. 31920) we see children hatched out of eggs both mentally and physically developed and educated, and achieving immortality suddenly at the age of four only, bailed with a promise of accidental death, always within reach of a divine certainty. Their only thought is now to become flowing masses of pure thought, and transcending all human limitations, and becoming one with the universal mother Lilith.

PP. 957:

"The He-Ancient:- Look at us. Look at me. This is my body, my blood, my brain; but it is not me. I am the eternal life, the perpetual resurrection; but (striking his body) this structure, this organism, this makeshift, can be made by a boy in a laboratory, and is held back from dissolution only by my use of it.
horse still, it can be broken by a clip of the foot, drowned by falling in the stream, or snatched by a flock from the snow. Soon or later, its destruction is certain.

The symbolism ripens in the play proceeds; but with all that, it is a symbolism of the intellectual plane, unable to carry any emotional conviction:

The She-Ancient: - I like Amulium, found out that my statues of bodily beauty have no longer even beautiful to me; and I put upon my body statues and pictures of men and women of genius, like those in the olduble of Michael Angelo. Like Marsellus, I smashed them when I saw that there was no life in them: that they were dead; that they would not even dissolve as a dead body does.

The He-Ancient: - "And I like Acis, ceased to walk over the mountains; with my friends, and walked alone; for I found that I had creative power over myself but none over my friends. And then I ceased to walk on the mountains; for I saw that the mountains were dead."

It is a world very near the world of symbolism,-but let us continue:

Acis: -* (Protesting vehemently) No. I grant you about the friends perhaps; but the mountains are the mountains, each with its name, its individuality, its upstanding strength and majesty, its beauty.

Ecrasia: - What: Acis among the respectsists?

The He-Ancient: - Mere metaphor, my poor boy: the mountains are corpses.

All the Young: - (repelled) Oh:

The He-Ancient: - Yes. In the hard pressed heart of the earth, where the inconceivable heat of the sun still flows, the stone lives in the fierce atomic convulsion, as we live in our slower way. When it is cast out to the surface, it dies like a deep-sea fish: What you see is only its cold dead body. We have tapped that central heat as prehistoric man tapped water, springs; but nothing has come up alive from those fleming depths; your landscapes, your mountains, are only the world's cast skins and decaying teeth on which we live like microbes.

Ecrasia: - Ancient; you blaspheme against Nature and against Man.

The She-Ancient: - Child, child, how much enthusiasm will you have for man when you have endured eight centuries of him, as I have, and seen him perish by an empty mishap that is yet a certainty? When I discarded my dolls as he discarded his friends and
his country, it led to myself. I turned or to the
final reality. Here and there alone, I could shape and
create. Then my arm was weak and I willed it to be
strong; I could create a well of muscle on it; and when
I understood that I could without my greatest miracle
have myself ten times as strong as... 

Passages like these plainly satisfy the needs of symbolic theory
and practice, but the difficulty is that they stand by themselves
alone, and do not form part of a larger context, organic and syn-
thetic. The casual sequenches still prevail, and the symbolic or
spatial reality, that grouping of mood and emotions corresponding
to the plastic elements of printing or musical composition or sheer
atmosphere through which the casual sequence is viewed, is conspic-
uous by its absence. We have already noted the stuff out of which
Shaw's Saint Joan is evolved, and how, symbolically speaking, the
play starts with a disadvantage. But slowly the figure of Joan
casts off its realistic trappings and takes on a symbolic garb and we
inevitably feel that we are brought face to face with a mystic pre-
sence. Not only that, but as Drew points out (PP. 120) Discovering
Drama: "Thus by clarifying the characters of Warwick, Gauchon and
Lemaître in the action, he at the same time reveals the abstract
pattern of warring forces which he has built up inside the temporal
events of the story, and which is its real significance. The sen-
sitiveness to shades of thought and feeling as inspire Shaw's most
delicate psychological studies makes him quick to catch the symbolic
element in life. It is a marked reaction from the dreary outlook
of the supermen and He and the Ancients - this old religious world
of Saint Joan. Joan is an instrument in the hands of the Life-Force,
in all her doings till the trial-scene, and she makes an open and
firm declaration of her faith in her divine mission and a new truth:
(Pp. 996)

Joan: - "If you command me to declare that all that I have done and
said, and all the visions and revelations I have had, were not from God, then that is impossible I will not declare it for they belong in the world. What God made me do I will never go back on.

Here it is that Joan has become - a perfect symbol - and a dedicated spirit. And yet in so far as it is conscious reasoning that inspires the passage, her figure fails to become a real poetic symbol despite its rare spiritual implications. The central symbolism received additional support from sources in folk in the characters of Warwick, Cuchon and Lorrain inaddon. In the Epilogue we see that twenty-five years have passed since this unique sacrifice by the Maid of Orleans. The figure of Joan again appears. Cuchon, "defd. dishonourd", expresses regret and shame for having burnt Joan; Dunois (living) confesses that the victory for France was won by the Maid's method, and an English soldier returns from hell to report that it was he, who gave a cross to the burning Saint, in lieu of which he gets a day off from hell every year. The Executioner, too, confesses in the end: "Her heart would not burn; and it would not drown. I was a master at my craft better than the master of Paris, better than the master of Toulouse; but I could not kill the Maid. She is up and alive everywhere"; Warwick confesses that her burning was a political howler and that she has got the bolo of a saint, to which Joan replies as if preferring her human character to the sainthood conferred upon her: "But fancy me a saint: What would St. Catherine and St. Margaret say if the farm girl was cocked up beside them"; Kings, and captains and bishops and lawyers, - all with one voice refuse to receive her again and Cuchon's pathetic outburst: "Must then a Christ perish in torment in every age to save those that have no imagination?" is only reiterated with double emphasis by Joan herself in the end: "o
God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, 0 Lord, how long? "Joan fails miserably till the end to rise above the status of a human character in action,- i.e. from a casual sequence to that of a spatial reality.

No group of characters, their moods and emotions are interrelated to her essentially mystic personality. Even when she is acknowledged a saint, and her character superannuated into a spirit, she fails to emerge as a symbol spreading its influence through the being of everyone who lives in the play. In fact, the casual sequence overshadows spatial reality till the end and too much action seps the strength of what might have been a powerful symbolism. Our point will be more clear if we compare the plays that we have already considered with a play of Chekov,- say, The Cherry Orchard, the play which seems to have inspired Shaw in his "Pramnes in The Russian manner on a British Theme", - to mean the play we have already considered: The Heart-Break House, being itself a symbol of the post-war disintegration of Society. Chekov's plays show an alround atmosphere of disillusionment, devoid of a rounded-up plot as also of sensational naturalism. Jenko Levzin says (Studies in European Lit: Chekov and Maupassant) "In Chekov, too, the broad and sustained epic vision of the former Russian realists disintegrated, as it were into hundreds of detached episodes, which he embodied in miniatures of a strangely new and suggestive kind--- Apart from certain purely technical reasons, it was the result of a new "atomised" vision of reality and this again had been conditioned by various psychic causes.... As soon as our inner self has lost its focus, its dynamic "unifying idea", our entire being becomes centrifugal, or even utterly disorganised", - a thing that Edmund Wilson had expressed in more scientific terms, - and furthermore, here is the
impetus that the modern age has given to this tendency:— "And this
process is bound to be fostered by the bustling hurry of modern
existence, which has less and less time for anything that goes be-
neath the surface. The variety of life is no longer the functional
variety of a great organism. It is the mechanical variety of a con-
fused mosaic. Consequently, our perception of life, too, is mosaic-
like in so far we are really modern. Life becomes identified with
the sum total of its external incidents and moments,—each of them
equally casual, disjointed and flitting". Yet as Janko Lavrin is
quick to note this partial impressionistic method has "both a unity,
behind the scenes, and a unity of the fundamental attitude towards
life, whose genuineness often deepens this very realism into some-
thing symbolic; behind their casual incidents and trifles one can
feel at times, that great pin which is at the heart of all exis-
tence". Chekov further fulfills the requirements of a symbolic theory
and practice by being musical and pictorial, with tender almost
pastel-like touches, a double dialogue as in Ibsen and O'Neill, a
grouping of moods, emotions and situations into a highly concentrat-
ed atmosphere; casual hints, shades, suggestions and silences as in
Masterlinck out of these casual fragments of our atomistic life,
Chekov develops a tragic atmosphere that puts to shame the cleverest
unfolding of a well-made plot. "In his hands" writes J. W. Marriott
(Pp. 249 Modern Drama The Little Theatre Series; Nelson) "Drama
approached the absolute beauty of music". There is no point in
telling the story of The Cherry Orchard. It is of the best, and
bereft of any sensational developments,—in fact, Chekov has in
this play dispensed with the plot altogether. The bulk of characters
as in The Master Builder, and a play that we will presently notice,
Masterlinck's Blue Bird, are dreamy somnambulists, with the one ex-
ception of the successful merchant, Vasily Alxeyevitch Lopakhin, who is the only active type in the play. The initial stage direction: "It is already May, the cherry trees are in blossom, but it is cold in the garden and there is a morning frost" is significant enough, as almost every character after the negligible action has begun is conscious of the same. Atmosphere, and not dramatic action dominates the play from the very start. We feel that the modernized version of Madame Bovary, that has arrived after the absence of five years abroad, will be instrumental in losing the Cherry Orchard shortly, but what interests us primarily is the reaction, emotional and spiritual, of each character to the intrinsic worth of The Cherry orchard. That does not mean, however, that the characters have no individuality of their own apart from their static relationship with this dominating feature of the play. Even the smallest action that they perform becomes symbolical, action such as drinking a cup of coffee, kissing an old man, stroking a piece of furniture, hunting a pair of galoshes, this is the reality of the play, a reality that we must acknowledge at once is more spatial than dynamic. The play is soaked in an emotional atmosphere and colouring, the Cherry Orchard being the central symbol constituting in itself, the emotional existence of all the characters in this subtle drama, and their relationship with it. The symbol thus assumes vast proportions and magnitude, with a bundle of emotional suggestions, not available in Galsworthy's The Silver Box, for instance, even though it is the central theme and object of the play, the crux of all important happenings. The final impression left in the case of Galsworthy's play is that of events and action revealing the machinery of a social system, and not at all of a pervasive and concentrated atmosphere, fraught with an abundance of emotional suggestions. Along with the atmosphere of
The Cherry Orchard, we notice that the author has tried to give us a tone of a mood treatment harmoniously co-operating with the development and the intensification of the atmosphere of disenchantment and disillusionment that seem to be the keynote of this play. Uncle Gayef must talk and talk even though the youngsters complain of it; the governess Charlotte must say that she is alone,- and "And who I am I have'n a notion. Who my parents were — very likely they weren't married — I don't know; the clerk Shikhoivo, who must protest," inter alia that destiny treats me with the utmost rigour, as a tempest might treat a small shop. If I labour under a misapprehension, how is it that when I woke up this morning, behold so to speak, I perceived sitting on my chest a spider of preternatural dimensions, like that? (indicating with both hands) And if I go to take a draught of kvass, I am sure to find something of the most indecent character, in the nature of a cockroach"; the merchant Lopakhin, who must advise Madame Ranevsky every day to get over her family debts by selling off the Cherry Orchard and the rest of the estate to the prospective villa-builders; Madame Ranevsky herself, who sees her mummy (dead) walking in the orchard... in a white frock, for **there on the right where the path turns down to the summer house; there is a white tree that leans over and looks like a woman"; the student Trophimoff, who avers: "Nothing exists but dirt, vulgarity and Asiatic ways", all are interesting figures no doubt imbued with the inevitable spirit of the ancient Cherry Orchard. And here in the midst of this queer talk, is heard the sound of a string breaking, dying away; something that Yeats also attempted. PP. 102 The Cherry Orchard and other plays: Cameo Classics: Grosset and Dunlap New York) Madame Ranevsky: What's that?
Lopakhin: I don't know. It's a lifting tub given way somewhere in the mine. It must be a long way off.

Gayef:— Perhaps it is some sort of bird...a heron or something.

Trofimof:— Or an owl...

Madame Ranovsky:— (Skuddering) There is something uncanny about it:

First (Old man servant): The something happened before the great misfortune the owl screeched and the samovar kept humming.

Gayef:— What great misfortune?

First:— The Liberation. (A Pause)

(The sound of a tub falling in a mine is a very old remembrance, an impression of boyhood got in the steppes; Chekhov made us of it once before.) This is how the love of the historic garden in the heart of Anya is driven away by a single stroke as it were from Trofimof:—

"All Russia is our garden. The earth is great and beautiful; it is full of wonderful places. (A Pause) Think Anya, your grandfather, and all your ancestors were serf-owners, owners of living souls. Do not human spirits look out at you from every tree in the orchard, from every leaf and every stem? Do you not hear human voices? Oh, it is terrible. Your orchard frightens me. When I walk through it in the evening or at night, the rugged berk on the trees glows with a dim light, and the cherry trees seem to see all that happened a hundred and two hundred years ago in painful and oppressive dreams."

(PP. 105)

The symbol of The cherry orchard is in danger here of too much generalisation,— a danger that will in course of our enquiry, study more fully in the light of some other plays in this chapter. For the present, it could suffice to note, that the danger is quite real and has marred many of the potent symbols by too much philosophising. The symbol in stead of conserving and concentrating its strength on one point, dissipates its energies in several directions and fails to become a stronghold of human suggestions and source of infectious
atmosphere. The Symbol of The cherry orchard suffers an-other
attack, when Anya consoles her mother on the purchase of the
cherry orchard by Lopakhin, and tries to spiritualise the symbol
completely, wrenching all its sensuous and emotional association:

(Pr. 122) Act 3.

Anya:— "Mama:......... The Cherry orchard is sold; it's gone;
it's quite true. But don't cry, mama, you have still
not life before you've still got your pure and lovely
soul. Come with me darling; come away from here. We'll
plant a new garden, still lovelier than this. You will
see it and understand..."

The selling of the Cherry orchard proclaims the doom of the family,
and everybody feels sorry for it, "All the Spring", particularly the person who is most responsible for the state of affairs:

Madame Ranevsky: "........it's just as if I had never noticed before
what the walls and ceilings of the house were
like. I look at them hungrily, with such tender
love." (Pr. 132)

There is a momentary silence on the stage, broken by the thud
of the axes on the trees and only the octogenarian,— Firs is
left to complain: "Life has gone by as if I'd never lived". And
to this unhappy denouement is added a distant sound "From the
sky, the sound of a string breaking, dying away, melancholy". A
true symbolic ending: The play is not merely an excerpt from
everyday reality; it is an imaginative transformation of it as it
is seen through the eyes of a master-symbolist. The theatre here
is not a sounding board for the artist, nor is it a means for a
more or less, photographic realism; the theatre here suggests,
something very primitive in the human heart; the technique of
playwrighting is fundamentally symbolic,— in as much as, besides
taking account of the sub-stratum of the sub-conscious in man,
it is daring enough to give us faint glimpses of the great vast-
nesses, and deep shadows that encompass our brief mortal existence.
Now let us consider another dramatist of equal merit so far as poetic symbolism is concerned; we mean M. Maeterlinck 1862- (N. L. 1911), who is known as the Belgian Shakespeare, Maeterlinck like, Chekov, was fond of symbolism, overtones, interior (or a second type of) dialogue, pauses, significant gestures and silences and other less explicit methods of transferring emotions to him readers. As in Ibsen, the little details sometimes assume a symbolic meaning and value and serve as mere aids to enrich the atmosphere of the whole play; details such as the damp vaults of the castle emitting evil smells, and lizards undermining its very foundations (symbolising disintegrating moral forces) in "Pelleas and Melisande"; the pet lamb of Aladdin slipping into a moat, and drawn by the waters within the castle crypt (portraying the same fate for the heroine) in "Aladdin and Palomides"; the old man in "The Intruder" who though he is perfectly blind can see the mystery and the terror of the silence more than others can do; (symbolizing death); the doors and windows that are so important in the symbolism of Maeterlinck, doors that according to Donald Clive Stuart (The Development of Dramatic Art, PP. 631) "will not close, doors that will not open, doors that guard treasures, ghosts, plagues, women, who will not be free"; a whole cast not of living characters, but of mechanical puppets; his personification as of Light in The Blue Bird; the synthetic fusion of sound, silence light, and colour, coupled with the indefinite and infinite implications of the unspoken words; the second degree of dialogue, which Maeterlinck first noticed in Ibsen's The Master Builder, which Maeterlinck described as a somnambulistic drama, a dialogue that not merely eliminates words that only explain action but substitutes for them others that reveal not the so-called 'soul-state', but I know not what.
intangible and unceasing striving of the soul toward its own beauty and truth" (quoted by Stuart: pp 629), all these and many more subtle features, make Maeterlinck's dramas approximate to the music dramas of Richard Wagner (Life: By Ernest Newman, The Middle Years 1848-60).

W.R. Anderson in John O'London Weekly dated Feb. 26th, 1937:

Wherein he worked out his own spiritual drama, whose art was a happy blend of philosophy, poetry and music", a thing which was also accomplished by Stephen Mallarme. Drew, (Discovering Drama, pp 213) does not commend this philosophical music of Maeterlinck's plays; it is certainly creates an atmosphere all its own, but it is an atmosphere, which in stead of giving intensity to drama, seems to make it infinitely remote and artificial. It is all rather like the description of the sound of the tidal bore in Masfield's Nan:-a- wammering and a wammering'. We will have time in this chapter to view Masfield's masterpieces in greater detail, but before we do that let us, in the mean time study the play (a fantasy no doubt in the manner of Rostand and Barrie) for which Maeterlinck is destined to be remembered by posterity, we mean his 'Blue Bird (1909)', the production of which for the first time in 1910, by the Moscow Art Theatre is an important date in Modern Drama.-- The play was performed for 300 times each both at Moscow and London. Director Tenislavsky (Quoted by Phelps: Modern Dramatists) said to his troupe, before the beginning of the rehearsals for the play: "It must be naive, simple, light, full of the joy of life, cheerful and imaginative like the sleep of a child. At the same time let their grandfathers and grandmothers once more before their impending death become inspired with the natural desire of man to enjoy God's world and be glad that it is beautiful........ (To the actors he said) Make friends of children. Enter into their world. Make friends of dogs and cats and look oftener into their eyes to see their souls....... You will come closer to the author".
There is a persuasive symbolism and a fairy-like touch in and through out the play. Superficially speaking, it is a romantic fairy story about the exploits of Lylul and Tylyl, two children who go out in search of happiness, under the inspiration of the Fairy Berylune. The happiness is symbolized as the Blue Bird, possible to which leads through the Land of Memory or the Dead, there, of course, the grandpa, grandmamme, three little brothers and four little sisters of these children live. The Fairy gives them a little green hat, and a big diamond, which would make people see even 'the inside of things: the soul of bread, of rice, of pepper, for instance' (The Blue Bird; a Fairy Play in Six Acts. Translated by Alexander Teixeira De Mattos. 39th edition. Hathorn & Co. Essex St. London.)

The Fairy points to the diamond and says: 'One little turn more and you behold the past.... another little turn and you behold the future'. And instantly, at such a turn the old fairy turns into a beautiful princess; the clock wins and smiles and releases the Hours; the souls of the quartern loaves scramble out of the bread-pan in the form of little men, pursued by the Fire; the Dog and the Cat get converted into men and greet the two children as in life; and so on the souls of water, milk, sugar and finally the Light. The Diamond is turned quickly and some of the regenerated souls find it too late to return to their original shape and form. The Bread can't enter the pan for the simple fear that 'He' will eat me first of all except the Dog and the Light seem to perform their bondage to the search after truth and happiness with the two children. The window suddenly
lengthens downwards, like a door to let the seekers after happiness pass. We are brought back to the real world; Daddy and Mummy Tyl wake the children sleeping soundly whereas their souls have fled to a far-off country. Is it a dream or an enchantment? In the second act we are at the Fairy's, with Cat, Sugar and Fire exquisitely dressed. Before they undertake this fatal journey, there is some misgiving in the heart of The Cat as to the advisability of men's conquest of happiness and its possible repercussions on the animals, things and elements. The children are then admitted to the Land of Memory where, grandchildren are already anticipated by the grandparents. Even the thought of the living, we are told, can arouse these dead from their eternal sleep. It is an unchanging world; the clock never strikes, and nobody thinks of passage of time, except the intruders from another world. The Blue Bird that of the children have caught from this Land of Memory suddenly turns black, to their utter bewilderment. The spirits of the grandparents and the grandchildren have for once, at least, gone out to meet each other in an ideal atmosphere of oblivion and eternal joy. In the Third Act, The Cat, the Conspirator is at it again. She warns the Night of the impending arrival of the Children and party. Slowly are they introduced to the mysteries, ghosts, shades and Terrors of the Night, from which they recoil in disgust. The diamond is turned, gently this time, and the souls of the ancient trees are revealed to the children. The Blue Bird is seen perched on an old oak, who on enquiry, gives out that Tyltyl's father the wood cutter has done him and his family much harm, and later secretly contrives to kill Tyltyl; with
the assistance of the animals, particularly The Cat. For a moment all seem to be enacting the scene of Belling the Cat, 'willing to wound, but afraid to strike.' But then there is concerted attack of the trees and animals, and but for the stubborn defence of The Dog, the human children would have been long dead. At this juncture, The Light appears and reminds Tytlol of the Diamond, which can save the situation by driving the offending trees and animals in back into a state of silence and obscurity. A Light says:—

"You see that man is all alone against all in this world".

The Cat keeps on playing a double role; only the Dog is aware of this. In the 4th Act the small party is led straight into The Palace of Happiness, and is tempted by all sorts of Luxuries. Again the turning of the Diamond saves the situation, making the Luxuries fly in all their ugliness.

Light's words are prophetic. pp 179.

"There are many more happinesses on earth than people think; but the generality of men do not discover them. Child's happiness is always arrayed in all that is most beautiful in Heaven and upon earth".

In fact, we see a whole procession of happiness pass before our eyes, above all the joy of maternal love, whose dress is made of kisses and caresses and loving looks.

And who delivers a sermon of no mean importance to the erring children of the mortal world. '... You have come up here only to realise and to learn, once and for all, how to see me down below.... You believe yourself to be in Heaven; but Heaven is wherever you and I kiss each other... There are not two mothers; and you have no other.... Every child has only one, and it is always the same one and always the most
beautiful; but have to know her and to know how to look...." (pp 197)

In the 5th act we are shown round the graveyard and the kingdom of the Future. The Diamond is turned again and the dead children arise from their tombs, in the shape of blossoming flowers and Tytyl is made to utter the words:

There are no dead; The Kingdom of the Future relates to those children, who are yet to be born, the Blue Children. We come a child, who is yet to be born 12 years hence, and is already planning an invention for happiness on earth. A child comes and addresses Tytyl mytyl familiarly saying: - "I shall be your brother. They have only just told me that we're here... I was right at the other end of the hall, pecking up my ideas... Tell Mummy that I am ready." pp 235.

Time here is a tall old man with a streaming beard, and he stems the tide of the children saying: "There are only twelve wanted; there is no need for more, the days of Thoeritus and Virgil are past" (pp 240). A child while leaving this Land of the Future, forgets "the box containing two crimes which I shall have to commit" and another, "my idea for enlightening the crowd"; and when the two children, who are called Lovers, are on the verge of separation and complain of their miserable lot; Time says, "All this does not concern me..... Address your entreaties to Life.... I unite and part as I am told." pp 244.

Kxxtx. Light has the Blue Bird and the party escapes from this region. It is about an year now since the children left their home in search of happiness. They are back again and Light feels the pang of departure. To Tytyl she says, "It seems likely that the Blue Bird does not exist or that
be changes colour when he is caged". Light personifies herself as such: "Do not cry, my dear ones... I have not a voice like water; I have only my brightness, which man does not understand... but I watch over him to the end of his days.... Never forget that I am speaking to you in every spreading moonbeam, in every twinkling star, in every dew that rises, in every lamp that is lit, in every good and bright thought of your soul".

Lest scene is that of Awakening and Mummy Tyltyl says "Tyltyl smells of lavender and mytyl of lillies - of the valley." pp 268.

The homely turtle dove has turned much bluer in the meantime, and is transferred to the neighbour's for the happiness of the little girl. The turtle dove instinctively flies when Tyltyl wants to demonstrate to the little girl how the dove eats corn, bread, Indian corn, grass hoppers.

We must say that the symbolism of the play is a bit undeveloped as the Blue Bird remains a mystery till the end and fails to arouse any deep emotions connected with it in our minds. In the Land of Memory, we are told, that the dead never live at all, except when the living think of them, which makes the subsequent graveyard with the inscription: "There are no dead" seem as ridiculous as the scene showing that all individuals have a definite existence long before they are born. As far as a real atmosphere is concerned we must say that the play has a peculiar gorgeous fairy-like pantomime atmosphere, which could be envied by Yeats. The play as a whole is symbolic in its language and characterisation. The words of the Fairy and the Light very often pass into symbols giving expression to the subconscious life of the human soul. The past life haunts the characters of the play, and thin veneer of human conversation half reveals and half conceals the subtle suggestions of a deeper sense. Storm Jameson writes of Masterlinck (Modern Drama in Europe. pp 195.

"From the hills Where his life arose, M. Masterlinck has called man's hidden self... Fear pursues them (his characters) through the shadowed corridors of the castle, waits for them behind iron doors, clutches at them in the forest... Like children, they dread the unknown; like children, cannot understand their pain, and weep silently the hidden tears of the soul."
This general description of Maeterlinck's characters becomes all the more significant in view of the play that we have just studied. Maeterlinck's weakness as a symbolist is exactly the same as that of Yeats and Emile Verhaeren, i.e. he hardly believes (not even intellectually, we mean, as in the case of G.B. Shaw) in the symbols which he creates and this fact makes his dramas tenuous and bodiless. Such is not, however, the case with a symbolist like Dante and Blake. In the latter case symbols take their spontaneous origin in the personal, emotional belief of the author, and perhaps of the whole age (and at least in the case of Dante, if not in the case of Blake, whom we may with some justification, dub as being too 'personal' in this respect.) and thus more often than not, even when the symbols are quite original and new carry conviction with the readers. The Graveyard that we come across at the end of The Blue Bird truthfully represents the pessimistic philosophy of Maeterlinck. And yet on second thought, some at least of the symbols of Maeterlinck seem to be grounded on intense human emotions, like the symbols of Shakespeare, and give to this play a personal and universal appeal. The Blue Bird, like other plays of the type, may lose some of its mystic 'mystic transparency' and symbolism on the stage, but it has been alluring both as acted play and as a film.

Before we take up the consideration of Maeterfield, let us study another master symbolist, we mean Gerhart Hauptmann, (1862-1912) with special reference to one of his plays, 'Hannele'. We have specially chosen this play of his for consideration as it shows us the transition of Hauptmann from Naturalism to symbolism. He along with several others like Ibsen, Galsworthy and Strindberg, slowly veered round to Symbolism in his later years, as this seems to have satisfied his desire for self-expression in a more effective and succinct form. The play, in point of atmosphere presents quite a contrast to The Blue Bird. Where as The Blue Bird is light and
amusing, Hannele is serious and pathetic. William Archer, the translator of the play (Hannele: a Dream Play; London: Heinemann), says quoting Jules Lemaître: "It is a plausible dream governed by a very clear and simple logic. Yet, it is doubtless such a dream governed by a very diffuse and simple logic that passes through the mind of a dying girl of 13 or 14, very naive and very unhappy, which of us has not in his sleep composed reams of poetry which seemed at the time at least as good as Rubai Khayyám. When we have in vain sought to recapture a single line of it, and the probability is that it was pure gibberish, like Alice's ballad of the Jabberwock; yet the illusion of its magnificence remains with us for a short time even after we have realized that we have been dreaming."

Let us compare this dream with two other plays of Hauptmann, 'Weavers' and 'The Sunken Bell' and arrive at some conclusion as to its symbolism. The 'Weavers' is a realistic attempt but like Galsworthy's 'Strife' shows some promise of a future symbolism. In fact, as Marriot points out, the latter play was inspired by the former. Both the playwrights elevate the symbolic idea of the class war (Capital Vs Labour) into a principle of dramatic technique. All sentiment and romance have been mercilessly eschewed and neither caricature nor exaggeration is employed. Universal character values and not any rhetorical quality or controversial ideas of an entire age are shown in bold relief. Both the dramatists have dispensed with the idea of a single act. Here, but the characters in both these plays are not individualistic as they would have been in Elizabethan plays; they are the visible symbols of elements and forces too vast to be represented with in the scope of an ordinary stage. Such is verily the case with the staging of Hardy's 'The Dynasts'. Modern Russian and German Theatres are capable of introducing vast crowds on the stage. There is however, one fundamental difference of approach in the two authors. The approach of Galsworthy to the problem is
essentially intellectual, despite the use in the play of some poetic prose, there is, the approach of Hauptmann is fundamentally emotional and decidedly favourable to one class, that is the Labour. The hero in Hauptmann's play is the crowd of half-starved rebels. Galsworthy has sympathy and proportion, but Hauptmann follows no definite plan. In the strive to see the futile tragedy of a great strike between The Board of Directors led by Anthony and Mr. Roberts and his men. "To Roberts; 'Capital is as real as the Devil to our ancestors'. If we can sack that stone-faced monster with the bloody lips. Both Anthony and Roberts are out-voted by their parties in the end and compromise is effected under the terms proposed before the struggle began. And yet Galsworthy's characters fail to emerge as symbols in as much as no inner moral conflict is shown in the characters themselves, no crises in Soul's history. Galsworthy's method, on the other hand, is to represent the individual as related to society and to reveal the significance of each passing moment rather than to lead up to a crisis. We can hardly imagine Anthony and Roberts in any other situation. We see them always in relief, never in the round or in solid, three dimensionable sculpture. The incident of the death of Mrs. Roberts at a critical moment of the strike, is an unnecessary sentimental touch, which Galsworthy could have spared his readers without loss to his art. What Galsworthy could have seemed to emphasise here is that the two leaders are perfectly convinced of their own point of view and fail to understand the loss of public confidence, which has followed their activities. Both of them think in the moment of their disillusionment that the world has received a fatal set-back. This is particularly so, with John Anthony, when after half a century of work, he is flung overboard by his fellow directors. "Fifty years", he cries out, "You have disgraced me, gentlemen". A second point to note in this play is that Galsworthy has no love of the Heroic in drama, on
the other hand he seems to suggest an imaginative sympathy for the under-dog. It is practically in this strain that Hauptmann's Weavers has been written. —but there are evidences, here and there to show why disloyalty remains, more or less, on the naturalistic plane, where Hauptmann developed a symbolic tendency. In the second play, we don't see any restraint of language and emotion. Hauptmann's sympathies are clear from the very start. There is an atmosphere about the play, though as regards dramatic form and structure it is decidedly inferior to the first play. There is a Chorus of The Weavers and Women, that keeps pace with the action of the play and sometimes predicts it.


Mother Braumert: ... you would never sit still to wind more than a bank of yarn in a time; that you wouldn't. Off you went to your thimbles boxes on' your robin redbreast nerves-- they was you cared about.

Jacquer:----- Yes, yes, captain, it's true enough. It wasn't only redbreasts. I went after swallows too.

Emma:-- Though we were always tellin' you that swallows were poison.

And again in the last act when Surgeon Schmidt is warning child Mielchen, there is a symbolic suggestion regarding the revolt of the weavers:

Surgeon Schmidt:... Here Mielchen, put your head into my coat-pocket (Mielchen does so) The ginger-bread nuts are for you. Not all at once though, you baguage: And a song first! The fox jumped up... on a moonlight... Mind, I've heard what you did. You called the sparrows on the churchyard hedge a nasty name, and they are gone and told the rector. Did any one ever hear the like?

In short, the naturalistic plot of the Weavers has a mystical counterpart of abstract implications which keeps pace with it.
through out. Such is not the case with 'strife', though the theme and the motif of the two plays is the same. The figures of Dreisseinger and Jaeger stand much more clearly than those of Anthony and Robert. Chekov, as we have studied, is the only dramatist approaching Hauptmann, who could apply the naturalistic method to draw out the symbolic significance of highly subtle and intellectual characters.

Let us compare the conflict in Weavers with the conflict in Strife.

The conflict in Weavers is essentially mental and based on the deep inner reality of each group, whereas the conflict in Strife is chiefly external and is based on the outer and vaster forces.

Galsworthy's characters are flesh and blood, no doubt, but we are more concerned with what they represent, being the embodiments of certain ideas, than with their inner reality. Our interest in his plays gets diffuse and centrifugal, rather than concentrated and centripetal. The characters free sway into a vaster panorama of humanity and do not emerge into positive and living symbols of an inner reality. The danger of this by diffusion was also noted in the plays of Chekov, but we noticed how Chekov, by delving deep into the soul of each character, gave it a distinctive individuality and substantiality and made it capable of a dynamic symbolism, for as soon as the character is made a representative of an outer mysterious force, the character on its own, becomes 'dead', psychologically speaking, but if and when it is made a symbol of an inner reality grounded in the own self, the character by becoming progressively realisable become symbolically dynamic - it is however in Hamlet, (1892) that we see the symbolic power of Hauptmann rising to a crescendo. Here again we see that Hauptmann's play is dramatically considerably inferior to the one by Galsworthy, we mean 'The Little Dream', and yet on the symbolic plane it triumphs gloriously. Both the plays are poetic in conception.
and execution. Galsworthy's play is a light allegory of the adventures of the soul in search of happiness. Seelchen, the little Swiss mountain girl sleeps in the memory of the two kisses given her by a foreign mountain-climber, each kiss, it seems, representing a state of conflict in her mind... She hears the call of the Wine Horn, typifying the pleasures of the town life, and the call of the Cow Horn, typifying the care-free joys of her mountain home. The Wine Horn mountain shows the beardless face of the city-dweller and climber and the Cow Horn mountain is strangely endowed with the bearded face of her shepherd. But both these seem to offer no hope for the future, only the Great Horn, the third mountain of the district stands Sphinx-like and solitary points to something finer, say the Fate or Destiny. The gifts of the first two mountains to the little girl are ephemeral, but the gift of the third i.e. the promise of rest and joyful motion in cities with knowledge tops all. The names of the characters in this little sketch are as clear as the names in 'Pilgrim's Progress'. The allegory too, is equally clear, as Chandler says:

(PP;36. Drama of Symbolism: Aspect of Modern Drama: Macmillan, 1929)

Galsworthy's poetic prose here outshines his later verse, but there is not much of interest in the play; the theme is as old as the hills themselves; but to quote Chandler, "Life leads the little soul from one extreme to another, and the soul passes on to the edge of the world and beyond."

The allegory is enough to show that few naturalistic writers are completely satisfied with naturalism in the end, but that they can't do anything better in another genre. Hauptmann's Hannele also shows us a child's dreams (it won for him the Grillparzer Prize in Germany, just as The Sunken Bell won for him the Nobel Prize) after an attempt to drown herself. Delightful as a fairy tale, it is symbolic of her inner conflict. She has been maltreated by
her step-father. A doctor and a nurse have come to minister to her in her delirium. Her mother has died six weeks ago. In her dream she has seen "million and million of stars" and only Lord Jesus, she says, has saved her from the fatal tragedy. Siegel, the wood-cutter, predicts her tragedy in this fashion: "Ah, and that's how her mother looked when she was put in her coffin" (pp 33: Hannele, Gerhart Hauptmann: The New Adolph Lib. First published 1893) 1926. The child does not want to get well, but longs to go to heaven. In the midst of this agony the figure of her step-father Mattern comes, and threatens her for accusing him of molesting her. She gets out of her sick-bed out of a deep-rooted fear, and her attendants think she is bewitched. She hears the angels chanting some songs and sees the apparition of her mother come to console her from afar and the child cries. pp 56. "There are buttercups and a daisier on your lips. Your voice rings out like music."

The Angels sing:

\[
\begin{align*}
\text{in the hem of our pristent we hear thee} \\
\text{The fragrance and joy of the Spring} \\
\text{The rose of the morn, newly born,} \\
\text{On our lips to bring.} \\
\end{align*}
\]

The mystic, green flower of our Homeland
illumines our face in the skies.
The spirit of the City Eternal
shine deep in our eyes.

(The First act ends).

No doubt here it is not mere more than a logick dream-symbolism.
The dead mother's love has given her an imaginary flower, golden sesame
and she can smell its sweet fragrance and refuses to believe that
it is only an imaginary flower. "Take care, take care. You'll crush it", she says to sister Marthe. She sees the village tailor about
to dress her as a heavenly bride and soon "Death seems to have
clad her with beauty".

As Mattern in the last (second)act denies the stranger alms, the
thunder peels warningly, at which "the stranger is the master of the situation now; and comes out in her real colours, with forms of many angels appearing through the doorway, promising Hennale:

"I will raise thee high above the stars of God." And the music swells:-

its mansions are marble, its roofs are of gold,
Through its rivulets ripple wines ruddy and old,
in its alamitrrxxxXXX silver-white streets blow the lily and rose
in its steeples the chiming of joy-bells grows.
The beautiful butterflies frolic and play
On its ramparts, rich robed in the mosses of May.
Swans, twelve, soft as snow, ring them round in the sky,
And their wings thrill the air with sweet sounds as they fly.

Hennale's dream is complex enough, and her heaven is material being a reproduction of all that she has held dear in life. The inner conflict is transparently clear from the very start. There is outward action and spectacle to show and reveal the inward conflict that has always existed in her mind, a psychological conflict presented in the form of an allegory: - Hauptmann's symbolism reaches a high watermark in The Sunken Bell, (The Dramatic works of Gerhart Hauptmann Vol Four symbolic & Legendary Drama: Authorised Edition edited by Ludwig Lewisohn: London: Martin Secker Number Five John Street: Adelphi) which we will consider now. Like Hennale it is an allegory,- but an allegory that like Ibsen's The Master Builder, is capable of many interpretations. The symbolism does not remain thin, veiled and suggestive, but becomes vital, rich and poetic. The play is written in verse. The characters of the play include wood-nymphs, water-sprites, demons, witches and human beings. Heinrich, the founder casts a bell for a church, which through the mischief of a wood-sprite crashes down into a ravine and is hushed. This has been interpreted as Hauptmann's earlier failure with the naturalistic methods. "What is the meaning of The Sunken Bell?" asks Annie Russel Marble in her Nobel Prize winners in Literature, "Each reader may make his own answer, for fantasy and mystery of Peter Pan or
The Blue Bird or Dear Brutus. It is too subtle, too delicate to be treated by rigid rules of criticism." In his pursuit of this symbolic bell, he is bewitched by a blonde nymph, Hautendelein.

PP. 90 Act 1

Heinrich:—..."How sweet thou art!
The touch of thy soft hair both brings relief,
As water of Bethesda...........
i wrought for thee, and strove—in one grand Bell,
To add the silver music of thy voice
With the warm gold of a Sun-holiday.
it should have been a master-work....1 failed.
Then wept I tears of blood."

Forsaking his duty towards wife Magda and children, Heinrich seeks a new artistic career, i.e. fashioning in the deserted glass-works, a master chime. He worships the sun as the symbol of nature. The vicar, who comes to remind him of his duty to his children and his wife, has to go disappointed because the bell forger thinks that his actions are not to be dictated by his past; in fact, past is dead—so far as he is concerned,—as dead as the bell buried underneath the lake. The vicar, however, forewarns him that the Sunken Bell shall toll again,—meaning thereby (since the situation conceals a deep personal allegory) that the poet-founder shall have to return to the old naturalistic ways to satisfy the common people. And so in the midst of a rebellion of his own men (The dwarfs), the founder receives his children bringing to him their dead mother’s tears:

PP. 1912 IV Act.

Heinrich:—What is there in the pitcher, my dear boy?
Second child:—'Tis something salt........
First child:—......And bitter!
Heinrich:—Merciful God! ....yes where is she?:
Second child:—With.... the Dilies... The water Lilies.
(The bell tolls loudly)

He in disgust, runs to descend the well of Nicklemann the water-spirit of his rival in love.

PP. 112 Act 1.

Nicklemann (to Hautendelein) .......Is it the world of men that thou wouldst know? I warn thee, maiden. Man's a curious thing.
Man's feet are in the earth. in toil and pain
He lives his fleeting life. And yet he's vain
He's like a plant that in a cellar shoots,
And needs must pluck and pluck at its own roots.
So languishing for light, he rots away,
Nor ever knows the joy of one sun-ray.

Heinrich, we may say here, symbolizes the eternal spirit of man seeking some haven of rest, first in the idealistic world of art and then in the re-a-lictic world of ordinary mortals. The vicar and the barber represent the path of least and responsibilities of men. Wittikin grandmire expresses the eternal philosophy of life opposed to the conventional creeds. Three symbolic goblets are placed before him by the witch Hautendlein, who now comes out of the well. The first goblet containing the white wine, will restore his lost power; the second containing red wine will let him see the spirit he aspires to see the third containing, yellow wine, and this one must be tasted after the other two, will bring him death. And thus it is that he chooses in exchange for a kiss from the blonde nymph. The symbolism here is pervasive and clear. A psychological struggle has been projected in the form of a general moral allegory. The Sunken Bell is evidently the conscience of the man, for a time lying dormant but then re-awakened by the sermon of the vicar. But soon he realizes the error of following the conscience and neglecting the call of the spirit, which of course he responds now. Further, we are left to infer that the tragedy of the bell-forgers (or for the matter of that of every poet) is not due to his disregard of every day duty but a lack of sufficient enthusiasm for the pursuit of his own ideal at the post of such duty.

PP 204 Act V

Heinrich confesses to Wittikin:—"........Hero or weakling demi-god or beast—
I am the outcast child of the bright sun—
That longs for home; all helpless now, and maimed,
A bundle of sorrow, weeping for the Light
That stretches out its radiant arms in vain,
And yearns for me: .........................."
The artist must be prepared to dare and die for his ideal. Chandler sees in the play the conflict of the Christian and Nietzsche's philosophies, one leading to a life of virtuous and homely living, a life of conventions and mediocrity; the other leading to a "new goal on earth, the creation of a higher race; not happiness in heaven, nor ease here, but constant effort towards a finer humanity".

and here Storm Jameson adds: (A Foreword PP. 18 Modern Drama in Europe 1920)

"With this in his heart, a man might laugh and be glad of pain and strife, to try his strength and bequeath to his children a fine heritage of courage and resolution. What is great in man is that he is a bridge and not a goal." (Quoted from Thus Spake Zarathustra).

We have already noted the tendency to subscribe to this view in Shaw. In the light of the above statement, there is not much scope for despair but a constant need of toil and love for toil and tolerance of pain. It is this pain, endless pain, that we see in the Chekovian characters; they are victimised, but they can bear all with silent and ungrudging fortitude. But whereas, the atmosphere of Chekovian plays is diffuse, centrifugal, the atmosphere in Hauptmann is concentrated, centripetal. In the first case, we feel the presence of vast mysterious forces at work to thwart the endeavours of man; in the second case, we perceive the man divided against himself. In the second case, we make contact with Expressionism. The bulk of symbolism as we have already noticed lies between these two extremes. "Symbolism" says Spurgeon (Mysticism: Introductory) "is of great importance in Mysticism; indeed symbolism and mythology are as it were, the language of the mystic. This necessity for symbolism is an integral part of the belief in unity; for the essence of true symbolism rests on the belief that all things in Nature have something in which they are really alike. In order to be a true symbol, a thing must be partly the same as that which it symbolises." Thus the artistic love of the hero in The Sunken Bell is symbolic of a
of a divine and ineffable love, because they are specimens of the same law and give rise to similar results; The Sunken Bell represents the conscience of the founder, because both have been hushed and buried for a time, but have not lost the inherent capacity to make themselves heard, they are still the examples of the same law that operates through all the manifestations of human life. Nettleship (R.L.) in his short paper on Symbolism (Quoted by Spurgeon) defines Mysticism as

"the consciousness that everything which we experience every 'fact' is an element and only an element in 'the fact'; i.e., that in being what it is, it is significant or symbolises of more."

In short, every truth that we mentally grasp is superficial and must only lead us on to a deeper emotional truth with the aid of symbolism. Nettleship here gives an instance which will serve to make the point more clear. The bread which assimilating and assimilated by the human body ultimately transforms itself into vitality can best illustrate the mystic saying: "He that loveth his life shall lose it."

To the mystic symbolist thus the whole world becomes instinct and radiant with God's own light. Such a man is Eckhart; for him there are no mournful prayers or lamentations over the world and the body, which play so great an role in Francis, occasionally disfigure Luther's preaching and are so frequent in Indian philosophy, both in Buddhism and Hinduism. For Eckhart, so soon as a man has attained right knowledge, God shines through all creatures, and he wins the right to say that for him "All has become God" "(Mysticism East & West: by Prof. Rudolf Otto Chapter 8. Valuation of the Worth) Thus the message of Symbolism or mysticism is not one of pessimism, but of eternal hope for humanity.

The other extreme that we mentioned in connection with symbolism is that of Expressionism, which has become more popular with the modern dramatists in view of the latest discoveries of Psychology. It seeks to dramatise the inner life of man by an outward projection,
of the conflict in a character in a moment of crisis, through the personifications of human emotions, metaphor, fable, parable, aside: subconscious utterances, and allegory. Expressionism becomes thus, according to Mr. George Jean Nathan (quoted by Marriott: Modern Drama PP.225)

"simply the emotional skeleton of a play, a scenario... it presents the outline of drama, substituting mere close ups of faces for a near view of character, and sudden startling claps of thunder for the slowly gathering dramatic storm of human passion... It is to the dramatic strength of expression what curse-words are to an inarticulate man."

It may finally be said that both mysticism and expressionism intimate things rather than state them clearly. Both require the aid of external symbols. Both present the abstract rather than the concrete. But both fall short of the ideals of symbolism in as much as they fail to create solid round personalities capable of a real developments in action; in fact somewhere the figures become absolutely de-personalized and fragmentary, nondescript anomalous, evaporating into nothing. This, as we have noted elsewhere, was never the purport of symbolism, the purport was to impress the world by a newer and deeper sort of realism. In the next chapter, we will consider some of the English symbolists.
Poetic Symbolism III (Continued)

We had postponed the discussion of symbolism in the plays of
Masefield in view of the fact, that, here, there is a rare combina-
tion of lyrical fervour, human emotions, a weird and intense
atmosphere of spirituality—approaching sometimes the heights of the
Shakespearean drama. And yet, Masefield, somehow, manages to avoid
one of the most dangerous pitfalls of symbolic drama, that is, a pure
and personal subjectivism, the highest culmination of which we had
seen in the esoteric poetry of W.B.Yeats—a poetry as Coleridge
would say,

"hid in thought or passion; not thought or passion disguised
in the dress of poetry."

Yeats had paid no attention whatsoever to speech cadences and mu-
sical stresses and even in his later Four Plays For Dancers, modelled
on the aristocratic Symbolist Drama of Japan, a sort of chamber
Poetic Drama, the voice of the depersonalised and masked actor is
strengthened only by the use of complex music or by drum-beats; the
silence gets tense by contrast with the measured steps of a trained
dancer. "In such an esoteric and unhuman medium" says Lennox Rob-
that he had found out the only way the subtler forms of Literature
can find a dramatic expression." Nevertheless* adds Lennox Robinson:

"He realised that his plays should be written from some country
where classes shared in a **mythical**, half-mythological, half-philosophic folk belief"...

In the first of these plays, "The Hawk's Well, produced in a London
drawing-room, and in "The Only Jealousy of integer", Cuchulain and his
loves-heroic ghosts, earth-bound-renew the conflict of their new
disembodied passions. These poem-plays are full of Yeats's colour-
drained poetry at its best. in them Appolo's tree is lopped bare of
blossom and leaf; the stripped boughs tremble and shake to a strange
wandering music of slight drama. The Four Plays For Dancers are
modelled largely on the aristocratic symbolist drama of Japan, in Yeats's intention; but they really are of closer origin, as bloodless relations to the elaborate masques of Elizabethan days. (PP.84: The Irish Theatre) The role of music in the No-Plays of Japan is emphasised by Arthur Miller: No-Plays of Japan: George Allen & Unwin: introduction." The piercing No flute intervenes only at stated intervals, particularly at the beginning, at the climax, and at the end of plays... the hypnotic effect of drum taps is well-known. The drummers have the nerves of the audience in their hands. By a sudden accelerando they can create an atmosphere of almost unendurable tension. Here is a translated version of a No-Play by Seami. There is very little action in Atsumori. There are only for dramatic Personne.ë

1. The Priest Rensei (Formerly the warrior Kumagai)
2. A Young Reaper, who turns out to be the Ghost of Atsumori.
3. His Companion.
4. Chorus.

The tone of the play is set from the very start. The Priest sings:

"Life is a lying dream, he only awakes
Who casts the world aside."

The Priest, further, is made to reveal his own identity:

"I am Kumagai, no Nakazashi, a man of the country of Musashi. I have left my home and call myself the priest Rensei."

We need hardly say here that this sudden revelation and self-exposure is not calculated to enhance the dramatic value of the piece. The Symbol of the Priest loses all its charm, force and richness at the start, and is not allowed to develop in complexity and pervasive influence by gradual unfolding till the end. The Chorus, which is more or less in the Greek tradition, then, sings, Though not contributing to the development of dramatic action it is evidently a vital part of the architectonics of the No-Play. and serves to bring out in all its simplicity the central idea of the play. Here, at last, all representation, song, dance, mimic and rapid action may, with immunity, be suspended and in their place an
emotion born of acquisitiveness, be allowed to hold the field, accompanied if possible, by a "frozen dance." The acting, if it can be called by that name, has to be intensely symbolic. And so the Chorus sings:

"Oh, reject me not:
One cry suffices for salvation,
Yet day and night
Your prayers will rise for me.
Happy am I, for though you know not my name,
Yet for my soul's deliverance
At dawn and dusk henceforward I know that you will pray."

(Here follows the interlude between the two acts, in which a recitation concerning Atsumori's death takes place. These interludes are subject to variation and are not considered part of the literary text of the play.)

Atsumori's ghost appears and we are shown the entire drama of the past duel rehearsed before our eyes and with it is demonstrated the operation of "Buddha's Law" of forgiveness as a stepping stone to salvation: Atsumori dances: Chorus again sings:

He looks behind him and sees
That Kumagai pursues him;
He cannot escape.
Then Atsumori turns his horse
Knee-deep in the leaping waves
And draws his sword.
Twice, three times he strikes; then still saddled,
In close fight they twine; roll herald, together
Among the surf of the shore.
So Atsumori fell and was slain, but now the wheel
Of Fate
Has turned and brought him back.

(Atsumori rises from the ground and advances towards the Priest with uplift sword)

"There is my enemy", he cries, and would strike,
But the other is grown gentle
And calling on Buddha's name
Has obtained salvation for him too;
So that they shall be re-born together
On one lotus-seat
"No Rensai is not my enemy,
Pray for me again, oh, pray for me again."

..............

For a time, the symbolism here appears to be deeply personal to the author, masquerading under the cover of a tragic theme, capable of purging through pity and terror the human soul, a function similar to that of the Greek Tragedy. Unfortunately, the personal and tragic elements do not cohere well together and the double-faced symbolism
becomes the major inconsistency of the play. Besides that, we must say, that there is lurking a glaring irrelevancy in lines and verses suited neither to the tragic nor to the burlesque in drama. Nevertheless, both the music hall audience and the highbrow audience seem to revel in the abstractions of the style and hail the suggestive lyricism, over-laden, as it is, with matters only distantly related to pure poetry, as a triumph of poetic symbolism, carrying it in the summer of giseric and free verse a welter variety of emotions, images and rhythms, both very primitive and very learned. Such a form of symbolism on the one hand, goes back to fairy-tales, folk-lore and legends, and other other hand, it ventures forth to experiment with the verbal medium towards the direction of music and occultism. We have already noted how this sort of symbolism presented the novice with grave danger of crashing into barren and childish reveries, monotonous melancholy, and empty repetition of words and phrases; and how only a strong personality and conviction could save the author from falling into such chaos and confusion. The difference is that the one does not take himself seriously, whereas, the other is a confirmed visionary. The effect of symbolism, in one case, is kaleidoscopic, whereas in the other it is an ineffable clarivoyance that pervades the whole framework of the play. In one case, there is no fusion of the varying moods, no holding together of opposites in life, e.g., ugliness and beauty, or a unification of human sensibility, the cumulative effect being negative or redundant; in the other case, there is a clear attempt at the reconciliation of two opposites into a new synthesis, not only an intellectual synthesis, but an emotional synthesis, that Eliot calls "sensuous thought." Herein lies the supremacy of modern Poetry according to Ruth Bailey: A Dialogue On Modern Poetry: Oxford University Press 1939 PP. 87:-
"The poet who has this power can make use of any kind of experience; in any one kind of experience he will show himself aware of the possibility of its opposite; thus his sentiment is always more of entirety; his lyric enthusiasm, of reason; his seriousness, of mockery; his admiration of disgust. We can feel and think many discordant things at once and at once fuse all those and make them into a whole...."

It is in this spirit of modern poetry and its plots of Japan, that the plots of Yeats have been written. Beerfield's sense of classical form, however, saved him from the incoherence and inconsistency that we perceive in the plots of Yeats. Beerfield seems to have realized only too well that police, nightingales and moonlight cannot easily make us abhor reality as such,—a point missed so tragically by Yeats....Nor is it only one phase of life and the world that seems to have obsessed him,—like the Belgian Symbolist that we have already noticed,—while Verhaeren, who noticed only the raw ugliness of the modern industrial age with its labour, hard life, and the struggle for existence,—singing as Micheau: Modern Thought and Lit. in France: Pp 39 says of:—

"the solitude and the tragic emptiness of the world, the night, the wind, the roads stretching to infinity at dusk through the Belgian land, the sky over the cross-roads, the ghostly windmills on the hills, the monks chanting vespers in the Chapels."

Symbolism, in the case of writers like Yeats and Verhaeren was only mysticism on the wrong track. It was neither Christian nor Catholic. These poetic symbolists had mistaken their own sub-consciousness, and its longings for the infinite and eternal order of the universe. Like the true symbolists,—from Thomas Aquinas to Dante, who thought the true function of a poetic dramatist was to understand the entire pageant of creation and thus lead man to God; religion like Claudel, who in his plays presented the problem of human will in relation to the divine order of the universe, through images, similes and lyrical soliloquises,—dreams of "universal passions, love, religion, dreams, battles, shipwrecks, kings, courtiers, priests, soldiers, sailors, adventurers, thieves, angels, and saints, all trans-
countries and all races, and the hand of God over it all" (Michaud PP. 46) translating, the objective world into words, images and sounds, naming and appropriating all things of nature to human personality on the lines of a broad-based humanism, like Melanarne himself, for whom, "to suggest and not to name or describe is the dream", and for whom every sensation and object was in the nature of a fluid material to help the poetic dramatist build his own spiritual universe, for whom, above all, all words, images and metaphors led ultimately to some mysterious archetypes such as Plato had propounded; even though his poetic pilgrimage led nowhere and ended in artistic and moral suicide" (Michaud PP. 43) reserving still for himself the status of a seer with a faith and hope, however, faint and vanishing,—like all these we cannot assert the poetic symbolists that we have been mostly considering, were men, in the last analysis, capable of power and vision. Symbolism for them is just like a terrible sphinx, firm-rooted on the rock of inscrutability, waiting for an answer to its impossible riddles, in a God-less universe. This view of the theory and practice of symbolism only lands us in a morass of negative criticism of a more or less decadent doctrine, in stead of leading us to an understanding of its positive, creative and vital implications. We are sure that Masefield had the latter, more wholesome view of the function of symbolism as will be evident from the consideration of one of his famous plays,—in fact his masterpiece,—The Tragedy of Men (1908). His lyricism here is deeply grounded on primitive human emotions and not at all, on any desire for eloquence. It is blended and fused in an all pervasive and convincing symbolism. The scene too is laid in primitive surroundings, the West Country on the banks of the river Severn, occasionally flood-
ed by the bore, a sort of vague, half-mad accompaniment to the whole action of the play; but let us allow old Gaffer Pearce to speak on the point, for it is he who has fully realised the import of this mystic sound and has stressed it to the central figure of the play. — We mean, Nan:—


Gaffer:— "They be afraid of the tide, for first there come a-wammering! and a-wammering! miles away that wammering be. in the sea. The shipmen do cross themselves. And it come up. it come nearer: Wammering wammering; 'Ush, it says. 'Ush it says. And there come a grit wash of it over the rock: White! White. Like a bird. Like a swan a-getting' up out of the pool".

And gradually the tide gets personified:

74. "And it wammer and it bubbles. And then it spreads. It goes out like soldiers. It goes out into a line. It curls. It curls? It go toppling and toppling. And on it come. And on it come.

Nan:— "Fast. Fast. A block line. And the foam all creamin' on it".

Gaffer:— "It be a snake. A snake. A grit water snake with its ed up. Swimming, on it come".

Nan:— "A bright crown upon it. And hungry."

Gaffer:— "With a rush. With a roar. And its claws clutching at you. Out they go at the sides, the claws do."

Nan:— "The claws of the tide."

Gaffer:— "Singing. Singing. And the sea a-roaring after. O, it takes them. They stand out in the river. And it goes over them. over them. over them. One roaring rush. And into this personified vision of the tide is brought dexterously the supreme symbol of the fish, a fish that would make this tide the "harvest tide" for the fishers on their nets.—

Nan:— "Deep. Deep. Water in the eyes. Over their hair. And tonight it be the harvest tide".

Gaffer:— "(as though waking from a dream) The salmon-fishers'll love their nets tonight. The tide 'll sweep them away O, I b've known it. It takes the nets up miles. They find them high up. Beyond Gloster. Beyond 'Artpury. Girt golden flag-flowers over 'em. And apple-trees a-
growing over 'em. Apples of red and apples of gold.
They fall into the water. The water be still there,
where the apples fell. The nuts 'ave apples in them'.

(PP. 75)

The language of the play is poetic, in the tradition of Wordsworth
and Synge and depicts the simple elemental feelings of ordinary
people in domestic surroundings. There is a strange other-worldly
atmosphere throughout the play, achieved on the imaginative plane.
Writing of this conversation of Gaffer and Nan, Morgan says:-
"It is essentially poetic in its captivating rhythm and in the
weird and mysterious beauty of its imagery. In particular the
conversation of Nan and the Gaffer then her soul resounds to his,
while he tells her of the power and beauty of the tide is surely
nothing if it is not poetry". (PP. 265) The passage that we quoted
just now has in it a symbol that recurs again and again and by the
sheer force of repetition gathers around it a halo of romance,- we
mean the symbol of the flower. Dick in a moment of passion, makes
Nan wear the rose flower that he had promised Jenny, saying that he
had a dream of Nan with roses in her hair, dodging Jenny later on
with the cursory remark: "You got roses in your cheeks". And the
symbol is not static; it spreads its influence far and wide,-
even to indifferent Gaffer, who remembering his own sweetheart
exclaims:-

"Twice I seen her, twice. Her've gone by on the
road. With a rose a in 'er 'air. And 'er eyes
shone. Twice in April".

and later the flower becomes a symbol of a tragedy of long ago,
when Gaffer explains to Nan:-

"What tune will the bride 'ave? A ring of bells and
the maids flinging flowers at 'er. Like me and my
girl 'ad., (Pause) They put my flower under the
mould after (Pause) I heard the mould go knock:
(He turns his fiddle as he speaks) No one remembers
Sellar (smiling to Mr.) a fine journey. Now we on the road of your gold books. Be swift. Swift (p. 79)

And the resurrection is almost complete, when Sellar plucks a rose in the garden. "Sellar:- 
Sellar:- "The moon is full, O Verne. The snow in the morn 

The rabbits are kneeling. The violets in the hedge. We kneel.

--- for your sir, my beauty. O my bright one. One of the men (He gives the woman secretly)

Roses in your sir. And the snake's hair loose (Don place a rose in her hair" - language as above.)

It is here, that we see that the theme of man rises to the

tragic heights of John, Worksop and Blitchon. Here, she is sufficiently "alone" for the tragedy of her past love and subsequent humiliation of her senses. Here, is the justicice for 

rejection of the renowned effort of love. By her beloved lover.

Tragedy, which is felt here, is the result of a number of emotion

fused together, lyrical, epic and romantic. We are shown the

potentiality of human character, its inner sub-conscious working,

coupled with its susceptibility to outer forces like the tide,

giving to the character of men in rare and lasting power. Mase-

field says (quoted by J. S. Carll: Modern English Playwrights:

A short history of English drama 1825--: Columbia: Chapter 10).

"Tragedy at its best is a vision of the heart of life.
The heart of life can only be lived bare in the agony of dreadful acts. The vision of agony or spiritual

contests, pushed beyond the limits of dying personality

is excited and cleansing".

Masefield's words are clear and need hardly comment on them.
The force of symbolism, based as it is on artistic verisimilitude

and human content of the tragedy also suffers proportionately-

There are a number of symbols employed in Masefield's tragedy,-
my "white flower. (Pause) That's sixty years ago". (F
And that is not enough; the flower soon becomes the symbol o
immortality of human love. - The symbol must get richer and:
Gaffer: "A bride's tears soon a-cried. But love be a sweet
flower A gift Fed flower. Her to last for ever.
ever. (He plays "John to the Maypole") Like me and
girl, for ever: "69.
in the riotous imagination of Gaffer, the flower assumes pr
tions of a woman of rare beauty; and can, yet disseminating
words from her grave:
Gaffer: 
" .......When I begone there'll be none to tell th
beauty of my vlower. There'll be none as knows wh
body lies... I've 's er little grave all done w
shells. At the vlowers that do come up, they be
words from 'er. Little shining words. Fifty-nin
them little words come". (PP. 71)

And this is how the symbol of the flower disappears in a broad
symbol, that of the tide:
Gaffer: (Telling of the death of his sweetheart):

"she look out of the window, my white vlow
She said, "The tide. The tide. The tide
up the river". And a born blow. The gale mere b
blow a born. And she raise up, my white v
And she burst out a-laughing, a-laughing.
fall back. My white flower done. Gold 'eel--
the pillof. And blood. oh, blood. Bloo
my girl, bloo of my vlower. (PP. 72) the wor

The tide takes on a threatening aspect, bearing a message:

humanity and Gaffer is again constrained to remark: see a rot

"Their've come no message yet for me. But
be a-coming for some on us, it 'ave som
every time. It had my vlower one time, to the
a gullows thing; the tide. First there
mud and that. Soke banks. And the 'ero she is
Send in the river, afors the tide comes.
The cows come out of pasture and sub-
drink....

They come on the send. Red cows. But they be afraid of
And again under the influence of brandy, this symbol of
once buried in the tide is resurrected by Gaffer:

potentiality of human character, its Inner sub-conscious working,
coupled with its susceptibility to wiser faces like the tide.
symbols like the horn which recur again and again, reinforce the mystic and cumulative atmosphere of the play.

(98) Nan:—The horn! The horn! A mighty owl is hooting in the wood. Like the dored gate.

(42) Hen:—(To Jack) We've been a cheap die on last week. Don't you have one of our rubber dice to-night?

(98) Nan:—Come horn, Jack. They said my dad is a cheap. A hundred old one as'd fer nothing! 'Rally the knife on 'er thi An' by gingers 'ung; only 'Green they said be kill' beast like that.......

end the rich:—

(75) Nan:—Strange fish indeed, saifer. A strange fish in the nets tommorow. A dumb thing. Knocking, even the bridger. Som thin white, something white in the water. They'd pull me out. Hen would They'd touch by belly. (Shuddering) I couldn't. I couldn't.

Such symbols recur again and again to end,—but above them all is the supreme key-symbol of the tale, coming up the river, the seven bore. Nan herself becomes, in the last analysis, a symbol-scent of divine mercy in retribution; as she, in the name of all broken-hearted women, at last stands in the midst of the repeated echoes of horns, dedicates herself to the sea, and here the human agony and the trials of eternal nature are fused together into one ideal synthesis. There is another play of Gasefield that we must discuss with special reference to its symbolism in order to have a complete perspective of Gasefield's attitude to this species of Drama,—we mean Allonby Holtep (1923). Here in the middle of the play, past is reflected, while the present is on the move, different planes of reality, recalling Pirandello's Six Characters, which we will consider shortly, here again it is Gasefield's strong sense of English realism that saves the play from becoming too remote and artificial. In the tragedy of Nan,
as Professor Alexander Nicoll says: (Pp. 37): British Drama Edition: (1936): (m.r. rep)

"Life somehow takes an added beauty out of her despair, and the robbing of the Severn tides sounds like music of the spheres of which all earthly music and all earthly pass-sure but dim echoes, taking their form and substance from something more vast and more universal than themselves". In the present play that something more vast and more universal than them is attacked. Magically enter the spiritual world, like many of the Post-war optimists. There is a rare blending of the real and the spirit-world; and the symbolism achieved is deep and subtle-----sins of the fathers are visited on the children, but the human love rectifies every error and redeems every evil in the end. Time becomes a fluid thing in the play, and flows backwards and forwards, past adding richness to the present. The play is as curiously involved as a play by Chekov, but the resultant impressions is far more vivid. The bitter love-affair of Lonny and Copehere twenty years ago, now relegated to the spirit world but still inspired by human feelings of jealousy and revenge has its repercussions on the sincere love of Lens Copehere and Banny Mullet in the mortal world.

Lonny Copehere, Lens's father is shown as an evil power symbolised, deceiving, Mellery Holtspur, Bummy's aunt, while neglecting his own wife, i.e., Copehere. The scene of twenty years is re-enacted before our eyes by the ghosts of the persons mentioned above. It is Lonny's paintings that seem to lure the soul of Mellery and they begin to each new confidences:-(143)

Mellery:- No, no, Lonny dear. I don't want you to do penance. But pick up your drawings; they are drawings?

(He does so)

And now pick up our book. It is the Holtspur Book; manuscript from three centuries. (He picks it up and dusts it David Lento thinks that a poem in the
Lonny: Oh?

Kellow: There's the poem. David thinks there may be a livingpanel connected with the man in the amour.

(mentioning the founder of the family, Sir Tirold Holtepur, whom we see coming out of the picture and retiring into it "like a spider going into his den" Keats: Po. 117: Act 1.)

Into his ghost-scene is imported the living figure of Lonny's widow, Mrs. Coapeshore: the effect of this mingling of past and present we must say, is strangely realistic. The immediate effect of this meeting is that Lonny is determined to go into wilderness, in fact to 100 miles of course to cover his shame and ignominy. Like a typical post-war gentleman Wesleyfield here recognizes the force of heredity and environment then he makes Lady Mento explain tounny into the cause of this marital rupture.-

Lady Mento: The Laurence Coapeshores of this world, Bunny, don't stand the strain of any real relationship, friendship, or partnership or marriage. Under their intellect there is nothing that can trust. (154)

Thus the characters here become nothing but the residual images and symbols of the typical traits of their family in the past and thereby lose the quality of self-determination, for the present or the future. The same influence is acknowledged and reiterated by Bunny, though denied by Lady Mento:-

Bunny: This is a strange house, ma. A lot of Holspurs have lived in it. It must be full of us. It sometimes wonders if they don't take a part in our lives.

Lady Mento: We know that they do not, Bunny. (155)

And during all this interesting conversation the ghost of Sir Tirrold, recite the chorus, saying:

"Another hour. Another hour."

...In the second act, Lady and Bunny meet...
Both say they have been conscious of "some one in white standing by the man in Armour." And the old hall seems to be reminiscent of "ad instinct with the presences of long ago."

Bunny: Please, God, this old hall will be happy to you as it was to your father. I think this old house must be glad of our joy, Lenda. All the fifteen generations of Holtepuke must have felt as we feel in this hall. They must be here still. (175)

The ghosts of ancient lovers are again shown discussing the merits of the contemplated marriage between Lenda and Bunny, and the Man in the Armour warns Lunny that the sins of the fathers are visited on the children. The dying declaration of Mrs. Trenchard, Lady mento’s tenant reveals that Lenda’s father had been living a life of sin at the cost of her house and that precluded the possibility of marriage between Lenda and her son Bunny, especially in view of her sister, Melloney’s misfortunes. Melloney herself appears with a raving desire to wreck the paintings of the lover who had jilted her, with the help of child Susan. The conversation that ensues is ideal for a dynamic symbolism. It is unlike the long-winded conversation (if it can be called so) usually met with in the plays of Chekov and Tagore, a conversation that only leads to static symbolism and hence to stationary drama. (PP. 205)

Susan:— Ah: it is the lovely lady. Yes?

Melloney:— Come to me by the fire here, to watch the sparks. (Susan goes) You love watching the sparks, don’t you?

Susan:— Yes, I love it awfully much.

Melloney:— Don’t you love them when they climb to the chimney?

Susan:— Yes, when they breathe on the soot.

Melloney:— What do you mean by "breathe on the soot"?

Susan:— There. When they blow out and then blow in. It’s
like a smoke betwixt a-
me; and me; - or like ashes of little glittering men.

Susan: - or little bats; - like flying every hour.

Melloncy: - They aren't deep enough for hot-bones. Do you see
cities on the cold.

Susan: - Cities in scars of white gold.

Melloncy: - What reply then he have not ever wait to make lovely
films.

and gradually she entices the little girl to turn the Lenny por-
trait and produce this blue film,- but on second thought, the
little girl refuses to be taken in saying to Melloncy: - "We might
have burnt ourselves to little white bones" (208) Melloncy ex-
plains how Susan missed being her daughter, since her father shift-
ed his affection to some one else. The scene at the beginning of
the fourth act is ripe for symbolism: (213) "On the table is a
bowl of forget-me-nots, snow-on-the-mountains, and dappled well-
flowers. Midnight. Moonlight and one light night".

The men in the Amour is now invoked by Lenny for forgiveness
of all of his daughter and the answer comes that the only hope
lies in atonement. At this stage, Melloncy enters and there is
a very unpleasant altercation between Lenny and Melloncy on the
issue of their past life. Lenny comes and invokes Minnie Brack-
nell (Mrs. Trenchard) who surrenders to Melloncy her claim on
Lenny's attention since as she explains:

"But as I was, I gave him something. But you
were his love. Your soul was clear and his
soul from of evil, only the wheels of his life were choked", -
and so comes the ghost of another sweetheart, -
of Lenny,- Myrtle West and so departs. Here, the maidservant re-
veals that she was instrumental in turning Melloncy against Lenny
and Lenny holds out hope to her saying about her father: (222)
"Artists do not hate persons, but states of mind. He has forgiven".
The young lovers meet again and Lenny shows her utter helplessness
in not being able to marry Sunny,—but in the meantime Melloney
interfered and joined the lovers' bands. In the honour of Lunny
the red-nosed in the house of hellspur. Lunny and Melloney
are promised to each other in the ear in The Amour exclains:
(220)
"Another word or two."
Here is an excellent example of a deeply philosophical
symbolism. The recollection of a time of unselfish joy and
purity in the mortal world made these two figures from the
spirit world fuse together in immortality. Nature working on
the work human spirits cut sounder in the flower of their youth
has, at long last, sent a kindling touch that awakens the slum-
bering powers of the soul. Lunny and Melloney have, in the
last instance, been lifted beyond their life of thoughtlessness
and feel, half-unconsciously the greatness of the human soul.
The underlying idea is that though the sins of the fathers are
visited on the children, it is by the sincere love of the child-
ren that the sins of the fathers can be expiated. This simple
human problem has been successfully solved with the aid of the
spiritual world, which almost improves on our own mortal world
and casts a shadow on it for good or evil,—more for good than
for evil. The different women that Lunny as a painter loved
in life are nothing but symbols of his aspirations towards a
higher and more beautiful life. The force of evil typified in
the character of Lunny is more or less, a part and parcel of
the general scheme of the Universe or Life in general, typified
in the Lenda-Bunny love-affair. Ultimately, the evil must
surrender and receive its cue from life itself. Life swamps
both good and evil. The same point, as we know, was touched by
Shelley in his Cosmic Drama,—Prometheus Unbound,—but Shelley
had not the advantage the scientific teaching of the 19th century and hence had to equilibrate a reaction to triumph over the power of evil, which is typified by Jupiter in that wonderful work. In both the cases atonement comes through love. The force of symbolism could go no further; and yet in this very play there are characters like those of Bunny and Lenoe represented with most exquisite fidelity— with an art as subtle and delicate as that of the most adept ivory-carver.

A much more eccentric genius in dramatic symbolism is Sir James Barrie (1860-1937) the world of Barrie, like the world of Balfour reaches out beyond the ordinary world of senses to a spiritual world, a tendency, that we noticed, was common in most of the post-war dramatists. Writing about his dramatic effort Caudill tells: Chapter 46th writes: "His earlier work revealed that curious division between realism and romance, satire and sentimentality, fact and humorous fancy which by a combination of opposites gave his later dramas their characteristic charm."

He is not considered an orthodox symbolist, yet we think, judging from some of his plays, he might tentatively be classified as a symbolist, though his total output belongs to no particular school. Barrie is a master of English fantasy, which is not a conscious criticism of life, but a comic or tragic apprehension of it through temperament. There is nothing like Barrie's symbolism in the whole of modern drama. With no deliberate attempt at symbolism or eloquence, Barrie has been able to create a world altogether his own. Despite a late Victorian sentimentality, and a flair for pathos, irony and fantasy, he is fundamentally deeply realistic. As may, for a time, dabble in the supernatural and the mystical as in his Mary Rose (who like
her namesake in The Land of Girl's Desire, is carried away to the
land of fairies but we are told by a cell (1. Jaram, p. 425) there
is no subtlety about the char that is introduced at the end. hen-
se the play is not Carrie's typical. In fact Carson is the only
modern dramatist who has tried to adjust the subtlety and most de-
licate fantasy to the strict requirements of a realistic techniqu-
e. The devices of poetic and expressionistic symbolists like the
blank verse, kaleidoscopic scenes in quick succession, soliloquies
and asides, and artificial dialogue and yet the effect of his
plays is definitely symbolical. It may not be a very philosophical
symbolism as in Ibsen, nor may it be a deeply personal and mysti-
tical apprehension of the universe as in Nietzsche. It is just a
thin slippery symbolism, slightly transmuting reality by a shade
here and by an undertone there. St. John says: (124):

"When Mr. theatre pleases he can give voice and a soul to
the scent of southern wood, dried and pressed between
the browned leaves of an old prayer book."

There is no moral or rationalist purpose behind the half com-
ical and half pathetic, fantistical works of Carrie. He did not
follow Shaw in the prevailing tendency of trenchant criticism of
existing conditions. From the classical and naturalistic manners he
reverts to the romantic and symbolical methods. Camillo Pellizzi ex-
plaining the texture of this thin and light, personal symbolism
as against a deep and brooding, philosophical symbolism as in
Chekov, J. Heterlinck and Hauptmann says: (English Drama: The Reviv-
al of Fantasy: PP. 157:

"Fantasy is a conscious breaking free from experienced
reality, the terms of which are not changed but
but simply put aside. There is a profound need for self-
liberation... and therefore the drama, the ineluctabl-
e otherness which in this race of strong and primitiv-
impulse arises at long intervals... finds an out-
let in fantasy rather than in philosophical speculatio-
-n. In this process they reveal freshness of blood, or
-an eternal youthfulness, springing up again after e-
-every catastrophe and every defeat."

It is surprising how an eccentric genius like Carrie with his sce
-otch sense of realism expressed himself through this typical English medium of Fantasy. The necessary corollary from this passage is that whereas the civilisations of the continental and oriental countries may be more philosophical and ancient (and the same maybe said of the type of symbolism evinced in those countries), there will ever remain a danger of their decadence and corruption with the passage of time (the recent example is that of France) but the civilisation of England, however insular, will ever renew itself and emerge triumphant like a phoenix.

This fantasy-symbolism furthers the ends of an epic and lyrical dramatic purpose in the case of Massey-weld's Tragedy Of Nan,- a number of emotions, lyrical, epic and dramatic are fused together into one,- supporting the symbolism of the tide evoked in that play. The tide as a result of this becomes an imaginative symbol developed through the lyrical dialogue of Waffo and Nan and the cumulative effect is distinctly epic. Our thought, feeling and image are one and indivisible at least in the concrete, though analysable in the abstract domain. Hamilton Ryte (Vide John O'London, July 2, 1937) says about the play:

"Peter Pan... has in it the essential spirit of nature... I have never seen it since because I could not bear to let my recollections of Nina Bouicault as Peter be interfered with."

The symbolism of the play has of late become thin but as Ryte assures us, a skillful acting can always draw out the richest essence of symbolism in a play. The world of Peter Pan resembles the world of Alice in Wonderland, or of Gulliver's Travels. Peter Pan (1904) (Hodder and Stoughton:) believes in such a world, full of adventures with the Pirates and Red Indians and flying fairies. He hovers around the nurseries of small children, searching after the symbolic shadow of himself,

"A flimsy thing, which is not material than a puff of smoke, and if let go, would probably float into the ceiling without discolouring it. Yet it has the
The lights blink as Peter enters into the nursery and a ball of light, no larger than Mrs Darling's fist, goes searching through drawers etc. for the lost shadow of Peter Pan. To Wendy, the little girl, Peter explains his residence: "Second to right and then straight on till morning" and that he ran away from home the day he new was born and that now when every-baby is born its first laugh becomes a fairy." That every time a child says "I don't believe in fairies", there is a fairy that falls down dead and that just now Peter lives with the boys, who fall out of their prams. At the offer of being able to fly with Peter, Wendy must think of returning to her mother. To John, however, Peter reveals the secret of flying in the air. PP 40.

Peter: You just think lovely wonderful thoughts and they lift you up in the air.

Peter blows out some fairy dust from his own garments on the dress of Michael and the latter flies in the air to the amazement of all human children. We feel that the play is half novel, half drama, a new form of Literature. His elaborate stage directions at the beginning of acts set the tone for subsequent action and atmosphere and a very competent critic goes so far as to doubt "whether the imaginative reader loses much by not seeing the play on the stage". (Quoted by Cunliffe; Chap. 4. J. M. Barrie). Throughout it is presumed that mortal beings are much below the standard of the fairy folk. This is shown by the fairy Tink in the play: she thinks that the girl Wendy is a great ugly girl and calls Peter, who must pay a casual visit to these human children: "You silly ass".

In the second act, we are led into the Never Land where "It is summer time on the trees and on the lagoon but winter on the river, which is not remarkable on Peter's island where all the four seasons may pass while you are filling a jug at the well."
The lost boys are seen emerging from the trees and goosiping in the manner of villagers. In the meantime the Pirates appear on the scene under the captaincy of Hook, the arch-enemy of Peter Pan, but it is the crocodile which saves them for the moment. Peter in the meantime returns bringing the Wendy Lady with him to act as mother to all the lost children of the earth, but while on her flight, she is blunderingly shot by Tootle, but is fortunately saved by Providence, the arrow having fallen on a button, given her as a token of Peter's kiss. The little Fairy Tink at whose instance, the children shot at Wendy is foolishly happy at her supposed achievement... The party of human children, consisting of John Michael and Curly is again with Peter, who is too busy to recognize them slightly, another child, acts the doctor and cures Wendy of her ailment. A building is erected at the bidding of the would-be mother of these nine children of this Wonderland.

In the 3rd act we are on the Mermaids' Lagoon. The encounter with the Pirates on the Larceners' rock turns on the advantage of Peter and Party as Peter has successfully impersonated as Hook and given orders leading to the defeat of sailors. Both Wendy and Peter, along with the party of lost children are saved. The 4th act shows us the same Under the Ground. Hollow trees make possible the communication between this underworld and the surface, and we see Wendy, and her children partaking of one of 'pretend meals', which is Peter's favourite idea. Wendy is teaching her words some table manners. Peter comes after the day's exploits and distributes pretend nuts, which the children crunch with relish... in this fairy land, it is Wendy that broaches the topic of sweet home, its open windows to let in the lost children, and the ever-increasing affection of the mother. All the other children fall into the trap laid
by Wendy, only Peter wants clairsy to be a litte boy and to have constant fun and jollity in the forest isleade. There is a momentary fight between the Pirate and the Red Indians which remains invisible to the children and in which the pirates come out victorious. It is Hook’s turn now to deceive his adversary and his party by beating the tom-tom simply to give them an idea, false as it is, of the victory of Red Indians. As a result of this, the children of mortal world are taken in by the pirates and Peter alone and defenseless left to weather the storms of Hook’s armed onslaught. Hook finds his victim fast asleep, a medicine by his side, to which he adds a few drops of poison distilled, when ‘he was weeping from the red in his eye.’ Tink comes and informs Peter of the danger ahead and quaffs off the poisoned drug, remembering the red in the Pirate’s eye. The hope for Tink lies now children’s declaration of an unequivocal faith in the fairy: henceforth which fortunately is obtained at the intercession of Peter.

In the 5th Act, we are taken aboard the Pirate ship and shown the happenings there. The pirates are jubilating and carousing in the bowels of the vessel over their victory, but Hook is feeling jealous of Peter, for the high esteem in which he is held by the children. Now safely aboard the Pirate ship, Hook questions all the boys whether they like being pirates and all in the name of their mother, say no. Wendy asked for a last message to our children says: "(pp 128) We hope our sons will die like Englishmen." Then the fate of the innocent crew hangs in the balance, later scenes unnoticed, this time with ‘Tick tick’ of the fearsful crocodile and perhaps with the crowing of a cock. And by our, all the comforts of Hook are thrown overboard by Peter’s army of children. Peter and Hook are thrown overboard measure swords with each other at the end and Hook is astounded at the nimbleness and agility of Pan.

In scene 2nd of the last act we are again shown the nursery and
the tree-tops. The mild children return and those who were forlorn are also adopted by the Darling household. Peter is offered the same choice by Mrs. Darling, but Peter is afraid of growing old in the company of human children, of going to school, then to an office, and becoming a man. Peter goes to live in the house on the tree-tops, which was built for Wendy in the forest island. Wendy is still willing to accompany Peter: (pp 156).

Wendy (flying up to the window):—mother, may I go?

Mrs. Darling (gripping her for ever), certainly not. I have got you home again, and I mean to keep you.

Wendy:—But he does so. He's a mother.

Mrs. Darling:—So do you, my love.

The Never Land resounds to the Never music. Wendy has gone there for the annual spring cleaning. Peter expresses displeasure at the growth of the human child, and she in her turn fails to see Peter as clearly as she used to do in the good old days. She cannot fly to his wonderland without the aid of a broomstick. Wendy, conscious of her failure, hints at 'another little girl, if she younger than I am'—(She can't go on)'—but Peter hardly understands the reference and disposes of her remark with a mere "yes, I know". There is no clear answer to the question as this perhaps constitutes the very riddle of his being.

Let us first compare this play with another fairy play that we have already noticed in this chapter, we mean, "The Blue Bird" and draw out differences, if any, in their symbolism. Both as we have already noted, are fantasies, leading the children of the human race to a magic world of romance and adventure. Both emphasise that in the fairy-world, the human child is "all alone against all in this world." (Blue Bird). In Masterlinck's play, as is explained
by the grandparents to their grandchildren, the dead never live at all, except when the living think of them; in Barrie's play, likewise, the wounded fairy Tink can only survive if the children declare their sincere faith in the fairies. Both the plays stress the importance of the mother to the welfare of the children and the need of returning to one another as to nature herself. As we noted in our discussion of that play the effect of symbolism in The Blue Bird, on the whole, is rather blurred, inconsistent and depressing. The Blue Bird does not come home to the readers, as Peter Pan does. This is due to the fact. The Blue Bird remains a mystery till the end. The Fairy Berylune in this play is much less human than the little fairy Tink that we meet with in Peter Pan. This is due to the fact that Maeterlinck, like Yeats and Emil Verhaeren and so many others, passing for the poetic symbolist, hardly believes, (not even intellectually, as is sometimes the case with Shaw, who, as we noted, was not a fundamental symbolist, not at least in the traditional sense given to the word) in the symbol, here, that of The Blue Bird, that he has created. We have only to infer from the context of the play that the Blue Bird stands for human happiness, but a symbol cannot be justified simply on this assertion. There is much more besides that must stand the test of critical belief analysis. Barrie seems, on the other hand, to have an emotional belief in the symbol that he has created, we mean, Peter Pan,. in fact, it is conceived through Barrie's own temperament. And may we not say, through the temperament of a whole race? This lends additional verisimilitude and plausibility to the symbol, the primary requisite of its efficiency, being an emotional belief in it both on the part of the author and the reader.

We are afraid Maeterlinck's Blue Bird cannot stand this high test of poetic symbolism, and the play, however, popular...
circles, critically speaking, remains, at best, a second-rate attempt in this genre. It would do well to compare Peter Pan with another smaller product of human fancy, a product of Collodi's genius, "Pinocchio," with its puppet-like pranks, The Italians, however, in accordance to Camillo Pellizzi: English Drama, its Revival at Home, pp.162 "the companions with whom they played, q.v.m., and exchanged stamps and pen names". But Pinocchio was not created by Collodi's in a mood of confession as Peter Pan was created by Striie. He is not the quintessential, the typical, the symbolic boy of all ages, of all cultures, as Peter certainly is in a certain sense. The personality of Peter Pan is much more realistic, lyrical and synthetic. It is symbolic because it does not merely portray a caprice or waywardness of a typical youth or a particular nation, but it has given a concrete personification of the hidden stream of life in one of its most neglected spheres, the will of a child, simple and direct, it is here that the drama of Peter Pan rises to epic heights whereas Pinocchio remains a national document with a restricted appeal.

Both these plays, suffer dramatically on account of their symbolic purpose. The characters of Peter Pan does not grow in richness and complexity, for it does not change like the character of the other children in the play. He simply does not grow up. Only at the end of the third act, we find Peter feeling "as if he were a real boy at last" and mumuring "To, die will be an awfully big adventure." This is Peter's slight and momentary contact with reality, but he soon realises that he is in deep waters and returns to his normal self away from reality. A character that does not grow cannot be dramatic, but children, like Wendy, John, Michael, slightly, Twine, Tootles...
and Mike, all of them blow on into the dramatic because they develop on their own lines. Even the faithful family dog who laments the escape of one little child as a pathetic figure, with all the potentialities of a human character. The Italian writer while giving a free scope to his imagination, surveyed away from reality as such, he never unconsciously, but Barrie in the same attempt found the key to unlock the secrets of the human heart.

Nevertheless the attempt of Barrie, unique in its own way, is dramatically inferior to Ibsen's one. The major imaginative symbol is static and not dynamic. The symbols don't fuse together as they do in the case of Shakespeare.

Barrie could not get rid of so deeply ingrained in his nature. In his earlier work, especially in his Mary Rose where he touches a theme similar to Yeats' (The Land of Heart's Desire), about a girl of neo-Greek land, fairy, who strangely wanders off to a mysterious land and after a time returns home oblivious of her off-years; on the whole an attempt to study spiritualism and mysticism in the manner of George Eliot's Moll Flanders, and Drinkwater's Mary Stuart, and Lord Dunsany's "If", Barrie departs from the typical piece of his career, that of fantasy, and child-like symbolism, for which the symbolic drama of today owes so much to him. But a piece like Dear Brutus (1912) is quite commendable for the deep moral truth that underlies its symbolism, which is typically thin and light. The idea underlying the play is predestination, a fatalistic and defeatist notion at best, which writers like Shaw have, times out of number ridiculed in England, an idea that has some appeal to the Celtic and the Italian races.

With Shaw specially it is the society that holds man and woman in chains and as soon as an individual revolts from it and seeks refuge with the Life-force, he enters into a state of grace...

Barrie, however, thought otherwise. He believed, that the
fundamental character of people does not change, whatever the circum-
stances of life. It is this idea that has been symbolised in Barrie's
maturest work. Hamilton Fyfe in his essay on Barrie says (John o'Lon-
don) July 2, 1937:

"Dear Brutus had the best idea of the lot, it petered out in shal-
low and uncertainties. Then it was broadcast the other day, it seemed
incredibly JoJune."

The praise is no doubt mixed. There is here a queer blending of the
two worlds as an Helloney Molspur. Character is destiny:

The fault dear Brutus is not in our stars,
But in ourselves, that we are underling. (Shakespeare.)

Lot, a modern Fyfe, has a mixed company where a place on a night, where
an imaginary wood (an instrument of wish-fulfilment) appears and dis-
appears. In this wood people have always sought a second chance in
life, people who have missed the bus in their actual life. All with
exception of Mattey the butler, are on scrapbooks to enter this mys-
erious wood and thereby obtain their wish-fulfilment. At the end of
the first act the windows facing the house-garden are opened and stra-
gely enough we see in into place transplanted, the magic garden. Ever
the Butler has too enter it wildly silly. In the second act, we find
each of the guests, even the dishonest butler transformed into a mil-
lionaire businessman,- but a thoroughly dishonest businessman at that
making love to an aristocratic lady, Lady Caroline:-

It is this power of conceiving a mere butler making indifferent a
love to aristocratic ladies on their knees, that constitutes the chi-
charm and fascination of Barrie's plays. This topsyturvydom is the
result of a thin and light humn fantasy which is almost the vanish-
ing point of orthodox symbolism. The artist of the mortal world,
Dearth, has found in this wood the daughter of this dreams, while
his wife goes about making fruitless love to a rich protector. The
talk that ensues between the father and this dream girl is quite
suggestive of the same dreamy and child-like symbolism:- (PP.79)
Margaret puts a question to Dearth: Daddy: - hi, hie, at what age are we nicest?

Dearth: - Eh? That's a poser. I think you were nicest when you were two and knew your alphabet up to G but fell over at H. No, you were best when you were half past three; or just before you struck six; or in mumps year, when I asked you in the early morning how you were and you said solemnly "I haven't tried yet."

Margaret: - (amazed) Did I?

Dearth: - Such was your answer. (struggling with the momentous question, but I am not sure that chicken-pox doesn't beat mumps. Oh Lord, I'm all wrong. The nicest time in a father's life is the year before she puts up her hair.

Margaret: - (Tophetty with pride in herself) I suppose that is a good did time. But there is a nicer year coming to you, Daddy. There is a nicer year coming to you...

Dearth: - Is there another?

Margaret: - Daddy, the year she puts up her hair?

Dearth: - (With arrested breath) Put it up for ever? You know, I am afraid that when the day for that comes I shan't be able to stand it; it will be too exciting. My poor heart, Margaret.

That the girl is a ghost is realized when she alone out of the whole company remains in the wood, then the moon goes down. The third act, which deals with these-awakening, is strangely comic and not at all tragic. There is a beautiful and funny reversion from dream to reality in this act. The declaration gives rise to comment in the "House of Lob:" - (P. 109) on the part of the philandering lover, Purdie:

Purdie: - That it isn't accidental that shapes our lives.

Joanna (his wife): - No, it is fate.

Purdie: - (The truth bursting through him, seeking for a permanent home in him, willing to give him still another chance, loth to desert him) I am not Fate, Joanna. Fate is something outside us, what really plays the dickens with us is something in ourselves. Something that makes us go on only the same sort of fool things however many chances we get.

Mabel (his sweetheart): - Something in ourselves?

Purdie: (Shivering) Something we are born with.

Joanna: - Can't we cut out the beastly thing?

Both Dearth and his wife seem to have experienced a shock at this adventure, since, Dearth has seen the only light in life,— his daughter, and his wife has seen the futility of her ambitious schemes. Until these two persons justify the experiment of Lob, others fall into the places as usual and scarcely grasp the moral lesson of the play. Sometimes the symbolism of Barrie is so dry and barren that it has not counterpart in philosophical thought, but is only confined to the thin veneer of dreamy and emotional language that passes between the
characters of the play in moments of ecstasy: There is both compression and clarification in the following dialogue taken from Quality Street (1902 PP. 107 Hodder & Stoughton) and yet there is no need a soliloquy in the manner of the expressionists. The dialogue is artificially brilliant, but natural and lively, making transparent clear a faint lurking symbolism not a satirical symbolism as in a contemporary play of Barrie.- The Admirable Crichton (1902), but simple, straightforward, delicately allusive symbolism, which is Barrie's chief contribution to English Letters. The Captain returning after ten years of the Napoleonic wars, finds his sweetheart waiting for him, though she is a bit faded. Suddenly, the Captain conceives a passion for this woman, taking her to be an entirely different creature. The situation becomes rather ticklish as Phoebe the real woman he loved is in the know of this tragi but for the moment she does not do any thing to remove the misapprehension, nor does she tantalisingly postpone the happy discovery till the end.

Phoebe (Supposed to be Miss Livvy): I hate her and despise her. If you knew what she is—
(He stops her with a gesture)

Valentine:— I know what you are.

Phoebe:— That paragon who has never been guilty of the slightest deviation from the strictest propriety.

Valentine:— No.

Phoebe:— That Ex garden—

Valentine:— Miss Livvy, for shame.

Your garden has been destroyed, sir; the weeds have entered it, and all the flowers are checked. * * * *

A little later we find that the supposed Miss Livvy is given up to be indisposed and Phoebe herself confronts her lover:— (PP 123)

Phoebe:— Indeed, sir you must marry— and I hope it may be some one who is really like a garden.

Valentine:— I know but one. That reminds me, Miss Phoebe, of something I had forgot (He produces a paper from his pocket. "Tis a trifle I have wrote about you. But I f to trouble you."

(Phoebe's hands go out longingly for it)

Phoebe is reading "some lines to a Certain Lady, Who is Modestly Unaware Of Her Resemblance To a Garden. Wrote by her servant V"

The end of the play reveals Phoebe in the hands of Valentine: (PP 125)

Valentine: Dear Phoebe Throssel, will you be Phoebe Brown?

Phoebe:— (Quivering) You know everything? and I am not a garden?

Valentine:— I know everything, ma'am except that,

Phoebe (so very glad to be prun at the end). Sir, the dictat and
heart enjoin me to accept your too flattering offer.
(He puts her cap in his pocket. He kisses her. Miss Susan is
about to steal away.) Oh, Sir, Susan also; (He kisses Miss
Susan also; on these we bid them good-bye.)

The symbol of the drama persists to the end and the dialogue is
once concentrated and explanatory. The Lyrical and epical quality
passages like these saves them from being merely sentimental and
sloppy. It also saves them from being merely a discussion of
ideas, which as we noted in case of Ibsen and Shaw, constituted to
chief danger in our days, to the dreams of symbolism. The dialogue
in other words, is deliberately prevented from becoming wholly in-
lectual and there is felt a deep undercurrent of emotions through
the progress of conversation and a not ic-ly: vocabulary capable
an intense appeal to our deeper selves, which is the primary requl
of all symbolical Literature. The dialogue not only effectively be
about exposition, motivation and meaning, but also serves the purp
of spontaneous. As Percival Wilde (The Craftsmanship of The One-Ac
Play: Boston: 1936) so beautifully comments on such a dialogue:-

(PP. 303)

"Thus considered, an action might look like a profile map of
a mountain range; a succession of high peaks separated by
pronounced valleys. Dialogue will fill up the valleys, make
one great mountain out of the chain, but the peaks themselves
representing the highest points reached, may fitly be
allowed each be approximately to speak for themselves, may
may, to carry cut too fully, once be approached by a precipice
Whatever little obstruc:ion there is in dialogue, serves, in short
to make more clear the concrete situation, by way of contrast.

"Like a rainbow flung across the sky, the obstructions bridge fro
concrete to concrete,"

writes Wilde (PP. 320). "Aye each or supplement each other and add
to the force of symbolism.

We have already seen in this chapter how
double appeal to the eye and ear constituted the chief merit and b
ty of the No-Plays of Japan (first translated in 1913). Poetry mus
and Dance combined with the subtle No-Mask masks for the chief
teracters and the religious ritual atmosphere of the plays make th
capsule of a profound symbolism. As we noted in the little play Atsumori in this chapter, at the end of each play, a priest appears and conducts, by meditation and prayer, "The Ghost of a warrior, lady, a flower, or a tree into the blessings of Nirvana" (Quoted Prof. A. F. Coudenhoe in his Modern English Drama: Dacca: 121). As Arthur Wesley reveals in his introduction to The No-Plays of the chief writer of No-Plays, Osen Otakiyo (1363-1444) was imbued with the teachings of Zen. The term Yugen which constantly occurs in his works means "just like beneath the surface." It is usually applied (Japanese Drama has been anti-feminist since the buki period down to 1900) to the natural grace of a boy's movement to the gentle restraint of a nobleman's mien. Then notes fall swe and flutter delicately to the ear, - that is the Yugen of music. Symbol of music is a white bird with a flower in its beak. To wa the sun sink behind a flower-clad hill upon the shore and gaze a boat that goes bid by far-off islands, to ponder on the joune, the wild geese seen and lost among the clouds, - such are the gate Yugen.

"Further, it is provided in the No-Plays technique that at times when the performance is being given in the daytime, a negative atmosphere creeps on the occurring audience. The converse is that The duty at such times of art, no matter if it is clear or anything, is, to adjust himself to the prevailing mood of the time. The col of the light and the setting to suit this is at achieving same object. It was the profound, the ancient tradition of the No-Plays of Japan that inspired Jordon Bottomley to write the plays as Grusch, Brittin's Daughter, King Lear's Wife and The Acts of Peter. Another notable influence as on Bottomley is that of Roscoe of the Pre-Raphaelite School."

The third influence on Jordon Bottomley was that the Greek Drama, its choruses and a tragic sense of fate. Still another influence Bottomley, though it is very much under-rated by critics, is the colourful and creative prose of the Elizabethan period. In his best plays i.e., King Lear's Wife (1918) and Grusch (1921-3), he definitely turned to the creative genius of Shakespeare just as in painting, Rossetti, chose those subjects, which concerned legends Literature, so also in Poetic Drama. Bottomley chose those subje
plays, King Lear's lines in An Ideal Husband, Ibsen's The Master Builder, of Lady Macbeth, and Shakespeare, all, to some extent, did not realise these characters in terms of what is today, in a way, an almost human and essentially everyday life. They are rather with respect and organically ended, but they do not seem, in Ibsen's plays proper, to draw heavily and explicitly on Shakespeare's plays. So it seems to me that the immediate source is predominantly symbolic imagery. However, it is possible to see these traits, in some remote and distant way, to act as a background to his work but to inherit the intensely modernist spirit of the age, and the scope of the play themselves, and the intention of Shakespeare's symbolism of losing power in order, if it is frequently lacking even there, it has been shown that redundant, and even more, were more passionate, simple and flexible. The combination of a pure poetry and a pure drama is very significant from our point of view in as much as it gives rise to a more language on the tech of symbolism or we will presently find from closer study of one of these plays: "Romeo and Juliet" (first published 1597) with Bottomley, and with any body else, it is a case of re-asserting and re-combing an old symbol, that of Lady Macbeth. Underlaid, cursed with ancient stock of knowledge are, very often, rendered incapable of using any new symbols, and so we can, in all probability, revise the old symbol on the basis of their reaction to and experience with precedent symbols. At such occasion, there is grouping and re-arrangement of older symbols, which gives place to newer and fresher permutations and combinations. No such thing, however, seems to have taken place here. The fundamental symbol seems to adhere to the play an only a new lease of life in its essentially modernism, having been given to it through the present author's personality and conviction, in the last analysis, is the chief prop for the maintenance of a useful symbol. We are told by Ficoll PP. 478 that at the time of
play, but it is not without some help. The day of the re-
traces from the stage to the blank. The old man, Lear, and
Lady Macbeth, the old man's tale is the story of a man who
the old man had to tell in his time, but it has come to
more
hundreds and huns, who are not the least of the vivid expression
out current. Shakespeare's
play, provided, is really a kind of profoundly symbolic
language. Everything is more than words, he is more remark-
ably true. What can a man understand but the intense inner
the intensely inner reality is born in the scope of plays
themselves. The language, the technique of literat-
ing power, as he finds it in these plays
because it is the only art that
simple.
Cliffs and
pure
dreams is that of the language. In such play
symbolism we will find the creator's touch of one
of these plays: "Hamlet" (with particular note) with Pottemery, more
than with any body else, it is here of the task of re-contract
in an old symbol, that he is not blind, that he is over-burdened with an
ancient stock of knowledge, or other, merely incapable of evolv-
ing any new symbols, he is to make his symbols, revise
the old symbol on the basis of his own experience of experience with
precedent symbols. At such moments, he is in process of re-grouping
of older symbols, "the" the task of the symbol. Further permutations and combinations. For example, what, unless it have taken
place here. The combination of symbols in the play and
only a new layer of children and the child was born. She has been given
to it through the present context of poesy of the conviction, which
in the last analysis, is the child's proper to maintenance of a use-
useful symbol. We are told by Macfie pp. 478 that at the time of writ-
Bottomley’s Grusche achieves the same object as it means to lay bare the psychological history of the ever-ambitious and unscrupulous Lady Macbeth, to serve as a sort of prelude to the Shakespearean tragedy. The Nation and Athenæum ( Vide your press opinions given at the end of the Country House and Macbeth ) “ The drame of the Brothel, and of the political satirical drama: ”

"It's very clear that, for all the great intensity, and not only the intensity, but the style of the play, ... its theme, [is] economy of effect, surprise, external violence, simplicity, in a clean and sweep of all superfluous superfluities; poetic ornament, ... a passionate black verse, marked by a specially quick and vivid rhythm of natural speech and poetic idiom, ... the teacher through its flexibility."

The play, as we will soon see for ourselves, deserves all this praise and much more besides. We must say at the very start that Bottomley's debt to Shakespeare in this play is of the slightest. Shakespeare had only given us the symbol, not its historical or logical genesis, nor, in short, the intellectual machinery. Bottomley's attempt is commendable because he has made up that deficiency by making the symbol more round, more vital and hence humanly plausible and capable of dramatic intensity and development. Let us notice this daring experiment of Bottomley in greater detail: The confines of a black stone castle belonging to Lady Grace of Fortingall, who wishes her to marry her son, Conan, Thane of Fortingall, seems to be too narrow for the go-ahead Grusche. On the eve of her marriage to Conan (who, too, is not very serious about this marriage affair, but for the emoluments it would bring him and her mother) she disappears.
into the forest and returns very late ax to the
charin of her prospective mother-in-law and her daughter Fern, who
are both very keen on the proposed wedding. The premonitions that the
affair will not end very happily begin to attack us from the very start.
Gruech, returning late and slow, blinks at Paul and
flowers on the embrodery that Fern has done for the happy occasion
of Gruech's arrival. In the 63. we have:- (II. 12)
Fern: "O, cousin, how loveable you are! We will not count
you a stranger. We are sorry for your travel.
"We have been so long without you, cousin."
"And, oh! Cousin, we have been so long without you, cousin.
We have been so long without you, cousin."
"And, oh! Cousin, we have been so long without you, cousin.
We have been so long without you, cousin."
"And, oh! Cousin, we have been so long without you, cousin.
We have been so long without you, cousin."
"The white poppies bloom in the fields, knotted up about
the world, the world, the world, the world, the world, the world.
The white poppies bloom in the fields, knotted up about
the world, the world, the world, the world, the world, the world."
Fern is at her speech.
"(21) "Cousin, that you have done-
You will be done."

There being no guest-room to lay the honored guest, Gruech is all
too quick to turn the other side of the bed and sit for the night. We
come to know the ferocious and self-willed nature of Gruech, when she
selects a man. She never seems to care for kisses—
it proceeds in a horrid manner that the cure drone seem to
move.

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too quick to turn the other side of the bed and sit for the night. We
come to know the ferocious and self-willed nature of Gruech, when she
selects a man. She never seems to care for kisses—
it proceeds in a horrid manner that the cure drone seem to
move.
Here the flower of the strange knight becomes the symbol of the lustful nature of Gruach. No amount of Shakespearean criticism could illuminate the character of Lady Macbeth as this short lyrical passage could do: (39)

Envoy (Macbeth), ...

The mother bea, that shall out-top her fellows,
Is stricken in a blinding early cell
As in this a terror or wonder is this woman.
A spirit of power that shakes my mind is here
In this resourceful warrio; she is as still
As the white heat of a straight, well-wrought sword
That does not palpitate yet along its edge
Lives quivering; she can indeed conceive
Its sudden and brief concentration of anger
In icy temper, by her sharp like here;
But stillness is her operative condition.

When Gruach enters her bridal chamber again in the form of a gawazz
ghost to persuade the Envoy to marry her, she loosens her hold of
her lamp, which goes out in falling and here Envoy's words are sig-
nificant:

(PP. 40) Have I broken the bird's wings to catch the bird?
Have I strangled the dear of her mind to enter there?
The win is all there; I know the put
The only is to quench there I am worship.

(A slight pause)

Her heart begins to sigh;
And priest lil is by more despair.

(He kisses her)

Not my end all, if until her tim
My sudden occurrence idle run; quick-witted, she,
And through a new unwary sense induce
My life into her counsels, into her thought.

(He kisses her repeatedly)

Here, no doubt, is the all pow'rful, dominat'ning mile,- but in the actual scuffle that follows, Gruach is well nigh able to thwart him.
Gruach knows that the Envoy must have taken it to heart and so under
the pretext of reherring the scene again, she feigns to faint in the sham quarrel. Henceforth in each little detail of the project of elopement, it is the Envoy, who must follow the dictates of the dominating Grischa. She even goes to the length of tarring the King's letter in her attempt to find out a piece of paper to write off short explanatory notes to her kinsmen prior to her elopement. There being no pen, Grischa uses a wood coal twig for the purpose. In every thing it is she, who takes the lead. She extracts a promise from the Envoy to the effect that on the completion of their journey, he will come back and destroy the castle, which has been responsible for her misery, and as if this forced speech were not enough on the part of the Envoy, she herself sows the seeds of destruction around the doomed castle:

(PP. 58) It shall go down, or like a broken tree Whiton and crumble to a hoity bong; The meen shall rotten it in a covering dew, And surprized unless it inith il it.

From this it is seen that it is the character of Lady Macbeth which imparts a great amount of emotional belief in it. Bottomley has successfully brought out a personality and temperament revived and resurrected the symbol in its increased intensity. The symbol and the thing symbolised have grown together and flowered into perfect form. Bottomley, as a symbolist, is more in line with Blake than with Yeats. To Bottomley the figure of Lady Macbeth was real and concrete in a way that the world outside could never hope to be. Priscilla Thoulless in her Modern Poetic Drama: Oxford: Basil Blackwell 1934: PP. 117 refers to the pictorial beauty of this play and we would like to end our criticism of the play with the following quotation:
"When we think of Gruach we ourselves see the play pictorially. There is the entrance of Gruach with her tangle of spring flowers spilling over her dress, her appearance in her gold wedding dress in the torchlight of the hall; her picking up of the faded nightshade flower and her struggle with Fein for it, her sleep-walking with her golden hair spread out in the glow of the fire, her wrestling with her lover, her flight from the hall into the snow. Gruach arouses the romantic associations of ladies standing on the staircases painted in the late 19th century, of illustrations of tales of romance, of the portrait of Ellen Terry as Lady Macbeth, of the gloomy romance of Scottish hill country, of the cruelty and storm of Wuthering Heights."

The undercurrent of emotions and associations is clear from the very start. It is not doubtful and vague as in the case ofVerdana. The same applies to the title. I would like to note is Britain's Daughter. (1921) It is a fine full of a colourful and pictorial symbolism. The heroine was,- is a princess of Britain, daughter of a twelfth-queen of Britain, who has just ascended the throne in the place of her mother. The play presents the following picture of the earlier Britons of who are the cradle of a race. As Vivian has pointed out; British Drama: Mr. W. H. W. Vivian suggests that not merely the types of today speaking in verse; they are given an individuality of their own: a greater brutality, a sterner indomitable of purpose, and at the same time: a greater simplicity. By granting them these Mr. Bottomley has succeeded in doing what few have done--creating the atmosphere of an earlier time and another race. Bottomley has here suited lyrical speech to lyrical action, evolving a rare narrative poetic drama in the manner of the Greeks. A tragedy of British symbolism persists throughout the play. Throughout, the princess in chains, is keen to know the Western tidings, as the relic of the British army is still fighting there. In utter desperation, the princess asks
"Midnight cannot be passed: this is an hour of flattering ghosts and haunting. Tell me, nurse, of dead men fierce and potent on this edge, Nor earth nor deep, where no life can take hold; Or isn't the very shore where they embark For darkness? Tell me quickly, and get me loosed; Then I can see my mother before dawn comes, And hear her voice and name. Or do I hang Upon the edge of space, and shall I lose The borders of being? Almost outside my eyes I see a fore-thin vision slip and sway With sleeping motions like an eluding bird's. I cannot move my head to follow her."

The mothers have been represented here; mother-queen and the mother-country. To see the British girls being maltreated by the Roman soldiers and the heart of the princess bleeds at such injustice:-

When is Britain bleeding, Britain is dying tonight, And Britain was ever thus a land of death at dawn; The youthful of our land, my land and yours, Life out in frozen mires, dying tonight; Does one of them stare up at unseen stars Are think death would be well if you were saved? Or where you always light and free with yourself Yielding yourself to a fancy or a bribe? Then there are many men beneath this sky Theirs blood runs out to enrich the soil they tilled, Thinking kindly and gently of you, and now Your body can multiply such bodies as theirs. shades Britain's sky as lightly again

Our sacred uplands, this old reverend tide, And yeoman's sacred thought of now and now should have a voice in you; Though trapped and fangless you can find sharp stones To push between your ribs, one then tonight Lie down unconquered as your lovers lie.

A bitter altercation ensues between the princess and the infamous girl, who is ready to sell her honour, her country's honour to The Roman dog. The princess, then makes a firm speech touched with a rare pathos and fine sentiment to redeem herself and the poor victim of her own faint heart.

Rain-drops from different heights fall side by side. We might have sunk far down in British earth, And turned to loveliness; but now we fall.
Into a vacant, barren, shapeless sea:
Yet even an ebbing tide preserves this land,
And when the certain flood sets in again
A greater wave shall fling our spirits up.
Our ardours reach their own, their aim, at last.
What I have done was done to serve our land
And, its inheritors, not to serve you:

And her speech ends here. The cruelty of the early Britons is shown. Ellin's child, born out of wedlock, was been relegated to the sea, but she reappears in the frost and snow to the pleasure of poor Ellin. For all this cruelty the princess is held responsible. Reviled and molested by her people and the enemy alike, she remains steadfast and refuses the offer of protection from Placidius, a down general. (P. 109)

I am a child of your beneficent spirit, O my earth;
I have gone up from you like a still tree,
In soaring contemplation looking down,
At one with you by sap and breath-stirred thoughts;
And when my root is cut I shall not live.

The picture of the embarking, of parting and confusion that attends it, of the queen and other Britons being torn away from their country is heart-rending. A most pathetic event is that of Enniad, perforce, leaving her young one behind, with no one to claim it but the old gadven: who is the best exponent of the earth symbolism that has throughout been lurking behind the tragedy-of-Britain symbolism: The ultimate resolution of the latter into the former is of the finest synthesis witnessed in modern drama:—(121)

"There is no conqueror except the earth:
The Roman Lords will stay too long in Britain".

Bottomley's later choral plays are short plays written in the spirit of the No Plays of Japan and Yeats's Four Plays for Dancers and are thus full of a rare imagery and a suggestive
symbolism in Yeats, (P. 150); Priscilla Moultons: Modern Poetic Drama:) in these plays, "Language is pared down, so that the mind is cleansed of all confusing expressions which can only essential form is left behind...In these plays Yeats is dwelling not on character nor on action, but on mood, the mood of suspense of suffering, of beauty expressed in terms of legend. In these plays, it is poetry that dominates and appeal is limited to a few sympathetic admirers. Stage accessories are cut to the minimum,- no drop curtain, no stage lighting and scenery. The use of the masks by the chief actors, chanting of descriptive verse, the use of the musicians' songs and impersonal dancing, which is almost the nervous center of the plays, and resembles marionettes, all these factors lend a remoteness and an atmosphere for effective symbolism. The whole technique is ripe for symbolism. Actors in such a drama speak in the third person while the chorus relates events of long ago. Universal emotions are shared by the author and the spectators alike. Dance, music, song, and scenic effects are a true expression of emotions that are lying dormant in the spectator's mind. But as compared to Yeats and No Play, the same plays of Bottomley are much more artificial. This is chiefly due to the fact that Bottomley's plays the chorus is not a vital part of the play but seems to be artificially appended to the play. In its attempt to become personal and romantic, it seizes to symbolize character or successfully describe events. The chorus of the waves,- for instance, in The Singing Sands, does create the necessary background for the play; but the part that it is required to perform is difficult,—that of

a. reciting verse containing many sibilants to symbolize the movement of the waves.
The Chorus evidently dissipates its energies in accomplishing these two tasks and tragically fails to become a vital part of the play. We need hardly point out here that the vitality of the chorus in Shaw is only nega-
tive. Let us, however, take another example where the Chorus
fails. This happens in 'Don Giovanni,' though for a different
reason. Here the Chorus is charged with speaking As Thouless
points out (p. 161), the difficulty of hearing the
spoken words is very great. The play is full of a colourfull-
symbolism. Don Giovanni has long ago been described by Adam
Gordon as 'a number of scenes in the play.' The first child in the
burnt by him. Jean Fortes, the daughter of the castle allowed herself to be
forced to go with him as his wife, will be spared,- but she must be saved instead of to her as
so others,- the last real boy, being useful by the cruel tyrant
himself. Gordon and his daughter visit the same castle after a
very long time. The Ghost of Jean Fortes speaks and in No
Plays tradition, tells Gordon the way to Nirvana; she says,
"Go you, and let me go".

"But feel you me forgiven, and let me be,
Men and Women are born to hurt each other;
Then it is over and the quiet hearts
Know pity and tenderness, pity and peace.
Know then it is over. do not hurt me anew,
Haunting me by your grief.
Go you and let me go".

(Quoted by Professor A. R. Chowdhury: Dacca
1936, pp. 126)

Bottomley attempted something in the manner of Yeats's Calvary
in his The Acts Of Saint Peter, originally meant to be a
Catholic rival to the play, its title, sold on unsold, given
in the nave of the Cathedral of St. Peter at Exeter on June
27, 1933. The Play is full of religious symbology. From the
very start we know that the invisible vision of Christ and His
Mission on earth is the one for us. But Him alone above all
life--In answer to your question: How ever in Galilee?
Peter (shaking his head): By your parable I have gone upon earth.
And in the light, the Light.
Jesus: With us! The earth is going more

In the play there is a signal for Peter to, the doubting
Christ, the mission, on earth, and the falsification coming
Lazarus, and the end of Jairus. Do not forget the picture. Do
the part as Jesus. (27. J. H. C. R. L. London: 1933)

But tell us:
Tell the earth what? From Him whose in Him?
Are those other voices in us?

Their affidavit reply is No.

Only Peter and John turn out to be the believing type and say
confidently

"He is Messiah," Jesus says:

......He has only us.
Our actions only make Him what He is----
And what He is to be. We call Him Master: yes we
say the Master!

By which His mystery comes. He should remember:

He should consider us and give us our due.

to which Peter replies:

He has given us His power;
And in its light our due is invisible.

John reminds Peter that he is older than Him, yet he might well
be His son. The Angel of The Agony reminds him of the Fate of
Christ.

Father all things in possible unto Thee.

Take, take this cup away;

 Nay! Nay! Thou art all ill, unfold me this...

.......... 

Psalm 139:17, "Thou art a God to me, from my youth..."

Ye are not all clean, which of us is not? I am not able to bear the load of... If I were the last to be saved, why should I be a... 

(Rev. 14:13)

meaning, of course, to the apostolic writer. But Peter, of all 

men, was the one who, after the cock was... But now, up and claps the two swords:

James (reiterating the words of Christ)

"Before the cock crows twice
You will deny me three times."

And then the "Men-at-Arms" in pursuit of Christ say:

Do you hear a foolish cock?

It has been a lantern and believes it is sunrise.

How can a cock be wise with that size of a brain-pan?

Peter alone promises:

A cock crows..."The cock shall not crow twice"—

The only hope for Christ, now, lies in the wisdom of the Pilate

at Rome—two

The Second Sad-Chorus at 10— and a con, like a knell tolling

Men's visions fount

-32-
First semi-Chorus describes the actual crucifixion, for it cannot be shown at the stage:

*Peace I leave with you, my peace I give unto you: Not as the world giveth, give I unto you. Let not your heart be troubled nor be afraid. If you love me you will rejoice because I say 'I go to Him.' *--Revised.

Peter at his death, as in his life, has verily become the symbol of all that Christ stood for. The force of the symbol will depend on the intuitive appreciation of the spectators in the church.
It is yet left for us to note the Poetic symbolism evinced in certain other modern Poetic dramatists, like Tagore, Flecker, Stephen Phillips, T.S. Eliot, Auden and Isherwood, Abercrombie, and the young Danish dramatist Kjeld Abell. The above list does not pretend to be exhaustive but only suggestive, and we are only too conscious of the omission as a dramatist, of the name of that master symbolist Arthur Symons, whose monumental work -- The Symbolist Movement in Literature (1899) will ever remain a Bible for English readers of the continental dramatists like Verlaine, Lallarme Masterlinck, D'Annunzio (B. 1863). Symon's "Tristan and Isolde" observes all the rules of Poetic Symbolism; the figures have a faint personality sufficient enough to keep their emotional life in tact -- sufficient to suggest, but not to express the "intricate, almost invisible life which runs through the whole universe". (quoted by P. Thoulless; Modern Poetic Drama; pp 131).

According to P. Thoulless the play represents the strength and weakness of modern poetic symbolism. When Isolde speaks of love: "What is it that has set me free? I feel as if a boundless joy has given me wings, I am as universal as the sun. Look, Tristan there is nothing here but light. Light in the sky, light in the hollow sea, the circling and caressing light of air; light sets into my flesh and drinks me up: I am a cup for the immense thirst of light, I cannot see you, Tristan, for the light." (quoted Thoulless pp 132).

She has certainly managed to fuse the emotion of love with the emotion aroused by the sea, the sun, and the sky, to the extent of transforming herself into a symbol of ---- "a cup for the immense thirst of light".

The emotion of love has been dissociated and disentangled and human details and universalized into a single, pure dominant emotion, irradiating its beneficent influence on all objects and elements of Nature. Only one image has been selected, only one out of a whole mass to represent that universal emotion, the
becomes organic, sustained and pervasive. The effect of this
symbolic imagery is harmonious, not disconnected. Let us compare
with the above passage in in the same play, Tristan’s reply to
Iseult’s query.

"Iseult, I see you wrapped about with light
As in a glory, clothed and garlanded,
And your face shines, it dazzles me; your eyes
Are burning out of brightness like two flames."

The imagery of the light remains the same, but it has lost its
universal dominating character and has become puerile and common-
place. The association of the imagery of light with the human
eyes, "burning out of brightness like two flames" as distinguished
from the elemental associations of nature sounds, rather depressing
than uplifting, we fall pat on the ground of realism, without any
hope of future salvation. Like Yeats, Symons is a brilliant
theorist on symbolism, but like him too, he fails in the practice
of symbolism. Yeats however, had evolved a completely harmonious
symbolic world as we have already noted in an earlier chapter even
though he did not believe in it emotionally, to the extent, say,
of Blake. But Symons has to be ruled out at the initial stage
for not making any consistent attempt whatsoever at evolving any
such symbolic world for himself or for us. The case of Dr. Tagore
is different. He is no doubt a symbolist of a high order. Through-
out his tremendous literary output he has displayed a highly polished
and refined nature-symbolism, and a divine symbolism, found only
in the ancient symbolists.

"Yes, I know, this is nothing but Thy Love, O,
Beloved of my heart -- this golden light, these
idle clouds... this passing breeze. Thy eyes it
look down on my eyes, and my heart has touched Thy
feet."

(Gitanjali, 59).

Nevertheless all objects of Nature in Tagore seem to be wedded to
human emotions, in fact, there is a mutual give and take between
man and Nature. And this healthy contact seems to accord to the
symbols adduced a rare plasticity of tone, colour and form, a
liveliness and richness that has been compared to an undercurrent of reverberation in the popes, when a right note is struck on the piano (Tradition and Experiment in Present-day Literature; O.U.P.; 1929, London, pp 141). The symbolism is never superimposed or premeditated as say in Ibsen’s Wild Duck, but emanates and unfolds itself according to its own laws, from within, coming nearer and nearer to the readers and the spectators as the poem or the play proceeds, and the symbolism of Tagore’s characters does not swallow up their reality. Those who have read Tagore’s plays in original say that sometimes the force of Tagore’s Symbolism lies simply in the sheer rhythm and music of his language, which sway many of his odes and invocations, and the effect thus created can hardly be reproduced by translations even by the Poet’s own pen, that we think, is also the case with continental symbolic writers like Mallarme, Rostand, Hauptmann and Maeterlinck, and to that extent we must confess our inability to gauge the true depth and strength of their symbolism. The case of Dr. Tagore, as we said, is different, in his later plays we find a distinct tendency towards a true, organic symbolism leading to a tenseness of atmosphere conspicuous by its absence in the English Drama. Speaking about one of his plays, -- Raja, Edward Thompson says (pp 220, Rabindra Nath Tagore; Poet and Dramatist; O.U. Press; 1926):.

There are moments of noble poetry lighting up Raja, and seen like stars through its mist of symbolism.”

And he proceeds to give one example, of the Dark King’s speech to the Queen; . The speech does not bring out the true character of the king, but the force of light—symbolism, even in the translated passage is equal, it seems, to the first passage with symbols.

“The darkness of the infinite heavens, whirl’d into life and being by the power of my love has drawn the light of a myriad stars into itself, and incarnated itself in a form of flesh and blood. And in that form what seens of the thought and striving, untold yearnings of limitless skies, the
The symbolism of Reja, ripened with an admixture of satire in the Post Office but we will consider another more recent representative play in the line, to illustrate the strength of Tagore's symbolism,-- we mean "Kingdom of Cards" (The Visva Bharati Quarterly Feb. 1939--April 1939) translated from the original Bengali by K.R.Kripiani. The play also shows us the difference between the symbolism of Tagore and that of Yeats, who, we have reason to believe, was deeply influenced by Dr. Tagore. But the symbolism of Tagore is deeply grounded on human values and emotions and thus gets deeper with the advance of years, whereas, the symbolism of Yeats grounded on a fairy and folk live gets thinner and thinner till, at last, we glean only a few traces of genuine symbolism left in the later posthumous poetry of W.B.Yeats. The Prince in "Kingdom of Cards" yearns for Nebina (The Spirit of Youth) and reaches in the course of his wanderings, the land of a race of lotus-eating philosophers, cast into a uniform mould of inaction, -- as Mr. Six of the race explains (pp 269)

"When Brahna, the four-headed creator, at the end of his task felt languid, he yawned a high-iBengali for yawn) in the weary evening. From that holy 'High-i' was our race born."

The reputation of this "high-i" incantation has the power of inducing all those presents, including the 'foreigners' to exhaust sleep of forgetfulness. And this is how the foreigners merchant traces the genesis of our own world of speed and action:-- (pp 272)

"At the very beginning of creation, as Father Brahna was charging the sun on the whetstone, a spark therefrom strayed into his nostril. A sneeze escaped him; of that sneeze were we born."

The methods of warfare in both these Kingdoms are different, the philosophers battles being "waged according to the strictest propriety, conducted according to the ancient rules of the community of cards," and the foreigners with a flourish of "musket and sword", and 'movement' without 'manners'. The
lotus-eyed Princesses, after all, are possessed with the spirit of new youth embodied in the wandering Prince; Miss Clubs and Miss Hearts are set adrift of the rosy path of a "new life in the morning of a distant sky", and Mr. Desmond is infected with the "Vision of a previous life which seemed floating towards me, as it were, on the morning breeze". The priest of this Garden of Eden is challenged by the new converts to the doctrines of pleasure and the King, too in his blindness does not see the effect of the contagion on the poetry of the official Editor, when he (the Editor) sings:

"Where life breaks free
There the priest has no power
To protect the tower
Of culture and code
From all-round anarchy".

In the end, all are converted to the doctrine of the "Will" and the symbolism is finally resolved and unfolded by the final song and dance in which the natives and the foreigners participate.

"Break the bar, break the barrier:
Let the captive mind be freed
Let life with its boisterous laughter
Flood the dry river bed,
Sweeping away the dead and the dying
We have heard the call of the New
We shall storm the castle of the Unknown"

And when we read this, we cannot help feeling the onslaught of modern amenities of electricity and telephone on the quiet countryside of Shantiniketan, the Utopia of this poet-dramatist, already realized in his life-time. The symbolism which we have noted is not so philosophical or logical as to take away the human interest of it all. It is well-sustained and developed to a climax. There is no attempt at poetic eloquence or ornament for its own sake. The simplicity of the human emotion is matched with simple rhythm of speech as in life, and yet the deep symbolical significance is not lost on us:-(pp 266)
"I dearly wish to want,
To want what is in the beyond and this is my cry
In the heart of my hoarded acquirings
I yearn for losing my all in love to gain myself.
As the vanished evening star wakes up in the star
Of the morning."

Or let us take this simple conversation between Mr. Diamonds
and Miss Hearts (pp 280)
"Mr. Diamonds:- Humming tunes; what are you saying? Mr. Five
and Mr. Six singing. Miss Hearts:- If not in tune, then out of tune. I was at that time
dressing my hair and therefore had to move away.
Mr. Diamonds :- Dressing your hair? And what may
that be? Who taught you that strange art?
Miss Hearts:- No one. Look, how the yonder waterfall breaks into wreaths, and how they wind
themselves into braids! Who taught them this art?
Mr. Diamonds:- I am puzzled Miss Hearts, let me
take your casket and pick flowers for you".

The characterisation, too, does not suffer on account of the
persisting symbolism, rather does the symbolism add a peculiar
colour and complexion to the characters, according to their
native temperaments and capacity to imbibe the light and strength
of the general symbolism fundamentally intended. Thus, there are
subtle shades of difference, for instance, between the all-too-
willmg Queen, who shouts for "Victory to Will" and the King
who says "Silence" at first, but is ultimately reconciled to
humanity. We have already noted in this chapter how symbolism
when utterly divorced from realism of a simple, straight-forward
and human character (not in the sense of the West End London
Stage) veers very much round to esoteric mysticism (as in Yeats)
which may be pardonable in poetry, but certainly not in drama.
The effect of symbolism is the greatest when greatest closeness
to the human background is wedded to the greatest adherence to an
ideality, when the old familiar set of values receives a re-
orientation, not that an entirely new set of values is rehabi-
litated for the old one. Some such, we noticed, happened in
the case of Chekov's Cherry Orchard. The same thing happens, we may say, in the case of Tagore's "Kingdom of Cards". In both the plays the loftiest symbolism is couched in the simplest terms, or in other words, the subtlest, the most ideal symbolism is couched in the most concrete and material phraseology. And, here, we must refer to the two fundamental difficulties of Poetic symbolism,

1- when one symbol has a penumbra of too many meanings from the narrowest to the most vast.

2- When a single idea is symbolized by too many symbols, a defect too common in the plays of Yeats and Emile Verhaeren. Where as the first difficulty is successfully surmounted by a powerful dramatist, adds to the force and richness of a symbol, the second difficulty only makes the symbols of most writers diffuse and ill-conceived, only giving us a kaleidoscopic effect, --there is more often than not, in these cases, a fleshly disintegration but no spiritual integration or synthesis. Symbolism becomes a decadent and a tempting creed but not a regenerative or uplifting doctrine.

J.E. Flecker's posthumous, (Hassan, 1922) is an example of a colourful but chaotic symbolism, almost a hydra-headed symbolism, both subtle and concrete, both ideal and material. But the picture given and the impression, on the whole, created lacks synthesis and integration. The symbolism, however, oriental and decadent at the start, is restored and renovated to its native vigour, as in Mellerme, (but we fear to use that comparison--as Gourmont said, when Mellerme died, about the symbolic poetry: "It is dead, the master is dead, the penultimate is dead," and recreated into a novel innovation in technique; It has tried and failed to surmount both these fundamental difficulties of
of symbolism but we must confess, that there is a rare splendour in its failure. Another cause of its failure, we must say, is a rather too conscious and deliberate attempt at symbolism. Symbolism, like happiness and coal tar, is only a bye-product, on certain requisite pre-conditions being available in the point of motive, style and atmosphere. It is lost as soon as it is pursued consciously and for its own sake. The failures of Yeats and Verhaeren could have been a great lesson for Flecker but perhaps he was too much inspired by the richness of the Elizabethan imagery and could temperamentally ill-afford to neglect the opportunities offered by it. The background of the play, as we said is oriental, that of Baghdad heavy with scented atmosphere of the East, coupled with its diabolical cruelty, intrigues, passion and horror. The time is contemporaneous with the Caliphate of the well-known Haroun-ul-Rashid. Hassan is a bulky grease-ridden confectioner of Baghdad, in the throes of disappointed love, and certainly endowed with the gift of a sensuous poetry. He is deluded and deceived in money and self-respect by his friend and rival in love, Selim. Hassan sings serenading to the accompaniment of the lute as Yasmin leans on the balcony (pp15). (Hassan: The Story of Hassan of Baghdad and he came to make the golden journey to Samarkand; A play in Five Acts. William Heinemann Ltd. London). And we already have a foretaste of the entire play:

"How splendid in the morning glows the lily, With what grace he throws His supplication to the rose; do roses nod the head, Yasmin? But when the silver dove descends I find the little flower of friends. Whose very name that so sweetly ends, I say when I have said Yasmin."
A whiter light, a deeper gold, a glory too far
shed, Yasmin.
But when the deep red eye of day is level with
the long high way
And some to Meccah turn to pray, and I toward
thy bed, Yasmin.
Or when the wind beneath the moon is drifting
like a soul asworn
And harping planets talk love's tune with milky
wings outspread, Yasmin,
Shower down thy love, O burning bright, for one
night or the other night
Will come the Gardener in white, and gathered
flowers are dead, Yasmin.

Here, the master or the key-symbol is Yasmin herself, a symbol
to which all other symbols look for support and inspiration.
but we feel too many images have been evoked to suggest
one dominant idea and the result, however pictorial and con-
crete, is cumbersome and redundant from the aesthetic point of
view, and yet can we say, that the symbol of Ya-smin has been fur-
ly explained? Certainly not: she appears to be the store-
house of inexhaustible potentialities, not yet touched by the
poet. Not that the poet has spared himself any pains to
vivify the symbols by all the means at his command. Let us
examine the passage in greater detail. In the very first few
lines the fresh face of the lily seems to suggest the entire
white person of Yasmin, and then, this ineffable sight slowly
reveals the other attributes of Yasmin, and the symbolism
reaches its climax in the last lines when the repeated utter-
ances of the name -- "Yasmin" seems to suggest to the speaker
(and we may also say, the reader) the entire lovable
personality of Yasmin, - Yasmin in life, and Yasmin in death.
Nevertheless, the effect of the passage, on account of too many
symbols, of equal strength lying with each other and creating
a lurid, cumbersome and confused effects of sensuous, fleshly
disintegration is hardly the harmonious impression of spiritual or aesthetic synthesis. In short, we see the body, but not the soul of Yasmin. This partial vagueness in the content of a symbol, as we noticed earlier in this chapter, is at once, the strength and the weakness of symbolism, strength, because it serves as stimulus to the reader's imagination, to strive for and crave more knowledge of the symbol; weakness, because it does not create a rounded-off, solid figure in its contours and curves, the total effect being so brilliant, sometimes, as to be dazzling to the reader's or the spectator's vision. The same sort of symbolism persists throughout the play and we may not agree here with the opinion of Time's critic (Modern Poetic Drama; The Times Literary Supp. London, Thursday, May 24, 1934) that it is merely a "recrudescence" of the Elizabethan sentimentality and imagery. It is distinctly and vitally symbolic, this passage, wherein the victimised Perveneh reveals in rhapsody, the nature of her ancient love for Rafi:- There is a strangely ethereal and ideal quality about the passage which sounds distinctly modern. Flacker has, for once, at least, in this play reluctantly tried to rise above the sensuous plane to the spiritual plane and the transition as we know, is most likely in an emotion, which he happens to suggest, - the emotion of love:- (pp153)

Rafi:- "Die for love of me for a day and a night of love:"
Perveneh:- "I die for love of you. Rafi: Behold, the spirit grows bright around you. You are one with the eternal Lover, the Friend of all the world. His spirit flashes in thine eyes and hovers round thy lips; thy body is all fire."
Rafi:- "Comfort me, comfort me; I do not understand thy dreams!."
Perveneh: (Her arms stiffening in ecstasy) "The splendour pours from the window - the spirits in red and gold. Death with thee, death for thee, death to stain thee, O lover - and then garden, and then the fountain - then the waking side by side."
Rafi:- "O my sweet life, O my sweet life: must this mad dreaming end thee?"
Perveneh:- "Sweet life we die for thy..."
garden of Peace: come, love, for the fire that beats within us, for the air that blows around us, for the mountains of our country and wind among their pires, you and I accept torture and confront our end. We are in the service of the World. The voice of the rolling deep is shouting; "Suffer that my waves may mean The company of the stars sing out; "Be brave that we may shine”. The spirits of the children not yet born whisper as they crown around us; Endure that we may conquer”. (pp 154).

There is in this passage a spontaneity combined with a rare positive consciousness, a phenomenon not met with in the Elizabethan dramatic poetry. There is nothing in the Modern English drama to match the rigmarole of multi-coloured, many-facetted, riotous symbolism evinced in passages like these. We cannot call it mere metaphor; it is instinct with life at a high pitch. :-

Ishak:- "Have you not seen the designer of carpets, O Hassan of Bagdad, put here the blue and here gold, here the orange and here the green. So have I seen the Caliph take the life of some helpless man, who was contented in his little house and garden, enjoying the blue of happy days, and colour his life with the purple of power, and strew it with the crimson of lust; then whelm it all in the gloom greys of abasement, touched with the glaring reds of pain, and edge the whole with the black border of annihilation".

Hassan:- "He has been so generous, do not say he is a tyrant. Do not say he delights in the agony of men."

Ishak:- "Agony is a fine colour, and he delights therein as a painter in vermillion drew brought from Kurdistan. But shall so great an artist not love contrast? To clasp a silver belt round the lions of a filthy beggar while the slave darkens, the soles of his late vizier, is for him but jest touched with a sense of the appropriate, and I have seen it enacted in this very room."

Flecker’s method here is romantic, but it is also Parnassian, as he himself confesses in his preface to The Golden Journey to Samarkand; "His desire in writing poetry is to create beauty, his inclination is toward a beauty somewhat statuesque".

Thus Flecker avoids pitfalls, chief amongst which is obscurity,
of the objective symbolists like Maeterlinck and Yeats, and a writer that we will shortly discuss Stephen Phillips, and the almost stark-naked, statuesque symbolism of Selim’s appreciation of Yasmin’s body (pp 23)

"The silver hills with their pomegranate grove; or the deep fount in the swelling plain, or the Ethiopian who waters the roses in the garden, or the great lamp between the columns where the incense of love is burned".

And the completely geometrical symbolism as in the description of the sweets that Hassan makes for Yasmin.

Hassan:— "...... I will make her sweets like globes of crystal, like cubes of jade, like polygons of ruby. I will make her sweets like flowers. Great red roses, passionate carnations, reying daisies, violets and curly hyacinths". (pp 12).

The influence of Persian Poetry on passages like these is clear. Let us compare the Persian Mystics 11 Jamai, Wisdom of the East Series:F. Hadland Davis John Murray, Lond. 1908 PP 76. The beauty of Zulikha:-

*In paradise.

Twin bubbles new-risen from fount Kafur*
Two young pomegranates grown on one spray, Where bold hope never a finger may lay.

Compare Shakespeare’s: Hamlet (Oxford & Cambridge Ed; Act 4, sec 5, line 162 (Ophelia to Laertes)

Ophelia:—

*flattery
* ingratitude
* ruth
* faithlessness
* faithfulness.

There’s rosemary, that’s for remembrance; and there’s pansies, that’s for thoughts …… There’s fennel* for you, and columbines* :— there’s rue* for you; and here’s some for me: we may call it herb of grace O Sundays!— O, you may wear your rue with a difference There’s a daisy:* I will give you some violets* but they withered all when my father died. …

Truly, the range of poetic symbolism is great. In the end, when the caravan of merchants, women and Hassan and Ishak (robed as pilgrims) take the Golden Road to Samarkand, the symbolism gets toned down and mellowed as suits the occasion (pp 181)
Ishak:— "We are the Pilgrims, wester, we shall go
Always in a little further; it may be beyond
That last blue mountain barred with snow
Across that angry or that glimmering sea,
White on a throne or guarded in a cave,
There lives a prophet who can understand,
Why men were born; but surely we are brave,
Who take the Golden Road to Samarkand."

Hassan:_

"Sweet to ride forth at evening from the wells
When shadows pass gigantic on the sand,
And softly through the silence beat the bells
Along the Golden Road to Samarkand."

But the bells are soon silenced and the enchantment ceases.
We fear, Stephen Phillips, with his "Paolo and Francesca" (1900)
does not approach the concrete, almost metallic symbolism of
Flecker's "Hassan". A remoteness and artificiality creeps in
as of Maeterlinck and Yeats, and a dreamy atmosphere comes to
prevail, of "escape poetry", or melancholy musings. The drama
inspite of its poetic richness, becomes impoverished and static.
There are, no doubt, moments of tragic intensity, but they are
not well-expressed and characterisation often becomes faint
and languorous. When Giovanni, for instance, in the last scene
of the play, sees the bodies of the pining lovers lying in the
glory of death, he exclaims: (pp 120; Paolo and Francesca: A
Tragedy in Four Acts: London. John Lane The Bodley Head)

"I did not know the dead could have such hair
Ride them. They look like children fast asleep."

What a poor contrast it makes to the speech of Ferdinand when
he looks upon the dead body of the Duchess of Malfi, in Webster's
play of that name: (1633): -

"Ferdinand:- Is she dead?
Bosola:- She is what you'd have her ..... Do you not weep?
Ferdinand:- Cover her face; mine eyes dazzle; she died young.

In the second passage, drama and poetry get fused together and
the face of the Duchess becomes a mobile and dynamic symbol
suggesting a dramatic and vital passion of illimitable poten-
tiality, -- the face seems to live, as if it were, -- to speak. But
in the first passage the face remains a static symbol, abstract,
passive and dead dramatically, only representing a grim inevitable
reality, the reality of death. Priscilla Thouless, too, refers to this glaring contrast (pp. 34; Modern Poetic Drama: Oxford Basil Blackwell 1954) in unmistakable terms, which we can only reproduce but not improve:

"There is a remarkable contrast between the attitudes of Flecker and Phillips to a scene. Phillips sees it vaguely through an atmosphere shed by the emotional life of the characters; sense impressions are faint and fade into one another. Flecker’s scenes glitter with a hard and brilliant light, with no shadows, and as you read them, you have feeling that you can pick up the scenes as you can a jewel."

Phillips’ play is no doubt, symbolic to the extent that it takes up an ancient romantic theme, simple, direct, concerned with the elemental human passions and that, in point of expression, it displays a striking command of the original resources of the language, a powerful but chastened imagination (for symbolism at its best, we deem, is nothing but a delicate form of constructive imagination and leaves a unified and harmonious impression on the mind. Hassan, no doubt, had a colourful symbolism, but the total impression it left on the mind, was chaotic, piecemeal, that is, considered as a symbolic drama, it failed beyond redemption. The case of "Paolo and Francesca" is different. Its symbolism is weak, but as a drama it triumphs. The theme of Dante has been re-handled and rejuvenated by a modern dramatist. The passion and glamour of romance has been coupled with a classic restraint. Here, again, we are confronted with fundamental difficulty of symbolism. Symbolism according to some artist critics, to be perfect, must be exclusively romantic in letter and spirit, and hence by the very nature of things, formless in the traditional sense. Too much preoccupation with classic restraint and form will necessarily interfere with the native strength and flow of symbolism. And
so we may say that Hassan succeeds on the symbolic plane, because it fails on the dramatic. Let us examine the play in greater details:— The blind and aged maid-servant, Angela almost predicts the sad end of the love affair of Paolo and Francesca in the first act — but she does it so "unwillingly", a thing which could have been a capital opportunity for symbolism to Flecker, that we begin to wonder whether the play would turn out to be symbolical at all: Here she explains to Giovanni, the puzzled lover, (pp.30) who the second rival lover of Francesca may be well be:—

"He shall be
Not far to seek: yet perilous to find
Unwillingly he comes a wooing: she
Unwillingly is wooed; yet shall they woo,
His kiss was on her lips ere she was born."

We may rest assured, there is no crisis in the last line, — rather as is evident enough, the crisis is conspicuous by its absence. Blind Angela's dream-symbolism, however, gets transferred to Giovanni in the second act and he too half-heartedly makes a confession to his trusted brother Paolo; (pp37)

Giovanni:— "Ah, there: his face was dim. O, Paolo
If but a moment I could see it clear,
Look in his eyes as into yours, and know.
Well, this is folly: can he reasoned off—
And yet it troubles me."

In fact, the growth of symbolism in the play is stunted from the very start, and again, an opportunity of a full-grown symbolism is refused by the author; for instance (pp 59)

Paolo can only explain to an officer of his company:—

"I have fled from her; have refused the rose,
Although my brain was reeling at the scent,
I have come hither as through pains of death;
I have died, and I am gazing back at life."

We feel Paolo had died here a bit too early, without emerging
into a true symbol, — but let us reserve our remarks till he dies a second time and finally. In the meantime, blind Angela’s dream-symbolism is starving and begging for life, till it finds a renewed lease of life in the 3rd Act the drowsy pages of Launcelot and Guenevere, blotted by Francesca’s solitary tears. And as if the atmosphere were already not too grey and dim, Francesca points to Paolo the place where she has been reading, but at the same time it warns him: — (pp 87)

"But read it low and sweet, 
...put out the lamp."

Here, Paolo puts out the lamp and says: — "The glimmering page is clear." The whole scene, we may say, does little to advance the cause of symbolism, but retards it. Here, in this scene, the dream-symbolism could have risen to a climax in the perturbed soul of Francesca, — but the dramatist has simply not availed of the opportunity. In the 4th Act, Francesca does make an attempt at reaching the crescendo of this dream-symbolism, — but the attempt is faint and belated, — even though Paolo is about to enter in the immortal ecstasy of his yet-to-come, spiritual re-union with the beloved: — And, so at last, Francesca sings: — (pp 107)

"O voice too sweet:
And like the soul of midnight sending words:
Now all the world is at her failing hour,
And at her faintest; now the pulse is low:
Now the tide turns, and now the soul goes home:
And I to Paolo am fainting back:
A moment — but a moment — then no more."

There are the usual premonitions for the doomed lovers, — a passing cold wind, and a sense of destiny awaiting them, but Paolo’s last speech only shows a deliberate static symbolism, which is hardly satisfying; (pp 111)
*Paolo:*

... O God, Thou seest us Thy creatures bound
Together by that law which holds the stars
In palpitating cosmic passion bright,
By which the very sun enthralls the earth,
And all the waves of the world faint to the moon.
Even by such attraction we two rush
Together through the everlasting years."

It is blind Angela herself, who now redeems and resolves the
dream-symbolism that she set rolling in the earlier part of the
play, -- a symbolism that has been haunting us like a tame dog
throughout the play, -- listlessly and without any vital per-
formance: (pp 119)

Angela: Will no one take my hand? Two lately dead
Rushed past me in the air. O: are there not
Many within this room all standing still?
And Giovanni seems to observe what are they all expecting?

And Giovanni seems to receive the light of the day from blind
Angela's eyes as he hears the slow pace of advancing feet,
bearing Paolo and Francesca dead upon a litter, from off the
stage. Phillips here has triumphed logically and dramatically
but has failed to fulfil the promise of dream-symbolism, he
gave us at the start. If Paolo fails to emerge as a symbol,
despite its legendary character and due chiefly to the general
paucity of symbolism in the play, the figure of Drinkwater's
Abraham Lincoln, gets ultimately sublimated into a symbol
despite its historical and human character, -- not by any
elaborate process of deliberate symbolism by the dramatist
(perhaps he has too much of a practical sense of acting and
producing to indulge in such fantastic dream-symbolism) but
by a single masterly stroke at the end i.e. by Stanton's remark
at the end of the play: (included in The World's Best Books:
pp 308, London: George Newnes Ltd.). as he sees before him the
assassinated figure of the American President:
Stanton:—"Now he belongs to the ages".
Symbolism, here, is not abstract or predigested,—for, in that case, it must lose its power. It is, in this case made to flow from the general to the particular (deductive process), the symbol at the start, being no more than a handy label on the portmanteau, with only a distant promise to reveal its contents, philosophical but not concrete. In Brinkwater's play the case is different i.e. the symbol at the end, explains the precedent events, -- not that it is itself explained by the subsequent events. The events fall into their proper places, as soon as the symbol is posited, and the element of surprise at its sudden emergence adds a fresh charm to the entire events and characters with a new significance borrowed from the symbol itself and its widespread influence. The Chronicler's act as Chorus and carry the imagination over the gulf of time, for in this play, six scenes are spread over a period of five years. Seen in retrospect, the symbol for all ages, has been preparing for a long time to emerge:

The Two chroniclers:

"Lonely is the man who understands
Lonely is the vision that leads a man away
From the pasture lands..."

Two years of darkness and this man but grows greater
in resolution,
more constant in compassion.
He goes the way of diminution in pitiful, high-hearted fashion."

And throughout, this loneliness of the man grows and throughout he is being spiritualised and etherealised; say Morgan (pp 286) "But if on the mountain top the soul is lonely, it is rewarded by a rare vision," and this lonely quality of the man definitely helps in its elevation to a symbol despite the fact that the final assassination is not tragic, and his own speeches are couched in a tone of modesty.
I have but little to say at this moment. I claim, not to have controlled events, but confess plainly that events have controlled me. But as events have come before me I have seen them always with one faith."

Indeed, Drinkwater sees the progress of events and visualizes them powerfully, pictorially, so that the figure of Abraham stands before us statuesque and symbolically reconstructed. "What would we not give", says William Archer pp 11. The Old Drama and the New;" for a Latin play (written say under Augustus or Tiberius) depicting the life and death of Julius Caesar as John Drinkwater has depicted the life and death of Abraham Lincoln? Drinkwater has completely identified himself with the central epic motive of the character, and then, has expressed it in a few detached scenes, striking, although anecdotal, which somewhat resemble Houseman's one-act plays. We will shortly examine a representative one-act play of Houseman to illustrate the point, but we may rest assured that the approach of Drinkwater in this play and another,-- Mary Stuart (1921), wherein he reconstructs the character of another misrepresented historical character, "with too varied and delicate a soul, for a single man to be the hero of her dreams" (pp 199. The Revival of Fantasy), is definitely synthetical and not at all analytical.

We are sorry we could not procure in India a copy of John Drinkwater's play, but as Sir, Charles Mallet contributes a very interesting article on "Mary Stuart on the Stage"(The Contemporary Review: September, 1934) wherein explaining all the love-affairs of Mary, with Bothwell, Darnley, Duke of Norfolk etc., Rizzio, etc. Mallet puts his reliance ultimately on Casket Letters, "Which seem to reveal at every turn the character and temptations of the woman, who wrote them, her quick and poignant charm, her doubts, her recklessness her shame and self-surrender, and above all the over-mastering passion which had taken possession of her body and mind":
The drama rises subtly to epic and lyrical heights from the archeological, historical-anecdotic level. The reconstructed central character passes imperceptibly into a potential and dynamic symbol. Let us now by way of comparison, consider a one-act play of Laurence Housman, say the incidental portrayal of a half-developed character——the robber chief and a sudden transformation in his character through the good offices of Francis of Assisi (Brother Wolf: pp 179: included in the fifty One-Act Plays: London, Victor Gollancz Ltd) when he symbolizes the city of Assisi as his mother, saying:-

"See her face, how it turns to thee in the light of the sun; Behold her towers like watchmen upon the walls, and her roofs like wings to cover her, and her windows like eyes. She hath ears also, and hands, and feet, Brother: and therewith all she hath a heart. And in her heart standeth the fear of thee."

Here the symbol is deeply present to Francis, —but it does not get across and capture the audience. The anecdote of St. Francis and the robber has not been so reconstructed as to give a complete coherent and synthetic central personality, as is invariably the case with John Drinkwater's plays. Housman has fixed on the city of Assisi, outside the characters of the play, as a force, or symbolic of a force operating from without on the action of the drama, and has tried to make it symbolic of a vaster sphere of action, relating the dramatic personae with the Universe at large, — but the effect we must say, is not so satisfying as that of the "Sea" in Synge's "Riders to the Sea" or in Drinkwater's own play — Storm (1915) wherein the storm symbolizes the psychological struggle that goes on in the mind of Alice for her husband's safety. The external symbolism in the latter case, helps to keep up an internal symbolism, fusing together in one sustained atmos-
phere, the different figures of the play,—Old Dorah, who sees
death in seeking the storm, the all-too-confident,—Alice and
the young tourist seeking nocturnal shelter in the afflicted
cottage, who takes storm in the nature of a delightful adventure.
The effect of the "Storm" is in no way, less than that of the
roaring waters in Masfield's "The Tragedy of Man".
In his one-act play, "X—0 & A night of the Trojan War"
(1917) Drinkwater means to show the futility of war through a
symbolical method. A murder on the battle front is avenged by
a murder and the result is evidently zero. When the Greek
soldier returns to his friend in the camp, after his killing
adventure, he finds his friend dead: The scene is tragic:

"What, sleeping, and still dressed?
That's careless, friend and the torch
'Slight still... Salvius
Salvius, I say... Gods: what, friend...
Dead... It is done... it is done... there
is judgment made.....
Beauty is broken..... and there on the
Trojan Wall
One too shall come... one too shall come

The same is the case with Le Séclers Abercrombie's "Adder"
(Four short plays: London: Martin Secker, 1923) where the sym-
bolism is more direct, -- the adder, on all fours, symbolizing
the evil part of Seth, who explains to Newby:—(pp18)

"Newby, 'tis said,
In foreign lands it is a horrible thing
Women in sleep have suckled snakes-- they've been
Roused by cold, venomous lips drawing their milk.
It's worse with me. For I am nourishing him,
That viper shut up in the box in yonder,
I am nourishing him, Newby, with my mind."

..........................
The resurrection of evil in his nature comes in the form of his
illegitimate daughter and Seth feels rather uneasy about it
(pp 26)
Seth:

"What else could I do but hide?
I was afraid there might be in my face
Something of evil left; and then the way,—
I 'd look on her would make her wonder at me.—
How could I look on her and hold away.
From thinking on the blood that's in her heart,
And all there is of me sleeping in her?"

The girl is already longing for the scarlet of sins,—
scarlet is the only colour for her. To her father, who thinks
that Satan has possessed her, she explains:— (33 pp). "Scarlet;

Why scarlet is for fire; and look how mild
The green and blue and common brown of earth
Seem, when the day ends in a scarlet light;
Scarlet; I think it is a kind of power.
And blood is scarlet; Do you know what I did?
I took a thorn and scored my arm, and watched,
The blood come beading, loving the colour of it."

The sensualist Squire thinks that this daughter of wickedness
is really a "find". The girl wants to know what is the nature of
sin and the Squire promises to tell her,— but the girl is
already itching for a sinful life. (PP 41).

....."Dancing will no more be a game
Played to pretend, we're hearing a tune.
There will be singing of tunes enough
To make us dance when we know it not;
They'll be living within us, the tunes;
Water of brooks in spring for happiness,
Scarlet fire for power and pride."

Seth continues to live in the dream-symbolism of adder-evil
and several times, tries to transfer it to the girl--- but the
girl is too impervious. To make it more explicit to her in his
own interest, he lets the girl touch the adder and taste evil.
The girl only feels some "anger" in the box wherein adder is
kept, last conversation between Seth and the Bitten girl is
malignant indeed; (PP 46)
Seth:--.... How does your arm feel?
Girl:--.... Strangely: very numb, and as if "were swoln.
Seth:-- Cold?
Girl:-- Icy: is it all right?
Seth:-- All right, darling.

Evil goes to the evil, and Seth thinks he is rid of it for ever. We have, now, to consider the symbolism in the plays of the two collaborating dramatists of our own age,--W.H. Auden and Christopher Isherwood, who as we feel, satisfy the Elizabethan dramatic ideal of poetry combined with entertainment, a programme which has been carried out more successfully by Auden and Isherwood in their joint plays: "The Ascent of F6 and the Dog beneath the skin" rather than by their preceptor, the critic-poet-dramatist, T.S. Eliot in his two plays: "The Murder in the Cathedral" and "The Family Reunion," Stephen Spender calls most of the public figures (not the types symbolized) in the Ascent of F6 as "stuffed dummies." (New Writing: New Series: Autumn 1938 Edited by John Lehmann: The Hogarth Press 52, Tavistock Square: London W.C. Pp. 102)--Press Lords, Generals, Politicians are all satirically symbolized in the spirit of a Morality play, to the accompaniment of a Chorus and Verses, as inhuman monstrous puppets, villains of Auden's world. But the characterisation of the mountaineers, --Ransom, Gunn, Doctor and Shawcross is subtly differentiated and every character seems to be vivid and clear. The symbolism of the struggle between two Imperialisms trying to conquer the mountain-peak, "Ascents 6" earlier than the other, for strategic reasons, is set against the background of modern politics and commercialisation (part of which, we may say, a very vital part of which, is the broadcasting of every little phase of this historic ascent,) which assumes the dangerous, almost legendary proportions of the desperate search for the skull
of Macwawah in Zazibar, consequent on the treaty of Versailles, listened into by the "petit bourgeois," -- Mr. and Mrs. A and is fully matched against the psychological conflict taking place in the heart of the leader of this expedition, -- Ransom, -- his rivalry with his politician brother James, for the love of his mother, who assumes the shape of the demon at the top of the mountain, -- and who is the final goal of Ransom's achievement at the moment of his annihilation. The latter conflict has the necessary element of surprise in it to sublimate it into a highly successful symbolism -- but also, it is not intelligibly worked out and the play is thus devoid of an organic ending and as Spender has noted, "a convention of modern psychological ideology is mechanically substituted" at the end. Let us take the speech of the chorus, dressed as monks from the glacier monastery. It only refers to the underlying symbolism, -- but does little to resolve it to our satisfaction: (PP 120) The Ascent of F6:
Faber and Faber Ltd, 24 Russell Square: London

".... Behind the corpse in the reservoir, behind the ghost on the links, behind the lady who dances and the man who madly drinks, under the look of fatigue, the attack of migraine* and the sigh there is always another story, there is more than meets the eye.

* A fit of intense headache

* An open-air game of balls.
Instead of advancing the true poetic symbolism, the collaborators have lapsed into the noisy sensuous and learned surrealism of Joyce's "Ulysses", T.S. Eliot's "The Love Song of J. Alfred Prufrock" and we may as well add Ezra Pound's "Cantos" the opening speech of Ransom does not suggest the key-symbols of the play; the net is cast too wide, huge maps are put on the wall, there are vague disintegrated references to remote events happening outside the theatre, which deprive the play of any emotional appeal that it otherwise could have, and decrease the force of its already vanishing poetic symbolism, which to be successful, must be saturated and fused within the background and structure of the play itself: (PP13)

"... Virtue and knowledge! one can picture Ulysses's audience; a crook speaking to crooks. Seedy adventures, of whose expensive education I'm reminded but a few grammatical tags and certain gestures of the head; refugees from the consequences of vice or eccentric and conceited opinions; natural murderers, whom a peaceful winter had reduced to palsied wrecks; the ugly and cowardly, who foresaw in a virgin land an era--- of unlimited and effortless indulgence; teachers without pupils, tormentors without victims, parasites without hosts, lunatic missionaries, orphans."

The whole passage is more rhetorical than symbolical. The speech does not help or suggest the dramatic action or the atmosphere, and it is followed by many more speeches, equally inorganic and incoherent, converting the speakers into "stuffed dummies" as Spender makes them out to be. The conversation of Abbot and Ransom is interesting,-- but it hardly resolves the conflict that has arisen in the heart of Ransom: (PP 73)

Abbot ".. Mr. Ransom, I think I understand your temptation to overcome the demon by will. Mr. Ransom, I think I understand your temptation, you wish to conquer the demon and then to tame mankind. Am I right?"

Ransom:- "So you know of my vision in the crystal?"

Abbot:- "Ah, you saw it there, too? That is not strange. For all men see reflected there some fragment of their nature and glimpse a knowledge of those forces by whose free operation the future is forecast and limited. That is not supernatural. Nothing is revealed, but what we have hidden from ourselves; the treasure we have
buried and accursed. Your temptation, Mr Ransom, is written on
your face... for you can only rule men by appealing to their fear
and lust. Government requires the exercise of human will;
and the human will is from the devil demon.

In fact the abbot is in favour of a complete surrender of the wi-
ll and Ransom for once at least, cries out (PP. 76)
"Save us, save us from the destructive element of our will, for
all we do is evil",
but soon the news is brought that the other party of Blavek is
already on the mountain and Ransom says:

"Very well then, since you wish it. I obey you. The summit will
be reached, the Ostians defeated, the Empire saved. And I have
failed... we will start at dawn."

And during all this interval, Mr and Mrs A (symbols of Everyman a
nd Every Woman) are, by contrast, having the thrill of a dista-
ent sensation rising through a radio-set. The major symbolism of
the play does not seem to touch them at all. (PP80)

Mrs. A: "You see? The foreigner everywhere competing in trade,
competing in sport, competing in science and abstract k
thought: and we just sit down and let them take the priz
-5; there is a more than a mountain at stake."

Mr. A: The travelogue showed us a Babylon buried in sand
Mrs. A: And books have spoken of a Spain that was the brilliant
centre of an Empire.

Mr. A: I have found a spider in the opulent/board-room.
Mrs. A: I have dreamed of a threadbare barnstorming actor, and
he was a national kkkkk symbol.

Mr. A: England's honour is covered with rust.

The other play, "The Dog Beneath The Skin" (Faber and Faber: A Pla
In Three Acts: 1935) also suffers from too much of direct satirica-
al symbolism which lapses into jocose, ludicrous symbolism, beca-
use the persons in the play are not related to types and their
behaviour is not shown in the round against the background of
manners, fashionable vices and diseases of an entire age (as in
E. Rostand's Chantecler, where the

P.T.O.
entire race of man was represented by birds and beasts)—which according to Spencer are the real skins grown over passions of vanity and egotism underneath. The play, evidently, starts with a disadvantage, as there is no gradual development of symbolism—the very title suggests it, and the true illusion of vital symbolism is not allowed to hold the field. the long-lost heir of the Fresson Ambo estate masked in the skin of a dog accompanies Alan Normen who goes out in search of him to see the world, from the point of view of an "under-dog." The situation is very promising but the conclusion that Allan reaches at the end of his varied journey, gives us a feeling of a redundant symbolism. Besides this, the minor symbolism of the inmates of a lunatic asylum behaving as Nazis, is certainly unconvincing and unreal. We don't realize what Fascism in the present-day Germany stands for and it lulls us into a false sense of security against the planned Nazi menace:

(PP 71)

"Voice of the Leader:— (continuing) my eyes filled with tears, I could not speak just then. Perish the man, I thought who can imagine this people capable of any base or unworthy deed! Westland!

But:

A chill struck my heart. There was a shadow! Not two hundred miles from where I stand, there is a Nation: trained to arms from infancy, schooled in military obedience and precision, saluting even in the cradle, splendidly equipped with every invention of modern science, able, resolute, taught to regard the individual as nothing and the State as all, scorning treaties as mere scraps of paper to be rent asunder when the interests of the State demand—"
tries seriously to unravel the implicit symbolism of
the play in these words:

The human being, animal-like, though he may be in many
of his failures in his old instinctive habits, hides beneath
the skin great unrecognized powers which, when brought forth
into open light and action, show us to be what we really are.
At present however, it is safer for the real leader of men
to hide under an animal disguise, since people would not
then object to his presence, being used to animals; they
would hamper his movements, if, before he is prepared, he
allows himself to be recognized.

But our contention in these circumstances, is that sooner or
later, the skin, by itself, begins to pall on the man, and he
must then declare his new faith in unmistakable terms. However,
the hero of the play does not reach any novel conclusion at
the end of his arduous journey. "It is an awful shock to
start seeing people from underneath", -- we agree, but the
workers class pitched up, as it is, against the bourgeois class,
is not fully represented though it is implicitly supported
throughout by the speeches of the chorus: (Vide pp 155);

So under the local images your blood has conjured,
We show you man caught in the trap of his terror, destroying
herself
From his favourite pool between the yew hedge and the roses,
It is no fairy tale his line catches
But grey, white and horrid, the monster of his childhood
raises
Its huge domed forehead
And death moves in to take its inner luck,
Lands on the beaches of his love, like Coglan's coffin.

* * * * * * * * * * * * * * * * * * * * *

Do not speak of a change of heart, meaning 500 a year &
a room of one's own,
As if that were all that is necessary. In these islands alone
there are some 75 million hearts, each of 4 chambers:

You cannot avoid the issue by becoming simply a community
digger,
O you who prattle about the wonderful Middle Ages:
You who expect the millennium after a few trifling adjustments,
Visit from house to house, from country to country: consider
the populations:
Beneath the communions and the coiffures* discover your
image
Man divided always and restless always afraid and unable to
forget
Unable to forgive his parents, or his first voluptuous rectal sins,
Afraid of the clock, afraid of catching his neighbour's cold, afraid
of his own body,
Desperately anxious about his health and his position:
calling upon
the universe to justify his existence,
Slovenly in posture and thinking: the greater part of the
will devoted
To warding off pain from the waterlogged areas
An isolated bundle of nerve and desire, suffering alone
Seeing others only in reference to himself: as a long lost
mother or as his ideal self at sixteen

Watch him asleep and waking
Dreaming of continuous sexual enjoyment or perpetual applaus;
Reading of accidents over the breakfast table, thinking:
"This could never happen to me".....

The whole speech is self-conscious, panoramic and cognisant of
the important role of the will in the speeches of the
Dynasts of Hardy, - but what we perceive in these later speeches
rare
is a sense of physical and spiritual crisis and disillusionment
an uncanny sense rather a prescience of an impending and
overwhelming catastrophe, a feeling of shame and repentance for
the past sins of humanity. Hardy had not yet despaired of
humanity so much as to predict a final doom for all sorts of
human values, - but Auden does this here to some extent.
But like Hardy, Auden makes use of the Chorus to symbolize the
veriegeated workings of the human mind and also to serve as a
means of mass contact movement. In Hardy the unthinking
unconscious spirits do have a modern significance, expressing
qualities, which compose human personality and through their
dramatic plausibility, create in us "that willing suspension
of disbelief for the moment which constitutes poetic faith".
Such structural efficiency is denied to the modern Choruses
in Auden's plays, which sometime drag on aimlessly touching...
random topics with no sense of coherence, either in form or content. Like so many moderns, Auden often times lapses into the secret code language of his private associations, which is hard to interpret. Apart from these facts, Auden has many similarities to Hardy,—chief among which, however, is the flashy almost cinematographic method of suggesting events and currents of human life from different perspectives. As Chakravarty beautifully points out (The Dynasts: pp 110)

"..... Moles and rabbits and earthworms are made to depict the gigantic cataclysm of the War by their helpless suffering: whole countries, landscapes, and seas shrunk into diminutive space, and men are seen crawling like ants in that queer perspective. Hardy in depicting the Napoleonic scenes of battle, gave pictures both from a modern air-pilot's point of view and also employed the cinema device of throwing spotlights on certain scenes & even to single them out in clear visual forms."

Thus, when Auden says (Chorus of Both Leaders, before 1 Act)

"Europe and the islands; many rivers
Wrinkling its surface like a ploughman's palm"

And then suddenly switches on to an English village, lighting up one scene after another by a close-up process, as if it were, he is employing Hardy's method with difference. We will however, have this speech for comparison's sake from the Dynasts (An Epic Drama: Part Iii Macmillan & Co. 1925. Pp 485 of the semichorus of Rumours (chanting) and then watch for any difference of effect.

The scenes is the Field of Waterloo:

Sweep first the Frenchmen's leftward lines along,
And eye the peaceful lanes of Hougoumont-
That seemed to hold prescriptive right of peace
In free from time till itself should cease
Jarred now by Reille's fierce foot- divisions three
Flanked on their left by Pir's cavalry.
The fourfold corps of Erion, spread at length,
Compose the right, east of the famed chaussée--
Shelterless Charleroi- and Brussals way--
And Jacquinet's alert light-steed steel strength
Still further right, their sharpened swords display,
Thus stands the first line."
The whole passage has a unified, picturesque and clear symbolic impression of the battlefield from an objective point of view. There is nothing "unhealthy" "harmful" or decadent about it as there might be about Auden's passage. Such a symbolism as we noticed in our chapter on Theory and Definition, is in a Catholic and orthodox sense, quite understandable by the ploughman or soldier, by the kings and other men in the high places. It does not pretend to be flashy or 'theatrical' if by that word we mean cheap or sensational; yet we feel that symbolism of this type is the very essence of the Theatre if we are to include its art among the fine arts. But as compared to this we can see the post-war disillusion combined with the pre-war anxiety in passages like these of Auden's play (Chorus 143)

"It's not only this we praise, it's the generous love: Let cat's meow rise to a scream on the tool-shed roof, Let son come home tonight into his anxious mother, Let the vicar lead the choirboy into a dark corner, rs The orchard shall flower tonight that flowers every 100 yea The boots and the slaver be found dutch-kissing on the stairs fill up glasses with champagne and drink again.

... ........................................

Let this kept as a generous hour by all, This once let the uncle settle his nephew's bill Let the nervous lady's tale gaucheness be forgiven Let the thief's explanation of the theft be taken, The boy caught smoking shall escape the usual whipping, Tonight the expensive whores shall give herself for nothing Fill up glasses with champagne and drink again.

........................................

The landlocked state shall get its port today, The midnight worker in the laboratory by the sea Shall discover under the cross-wires that which he looks for Tonight the asthmatic clerk shall dream he's a boxer, Let the cold heart's wish be granted, the desire for a desire O give the coward now his hour of power; Fill up glasses with champagne and drink again".

(1. servants who clean the boots in hotels. 2- maid-servants. 3- coster slang for wife. 5- awkward manners c-Russia).
Or take this passage from Chorus before scene 5, Act, 1:-

"Their faces grey in the glimmering gaslight: their eyeballs like a rabbit's."

From a window a child is looking, by the moon want so fretted his face
has assumed the features of a tortoise;
A human forest: all the one infection cancelled.
Despair so far invading every tissue has destroyed in these the hidden seat of the desire and the intelligence."

......

Or this from Chorus of Both Leaders before Act 1:-

*Something is going to fall like rain
*bombs And it won't be flowers*"

Eliot's "Murder in The Cathedral" (Published 1935) also depicts war suffering, and misery of our transitional age, but it stresses the need of a spiritual regeneration in face of temptations symbolized by the four Tempters, revealing the psychological conflict in the mind of St. Thomas Becket. (Murder in The Cathedral: Faber & Faber Ltd., Russell Square, W.C. 1, pp 41)

The Four Tempters:-

"Man's life is a cheat and a disappointment;
All things are unreal.
Unreal and disappointing:
Catherine Wheel*, the pantomime cat*
The prizes given at the children's party
The prizes awarded for the English Essay,
The Scholar's degree, the statesman's decoration.
All things become less real, man passes,
From unreality to unreality.
This man is obstinate, blind, intent
On self-destruction,
Passing from deception to deception,
From grandeur to grandeur to final illusion,
Lost in the wonder of his own greatness,
The enemy of society, enemy of himself."

Or let us take this nervous questioning by the Chorus,
Priests and the Tempters alternately:- (pp 42)
C:- Is it the owl that calls, or a signal between the trees? 
F:- Is the window -bar made fast, is the door under lock and bolt 
T:- Is it rain that taps at the window, is it wind that pokes at the door?
C:- Does the torch flame in the hall, the candle in the room? 
F:- Does the watchman walk by the wall? 
T:- Does the mastiff prowl by the gate? 
C:- Death has a hundred hands and walks by a thousand ways.

Or take the purely intellectual pattern of speech and the 
ought from the chorus like the one in the beginning of Part II

PP.55:-
Does the bird sing in the South? 
Only the sea-bird cries, driven inland by the storm. 
What sign of the spring of the year? 
Only the death of the old: not a stir, not a shoot and colder 
the night, 
Still and stifling the air: but a wind is stored up in the East.

Or the passage on page 64-5:

.......... I have tasted
The living lobster, the crab, the oyster, the whelk, the prawn;
and they live and spawn in my bowels, and my bowels dissolve
in the light of the dawn. I have smelt
Death in the rose, death in the hollyhock, sweet pea,
byacinth, primrose, and cowslip. I have seen trunk and horn, tusk and hoof in odd places.
.... I have smelt
corruption in a dish, incense in the latrine, the sewer
in the incense, the smell of the sweet soap in the wood-
path,
A hellish sweet scent in the woodpath, while the ground heaved.

*-Expand
*-Single-stemmed biennial plant.

Or take the blood symbolism (something akin to what we meet in Ma
-cbeth) following on the death of St. Thomas PP.74:
Clear the air; clean the sky; wash the wind; take stone
from stone and wash them.
The land is foul, our beasts and ourselves defiled with blood.
A rain of blood has blinded my eyes. Where is England?
Where is Kent? Where is Canterbury?
O, far far in the past; and I wander in a land of barren
boughs; if I break them, they bleed;
I wander in a land of dry stones; if I touch them, they bleed.

All these passages show a strange and complicated commingling of feelings and vocabularies, a halting nervous rhythm of speech in characters, who are intellectually immobile and lack emotional warmth. These passages aim at the building up of an
Abstract pattern of thought within the structure of the play and we have to turn to F.O. Matthiessen (The Achievement of T.S. Eliot Lond: O.U.P: 1935) PP. 57. for its explanation:

"To be sure Eliot's observations are not primarily of physical objects; his most sustained analysis is applied to states of mind and emotion. But he holds the less that permanent poetry is always a presentation of thought and feelings by a statement of events in human action or objects in the external world." In his view the poet's emotions are not in themselves important; as he remarked in elucidation of Valery, not our feelings, but the pattern which we make of our feelings is the centre of value."

There is no dream-symbolism in the plays of Eliot, - only as T.S. Eliot himself pointed out in the case of Joyce's Ulysses, (PP.55) "In some minds certain memories, both from reading and life, become charged with emotional significance. All these are used, so that intensity is gained at the expense of clarity." Thus Eliot wants to give an accurate description of things and wants to find, the exact fresh word related to his clear-cut visual discoveries, revealing the full intricacy and complexity of the moment. Thus to trained reader Eliot's compressed vocabulary will not sound over-intellectual but fused with a rich and subtle emotion, even though at a second remove. The artist's emotions have been externalised through an "objective correlative" to evoke the reader's emotions. Emotions and Thought have been interwoven and fused together to give pictures, both exact and suggestive. Symbolism, which remains purely personal with most of the romantic poets, becomes universal in the case of Eliot. Let us, for example, take this speech of the Third Priest on PP.82: - It is full of a real and recondite symbolism:

"....Go weak and men, lost erring souls, homeless in earth or heaven.
Go where the sunset reddens the last grey rock
Of Britteny, or the Gates of Hercules.
Go venture shipwreck on the sullen coasts
Where blackamoors make captive kian men;
Go to the northern seas confined with ice
Where the dead breath makes numb the hand, makes
dull the brain;

Find an oasis in the desert sun,
Go seek alliance with the heathen Saracen*
To share filthy rites, and try to snatch
Forgetfulness in his lipidinous* courts,
Oblivion in the fountain by the date-tree;
Or sit and bite your nails in Aquitaine.
In the small circle of pain within the skull
You still shall tramp and tread ones endless round
Of thought to justify your action to yourself,
Weaving a fiction which unravels as you weave,
Facing forever in the hell of make-believe
Which never is belief: this is your fate on earth.

Here is a very complex sensibility endeed trying to portray
itself enblock by a very sensitive and complex phraseology. New potentialities have been discovered in the
words themselves, - potentialities which are at once both
primitive and most civilised, creating in a trained reader
a deeper sense of life, but baffling the uninitiated.

The functions of the Chorus in Eliot's plays are
practically the same as in the Greek Drama, to create
relief and suspense and contrast as also to symbolize
changes of space, time and tone in the progress of the
play. Thus the Chorus of the Women symbolizes the "Poor"
in bold contrast with the world of politics and is decided-
ly more spontaneous and passionate than the other Choruses,
but the mood of this Chorus contributes to the general
mood of the play: the mood, we mean, of fear, terror, and
death: that "living and partly living" (PP. 18 & 43). The
Women Know:- (PP. 43).

"... The old without fire in winter,
The child without milk in summer,
Our labour taken away from us,
Our sins made heavier upon us.

Sweet and cloying through the dark air
Falls the stifling scent of despair;
The fires take shore in the dark city.
For laughter, laughter, laughter.

Becket takes up the challenge of this fearing self-consciousness and tries to resolve it without any clear and logical reference to a Higher consciousness, that is often posited by Hardy in his The Dynasts: (PP 84: The Final Chorus: Murder in The Cathedral)

"...All things affirm Thee in living;
the bird in the air, both the hawk and the finch;
the beast on the earth, both the wolf and the Lamb;
the worm in the soil and the worm in the belly"

Faith, to Eliot is not a positive irrevocable thing but only a means of escape from the Evil, that is Life, unnecessary Life, or it is an abstract pattern into which humanity must cast itself—to avoid disillusionment: Thomas says (PP24) this, describing the futility of a logical approach to the Unconscious:

"We do not know very much of the future.
Except that from generation to generation
The same things happen again and again.
Men learn little from others' experience.
But in the life of man, never
Never the same time returns. Sever
The cord, shed the scale. Only
The fool, fixed in his folly, mayth think
He can turn the Wheel on which he turns."

(We have noted the recurring notion of the Universe as the Wheel)

No doubt, this thought-pattern of Eliot makes many of his characters in fact, all except the murderers, static and lifeless, even the Tempters fall into one "type" or another, make predigested speeches and disappear into darkness. Hardy's characters, on the other hand, have some vitality and humanity, which despite a struggle against it, is not smothered by the Unconscious. Hardy's philosophy inspite of an incorrigible pessimism, allows a partial development in human personality and society. Eliot's world, as we have seen in the speech of Thomas Becket, forebodes undiluted pessimism and admits of only
Thus, Beckett, instead of becoming a truly symbolical character, becomes only a lonely character out of touch with human weaknesses.

Elliot's other play: The Family Reunion (Faber and Faber) has thoroughly realistic plot and runs on a lower level of spirituality. The case is of a long absent son of Amy, coming to the family country house, for her birthday celebrations, but not feeling at home, inspite of all efforts to the contrary, always obsessed with the idea of his dear wife, that he lost on the distant seas. Already, the family-chorus of young people sets the tone to the whole play:- (PP.22)

"Why do we feel embarrassed, impatient, fretful, ill-at-ease assembled like amateur actors who have not been assigned their parts?
Like amateur actors in a dream when the curtain rises, to find themselves dressed for a different play, or having rehearsed the wrong parts, waiting for the rustling in the stalls, the titter in the dress circle, the laughter and the catcalls in the gallery.

We find, here, a symbolism, which was at its basis, a great visual imagination coupled with a great auditory imagination. Elliot's successors could not copy this symbolism, but only copied his cynicism and the description of the sordid details of life.

Harry's so-called delusion is deeper than the family people can imagined; it is part of a bigger whole, as he puts it;-(pp 31.)

"It is not my conscience, not my mind, that is diseased, but the world I have to live in"

what Harry means here is perhaps referred to earlier on PP.29:-

"The sudden solitude in a crowded desert"
In a thick smoke, many creatures moving
Without direction, for no direction
Leads anywhere but round and round in that vapour-
Without purpose, without principle of conduct
In flickering intervals of light and darkness;
The partial anaesthesia of suffering without feeling
And partial observation of one's own automatism
While the slow stain sinks deeper through the skin
Tainting the flesh and discolouring the bone.
This is what matters, but it is unspeakable,
Untranslatable: I talk in general terms
Because the particular has no language. One thinks to escape
By violence, but one is still alone
In an over-crowded desert, jostled by ghosts.
It was only reversing the senseless direction
For a momentary rest on the burning wheel
The cloudless night in the Mid-Atlantic
When I pushed her over."

We are familiar with this vocabulary of Eliot and have discussed its weak and strong points. Harry continues to live in this happy-miserable dream-symbolism like a modern Hamlet and refuses to adjust himself to the Nishwood atmosphere. Charles' approach to Harry's trouble in the spirit of a Scotland Yard detective appears to be futile from the very start. The primary thing that Harry needs is sympathy and that is lacking in the whole family. Only poor Mary, in her characteristic way, tries to argue out the whole thing sympathetically with Harry and does, to some extent, succeed in unravelling this dream-symbolism.

When Mary suggests that after all, Harry's dream-symbolism may be a deception, Harry is constrained to make himself clearer:

(PP 55)

"What I see
May be one dream or another; if there is nothing else
The most real is what I fear. The bright colour fades
Together with the unscrupulous emotion,
The glow upon the world, that never found its object;
And the eye adjust its lift to a twilight
Where the dead stone is seen to be batrachian*
The sphyllous* branch ophidian*.

The subtle and refined distinction in this poetic passage is not confined to phrasing merely; it is a distinction of cultured sensibility. Through the academic names, - batrachian,
aphyllous, and ophidian, Eliot is not showing his scientific learning, but he is trying to sink to the most primitive and forgotten and through a fusion of thought and emotion to bring back a deeper sense of life as also to express the subtle and delicate shades of difference in a cultured sensibility through a medium equally subtle and delicate. Harry refers to the indescribability of his vision time and again vide PP. 61

"That apprehension deeper than all sense,
   Deeper than the sense of smell, but like a smell
In that it is indescribable, a sweet and bitter smell
From another world. I know it, I know it:
More potent than ever before, a vapour dissolving
All other worlds, and me into it. O Mary!"

In Part 11 (The Library after dinner) we see Dr. Warburton closeted with Harry and we soon find it is no use telling Harry anything about the future as he thinks it is deeply interlinked with the past. In fact, Time for him is not to be divided into past, future and present, but it is to be deemed a perpetual flow. And suddenly, Dr. Warburton is constrained to speak of the marital rupture between Harry's father and mother and then Harry can so easily place the scene of his father's death and

"A summer day of unusual heat,
The day I lost my butterfly net;
I remember the silence, and the hushed excitement
And the low conversation of triumphant aunts.
It is the conversations not overheard,
Not intended to be heard, with the sidewise looks,
That bring death into the heart of a child.
That was the day he died"...PP. 77

We come to know at this stage that John has had an accident, but that is not much of a news to Harry, who considers it "a brief vacation from the king of consciousness that John enjoys" (PP. 87) And as if this were not enough, a trunk call is received from Arthur that he too has had an accident in London, a garbled version of which has already appeared in the papers. The Chorus sings:- (PP. 96)
"And whatever happens began in the past, and presses hard on the future curtained
The agony of the bedroom, whether of birth or of dying, Gather into itself all the voices of the past, and projects them into the future".

A repetition evidently of what Harry has already said earlier.

In the second scene, we find Harry telling Agatha his spiritual history: (PP. 96)

"...I felt, at first, that sense of separation, Of isolation unredeemable, irrevocable--
It's eternal, or gives a knowledge of eternity,
Because it feels eternal while it lasts. *That is one hell.*

Then the numbness came to cover it--*that is another--*
That was the second hell of not being there,
The degradation of being parted from myself,
From the self that persisted only as an eye, seeing.
All this last year, I could not fit myself together:
When I was inside the old dream, I felt all the same emotion

Or lack of emotion, as before: the same loathing diffused, *if* not a person, in a world not of persons
But only of contaminating presences.
And then *I had no horror of my action,*
I only felt the repetition of it over and over.
When *I* was outside,
I could associate nothing of it with myself,
Though nothing else was real. *I thought foolishly*
That when I got back to Wishwood, as I had left it, Everything would fall into place. *But they prevent it.*

Here Drama and Poetry have been fused together, and each brings something of its own to the other.--but the characterization remains static and immoveable. Eliot's failure here is, we think, part of the dramatic weakness of the whole play. The private symbolism of Harry seems to persist throughout the play and refuses to discard its intellectual and verbal pattern (mostly the influence of French Symbolistics). It is a far cry from the warm and emotional nature of the Elizabethan songs, which were substituted for Greek choruses. Symbolism here remains purely personal and does not become universal, as it does, to a certain extent, in Eliot's own poem of *Ash Wednesday*, where, he tries to symbolize the three stages of spiritual development with the help of the turnings in a staircase. Nevertheless, the present passage is dramatic in a sense in which most of the
poetry of Dante is dramatic - we mean giving us a sense of the immediate present.

And all this time, Downing has been keeping the car ready for Harry. Agatha justifies Harry's sudden departure for she says: (PP.120)

"Here the danger, here the death, here, not elsewhere; Elsewhere no doubt is agony, renunciation, But birth and life Harry has crossed the frontier..."

Thus Amy is left alone, the unhappy mother. The realistic touch at the end, of Harry forgetting his cigarette case hardly relieves the dream-symbolism which pervades the whole play by now, and Downing alone is in a position to give clear expression to it: (PP.129)

"...we most of us seem to live according to circumstances But with people like him, there is something inside them."

But, here, is chorus again to accentuate the symbolism in the end: (PP.132)

"...We do not like the maze in the garden, because it is too closely resembles the maze in the brain. We do not like what happens when we are awake, because it too closely resembles what happens when we are asleep. We understand the ordinary business of living, we know how to work the machine. We can usually avoid accidents. We are insured against fire, against larceny and illness; against defective plumbing; lead-casting. But not against the act of God..."

We have, last of all, to consider a play by the successful Danish Dramatist, Kjeld Alm, whose "The Melody that Got Lost" had a record run throughout continent. (Adapted by Frances Sinclair and Ronald Adam London: George Allen & Unwin Ltd. First published 1939). There is a great variety in characters and scenes - but throughout the centre of our interest are the little Mr. and Mrs. Johnson, who like the all-too-clear Mr. and Mrs. A of Auden's play "The Ascent etc." are symbolic of young Mr. Everyman and Wife - the Melody, (Not so clear as the dog beneath the skin) stands for their ideals and aspirations - and when the
couple lost this Melody of life, things looked very sad indeed. As Mr. Johnson sings the Melody in his office, the Chief warns him, and Johnson, in disgust, leaves the office to find out the Melody. On his way home, he hears the Melody again: (PP.26)

"It swells up round the chimney pots and bangs down into the street when the sun goes behind a cloud. It swings in the boughs of the trees and slides down the banisters in the houses. It gets inside children like a piece of toffee, and it laughs at cabbages and kings. It rumbles and bumbles in old ladies' ear trumpets. It coos and it purrs and it laughs..."

and points it out to Edith, his wife. The Sunday scene is rather interesting, as, everything smacks of the sabbath day,— the word "Sunday" is announced in various ways on the curtains, on the dresses of the inmates on the appetites of people. Johnson’s mother-in-law, a very matter-of-fact lady, has been instrumental in making him forget the Melody and turn his attention to worldly success. Only to the Little Elf, does he complain of his hard lot: (PP.52)

Johnson: "...A bit of me has been cut off and it won’t grow again." In the sitting room scene, an interesting situation arises, as Father is seen drumming the march from "William Tell" with his fingers on the table and a spectator interferes with the show on the stage, picking up a quarrel with the stage manager, objecting to this drumming and strangely enough revealing his name as Johnson. Edith too we see takes up the cudgels against her mother and reveals her identity on the stage as Mrs. Johnson and as she is speaking, the back-cloth behind the sofa rises and on the one behind it a row of suburban houses are seen, and in each window at a cut-out sits a Mrs. Johnson, reiterating their determination to find the Melody. The scene at the Lost Property office reveals the Father and the Mother in conversation with a Policeman regarding a lost umbrella: (PP.67)

P: The description, please.
M: I beg your pardon. O yes, of course. It was quite an
ordinary one, about so long....
P: That is the exact description.
F: Well, that's very pleasant; but had you really lost one?
M: That isn't the point. But we have established contact...

...but soon they come to talk of the lost Melody:
P: A Melody. Well, why not? Today we had an actor who had lost his public; a member of Parliament who had lost his seat; a singer who had lost his voice........

And then of Faith, but that, the Policeman says, does not come under his control, as "The Government deals with it." In scene 14, we find a figure like Johnson holding the white dove of peace, and two Melody Maidens collecting money for Peace. In the next scene entitled "Searching for a soul", we are shown the hero's interview with the Rev. Bartholome, attended upon by the Melody Maidens and various mystic symbols, a cross, an anchor, and a heart, all fitted with electric plugs. The Clergyman tests Johnson's faith, charity and Hope by plugging a lead into these three things and seeing the pointer on the sublimated boiler dial at first move slowly, then making two or three feeble efforts but giving it up and finally, falling over with resounding crash. The Melody Maidens are frightened by the result of these investigations. Even Death denies the possession of the Melody that Johnson seeks, saying that he is only: - (PP. 74)

"The producer of a transformation scene, an intangible transformation scene, which is never allowed to have a song...."

And then it is Nature symbolized by an artist's model, who offers the required gift to Johnson out of her large stock, if he can name the Melody he exactly wants to have. And, here, again, our hero fails as he has forgotten the Melody, his seeing and hearing power. The Family is at the Wireless Studio listening in scene 18. Here too the hero has a quarrel with the announcer and the singer, and he is soon contesting his right to interfere with the Policeman that has been called up. At last Edith learns the rudiments of the sought-for Melody from a Child
skipping on a rope and being encouraged by the Melody Maidens. Edith, with the other end of the rope in her hand tries to cross farther along the road to the Melody, when she finds her way blocked by workers. Here, after a great row, she picks up a few of the workers' tools rhythmically and the Melody is heard from the Orchestra. Later, Edith finds that the Cyclist "without a shirt" and the Professor-Footballer, too, have some kind Melody in their make-up. and avariciously she takes the Professor's glasses and the cyclist's mouth-organ, along with the workers' tools to her husband already in prison. There she sees the familiar coat of her husband generously bequeathed to other prisoners, after his own release in lieu of a petty fine., symbolically, we may say, from all ideas of respectability. We see the reunion of the couple in the end. The Melody is struck from the bag of tools. The Elf comes dressed as the Melody Maidens. All hear the Melody except the old parents:— (PP. 98)

****** "Working for a top hat and trousers stripped and pressed,

Just make you depressed
Gives no melody—....
Remember it's not me for you,
Remember it's not you for me,
Remember the Melody tells us
It's just us for us

so we'll forget the strife and all our fear.
We've found the Melody of Life."

We think, that the play is a very good example, where symbolism goes directly contribute to the entertainment value of Modern Drama.
Expressionistic Symbolism:

We have, in our chapter on "An Approach To Symbolism", tried to trace out the connection of Expressionism in general with Symbolism. As we have already noticed that with Expressionists, Drama, suddenly takes an inward turn and natural and human reality is ruthlessly decomposed to arrive at a fresher synthesis, revealing sometimes a distorted cruder and exclusive idea of nature and humanity, approaching even to the "formless" or "meaningless". Expressionistic symbolists lay more stress on the disintegration and analysis of human consciousness than on its co-ordination and synthesis, and much of the Expressionistic art remains hopelessly misunderstood in its content and form. More often than not, Expressionism lies at the basis of poetic symbolism but it is so difficult to draw a line to distinguish the two, the motifs in most writers, being unconsciously confused. How can one, after all, say how far the writer wished to project his fresh vision of the nature of outside reality or human consciousness and how far he wished to be particular about the poetic symbols that should express his deeply personal vision? Did the vision itself dictate the symbol or did it, by some chance, get tagged on to a symbol already existing in the poetic tradition? Is the vision so intense and dynamic as to shape itself into a novel symbol or does it seek the aid of some extraneous accepted symbol to proclaim itself to the world? Here is, then, a criterion to separate the Expressionistic Symbolism from the more familiar Poetic Symbolism. We are, however, conscious of the fact, that the inspiration of an Expressionistic artist is not a purposive activity,—it does not directly aim at creating beauty or for the matter of that, ugliness, through the medium of images and symbols, like the contemporary sculptor,—Epstein, say in the primitive and rigid figures of "The Madonna and the Child", he is only
deeply concerned with the catching at the mystery and the inner significance of his subject. Most often, the Expressionist artist seems to say with Cézanne: "I have a feeling but I do not get as far as expressing it. I am like one who possesses a piece of gold, but does not know how to make use of it".

As we have already seen, the Medieval Mystery plays and the allegorical plays aimed at interpreting the spiritual life of man through realistic methods. The Modern Expressionistic Symbolist playwright tries to interpret real life through spiritual methods—he analyses the deep-rooted and hidden motives of our action and projects them in their stark nakedness, through a sudden and unpremeditated "close-up" process reproducing something in the nature of a flashlight photograph of permanent lasting value to the connoisseur, even though, a bit baffling to the man in the street. Often, the whole picture is reflected through the acting omniactive consciousness of one important individual, who is mostly the spokesman of the dramatist himself, in a sort of Monodyrama. The Impressionistic artist had only aimed at a flat, representational character of drawing and had missed the essential and detailed structure of the objection in the cumulative fleeting light-colour impression of the object itself. The effect was one of a very passing and illusory sort, to obtain which the artist had denied his personality and originality. The Expressionist symbolist, as we will shortly see for ourselves, in this chapter, is more true to himself and his subject and is apt to have greater emotional and psychic appeal even though his art arbitrarily distorts and twists the natural shape of the objects and phenomena, in the accepted sense. There is granted to an Expressionist Symbolist, a greater measure of freedom and scope for originality than is granted to a poetic symbolist. The landscape and also the human nature seems to be re-invigorated and endowed with a rare mute eloquence by the
Expressionist, which faculty puts to shame all the constructive and panoramic skill of the Impressionist painter. But, we must remember, that in the case of the Expressionists, their defiance of outward discipline of form and colour, is accompanied by a rare inner discipline, and here we must quote an authority, which can hardly be contested, that of Flaccus (The Spirit and Substance of Art. PP. 367)* "Call it anarchic if you will, to paint apples and oranges angularly, and tilt plates of fruits at impossible angles; but do not fail to see the economy of the design, the plastic use of colour, the simplicity and forcefulness of line, the rhythmic integration. It is difficult to follow Soutine in his tumultuous and imperfect organisation. The sketchiness and non-representational character of Kandinsky's musical improvisations in colour are perplexing, to say the least. But even such extreme painters ought to be approached in a spirit of willingness to see their eyes and to work with their creative will". Flaccus then notes in all Expressionist artist a symbolism of a fundamental character, approaching to the mystic plane, that of a "double Energism", this is a power of the will working in the artist's self and extended a bit further, working in and through the multiple forms of nature. The two energisms are often merged into one and expressed in psychic terms. The result is that the Expressionistic creed takes the form of a spiritual Pantheism as in Vedantism or "Cosmological oneness" in all things and forms, giving to the Expressionist artist a highly polished and spiritual technique, revealing a variety of emotions, built on the "shifting sands of attention". This intellectual vigorous symbolism destroys the objects in their native form and colour and lets them emerge as infinitesimal particles floating in the stream of a consciousness. Certainly these are not solid, round and finished persons and objects, but pieces of the artist's
vision symbolizing an exclusive mood or a state of mind (as in Evreinof's "The Theatre of the Soul") of humanity. But sometimes the Expressionistic Symbolists give in their dramas a sense of great power and put in their loosely patterned dramatic structure, a specimen of the tremendous energy that underlies our hectic and apparently formless modern existence,-in fact, the steel mills, the slums, the grain fields, the factories, and the furnaces, the forest, the sunsets, the chateaus, the battlefield, and the theatre itself are all given a soul by the Expressionist Symbolist. From the very nature of things, the Expressionist Symbolist would hate to symbolize individuals, he would much rather symbolize the types. The Restoration and the Old Morality dramatists had stressed the types in their comedies, - but the modern Expressionist Symbolist carries forth the principle of types to tragedies, reducing individuals to a swarming community of a bee-hive patterned men in their pettiness, shadowy but (as in Strindberg's dramas) suggestive non-entities. Apart from the tragic type, the Expressionist Symbolist loves to symbolize cosmological forces as in Eugene O'Neill's "Emperor Jones" and great social and industrial upheavals as in Ernest Toller's "Masses and Man"; sudden shifts of points of view as in Pirandello's "Six Characters in search of an author"; The nature of their subjects demands that the style of the Expressionistic Symbolists should be concentrated, almost cryptic,- mere words doing the function of phrases, phrases, that of the sent-

ences, and sentences that of the paragraphs. Sometimes, as in Toller's plays, there is a definite and deliberate inversion of speech corresponding to the distortion of the normal form in painting. At other times, the Expressionistic technique approaches the illegicality and whimsicality of a dream-technique, using subtle suggestions,
soliloquies, uncensored scenes, double personality, stream of consciousness and severely several other devices. If the poetic imagery made symbolism more concrete and consolidated, expressionism spiritualizes and liquidates the stiff poetic symbols and lends them the necessary plasticity, momentum, and range of appeal to human consciousness. In fact, a certain amount of expressionistic technique enters into all progressive poetic symbolism, particularly when types and certain phrasing and moods of human consciousness are poetically symbolized by the dramatists, (even though their debt to expressionism is not fully appreciated by the artists and their admirers) in as much as the primary concern of the artist in these cases is not so much of formulating or ornamenting the plain vision of the type or the particular phase of human consciousness, as it is of attacking the plain vision again and again, vivisecting it, to make it intensely live in the minds of the readers by a direct flash of meaning rather than by aducing similes and metaphors, which, if carried to the extreme, instead of making the symbol lively and vigorous dissipate its native strength and evocative power by over-indulgence on the conventional literary plane. The chief concern of an expressionistic symbolist is to capture his ideas "young" and not to allow them to decay through a lengthy process of literary or artistic embellishment. Let us take the expressionistic notion of human character. In the Elizabethan times, the word meant the relative strength proportion and harmony of the traditional "humours," in short, it meant something approaching one's temperament; then it came to signify a typical conduct e.g. a gentleman of the Restoration times must invariably appear drunk, jolly and morose. In the Nineteenth century, due to Darwin's evolutionary doctrine, the conception of character underwent a funda-
mental change, and thus the change is all too visible in the dramatists of the period. The character came to include one's past heredity and present environment. The twentieth century witnessed the rapid advances of the science and psycho-analysis and the Darwinian notion of character was challenged, when in the line of the distinguished poet-laureate of England, Tennyson, there sprung up a notable cricketer and character was dissociated from all that was overlaid in the nature of tradition and environment and came to be identified with the different, often conflicting phases in the consciousness of a man. Thus Pirandello lays stress on the uncertainty of human response on the different planes of reality. Man may differ in his conception of others as of himself at different times, but then time too, could not be rigidly divided into past, present and future, it was, in fact, in perpetual flux and flow and went so far as to temporalise space, forming a spacetime unit. The Psycho-analysis proved that much of what the ordinary mortal did, was dictated by the hidden motives in the Unconscious, and not at all, by a determinist will on the conscious plane. Man was discovered to be a particle of dust floating here and there in the stream of consciousness, so that a person, kind to his colleagues at office and a tyrant at home to his wife was considered quite a plausible phenomenon. What with the advance of the physical science and psycho-analysis, character came to consist in the very negation of character. It is on this conception human character, that many of the plays of Strindberg and L.Pirandello are based. In the case of Pirandello, as his translator, Arthur Livingstone has pointed out in his introduction to "Each in his own way etc."

"Stripping reality of the attributes that seem to make it seem to make us most real, reducing personality to a fleeting changing
moment in a series of moments, identifying illusion with reality and vice versa, breaking the individual soul up into many souls and putting these into conflict one with another, Pirandello makes people over into something like ghosts of a very diaphanous, insubstantial texture."

This conception of human character and its repercussion of the moral values, - in fact, life become neither moral nor immoral (conscience being nothing but a sham but amoral). Thus in order to personify different aspects and phases of human personality within the orbit of a single individual, an expressionist symbolist Eugene O'Neill reverts to the old No-Plays technique of using masks, as in the same individual. The Poetic Symbolists were more often than not, impressionistic in their design and execution and had strayed away from reality as such building like Kostandi, Masterlinck and Yeats, an ivory tower for themselves, away from the surrounding world of ordinary men and women. The Expressionistic Symbolist has not such fear of reality as such; he wants to face it full and squarely, but he wants to face it on his own terms, interpreting it in his own ways, and projecting it in accordance with his own technique. Both the Poetic and the Expressionistic Symbolists are however, one in their adherence of the naturalistic methods. Both are idealists at heart. Both wish to recreate and reconstruct the objective reality in subjective terms. Whereas, the attack of the Poetic Symbolist on outside reality fades off into an aesthetic retreat, the attack of the Expressionist is of a fundamental and philosophical nature.

We noticed in our chapters on Poetic Symbolism many examples of pictorial images and passages, sensorial and concrete metaphors and similes, surprising symbols of a recondite sexual appeal, and even persons like Desdemona, Diertre and Yasmin were symbolized by a rare fusion of drama and poetry. But the field of ideas, types and movements was very rarely and grudgingly touched by the poetic symbolists. It is just this field that the Expressionist Symbolist wishes with
to explore with the zeal of a British speculator in the oil-fields of Baku there is a great opportunity for a universal and fundamental approach to the psychological problem of human consciousness and the philosophical problem of the Universe around us. Whereas, the reconstruction programme of the Poetic symbolists was of an aesthetic value, the revaluation of the human personality and the Universe set by the expressionist symbolist may well be of a lasting philosophical importance to the present generation and the generation to come. This sets aside once for all, the oft-repeated charge of a nihilistic design that is laid against the expressionist symbolist, by the naturalistic dramatist. Refuting the above charge, J. Marriott says (Modern Drama: Thomas Nelson & Sons Limited & N. Naturalism; PP. 78) 

"one can suggest an office or a country railway station by three or four characteristic details, and the eye is not distracted by over-crowding...The modern producer aims at making every scene a work of art -- a picture and like the painter, he is often indifferent to faithful imitation... He thinks about symmetry, mass, colour, rhythmic lines, grouping harmonies, and so forth" (PP79). 

"mere representation was only a mechanical business, and could be achieved by means of a machine and technical processes. As an artist he aimed at a beautiful design suggested by the original "tableau"... After all, if one wants only a life-like representation, the waxworks of Madame Tussaud's will be more satisfying, then, say, a statue by Rodin or Epstein."

In this task of raising the naturalistic theatre to the level of symbolism both the poetic and the expressionistic methods must collaborate, the first giving it a pictorial value and the second contesting for the theatre its ancient right to philosophically re-evaluate the world through a modern technology. Mr. Gordon Craig is all in favour of making the modern drama and theatrical performance draw its strength and inspiration from the emotions as against the intellect (of Bernard Shaw's views) on the point) of man man and to that effect, he makes the arts of Drama, a producers' art inclusive of all other arts
like, architecture, sculpture, painting, music, dancing, rhetoric, poetry, Literature. But none of these arts is to be used to excess in the furtherance of the dramatic art, enough scope is to be left to the spectator's imagination, for it is this thing that may turn the meanest thing into a significant symbol, say a blade of grass into a great symbol as the King of England. This symbolical ecstasy is expressed in his "On the Art of the Theatre": Long: William Heinemann: Limited 1925

(Dedicated to William Blake) by Edward Gordon Craig. (PP. 17)

"If there is a thing in the world that I love, it is a symbol. If there is a symbol of heaven that I can bend my knee to, it is the sky. If there is a symbol of God, the sun. As for the smaller things, which I can touch, I am not content to believe in them, as though they could ever be the thing. This I must always keep as something precious."

This symbolical ecstasy be based on a resurrection of senses and spirit of men, and both the Poetic and the expressionistic symbolists aim at achieving this object; the Poetic symbolists chiefly catering for a sensuous regeneration, and the expressionistic symbolist aiming at a more vital spiritual re-valuation. According to Craig, the actor has simply to register emotions to the state according to the direction of the producer, we may call him the "uber-mariotte" or a puppet, who first saw the light of the day on the banks of river Ganges and there he took part in the ceremony of his creation (PP. 92).

"And during this ceremony appeared... the symbols of all thing on earth and in Nirvana. The symbol of the beautiful tree, the symbol of the hills, the symbol of those rich ores which the hills contained; the symbol of the cloud, of the wind, and of all swift moving things; the symbol of the quickest of moving things, of thought, of remembrance; the symbol of the animal, the symbol of Buddha and of men-- and here he comes, the figure the puppet..."

In fact, Gordon Craig designs his scenery and lights to fit in with the dominating thought of the play- tragic, comic or fantastic- without giving more than a suggestion or a symbol.
of any definite place. Amid such symbolic environments, coupled with a few simple gesture, such as perhaps the tricks used, plays of yeats and other symbolists can live and evoke the requisite emotional moods. Masterlinck, as we have already noticed in our chapter on "An Approach to Symbolism". (Symbolism on the Stage) favoured the idea of this puppet theatre and saw the first glimpses of an expressionistic technique in the dialogue of Ibsen's Master Builder, a play that we noticed in our discussion on Poetic Symbolism. Speaking of the conversation of Hilde and Wolness, Masterlinck writes (quoted by Donald Clive Stuart PP. 630). The Development of Dramatic Art):

"Their conversation resembles nothing that we have heard, in as much as the poet has endeavoured to blend in one expression both the inner and outer dialogue... all that is said therein hides and reveals the sources of an unknown life. And if we are bewildered at times, let us not forget, that our soul, often, appears to our feeble eyes to be but the maddest of forces, and that, there are, in man, may regions more fertile, more profound and more interesting than those of his reason and intelligence."

Let us now see the effect of this appreciation on one of Masterlinck's own plays: Here the substitution of symbolic types for human beings has revolutionised the nature of the dialogue: it has become a sort of telegraphese, words without verbs, formulæ, phrases, etc.: Monna Vanna: A Drama in Three Acts: Translated by Alfred Sutton: George Allen and Unwin, Limited. First Published 1904). The play was banned in England, at first, for, as they'd said, it hurt public morality. Here Monna Vanna, wife to Guido, sacrifices her honour to the besieger Prinzivalle on diplomatic grounds at first, but then the suspicion and the ill-reception of the lovers at the hands of the conventional husband drives the lovers once more into each other's arms... PP. 91 Vanna Talking to Prinzivalle in the
latter’s camp:

Priniville:- I can conceive that a virtuous woman.
Vanna:- Yes.
P:- One who loves her husband.
V:- Yes.
P:- Deeply?
V:- Yes.
P:- You are clad only in your mantle?
V:- Yes.
P:- You have seen the chariots and flocks in front of the tent?
V:- Yes.

Here there are in conflict, two notions,- old and new of ‘Honour’ ‘Civic’ and the moral conscience and both are beautifully suggested in the dynamic personality of Vanna.

Strindberg, who is considered the father or Expressionism, passed from Naturalism to Symbolism under the influence of Maeterlinck and besides the second form of a dialogue took on many of the features of the Maeterlinckian theatre in his dramaturgy—the symbolic sounds, knockings at the gate (as in Macbeth), silences, the repetitions of the same words and phrases, lights, doors and windows symbolizing various things. Some of these features, we have already seen in Blue Bird,—but others we may see in the Expressionistic play. The Intruder (Translated by William Wilson: Lond: 1911), wherein he has symbolized successfully the slow and steady arrival of Death personified as an Unknown Visitor into a family. Here we see, there is a double dialogue and a double action, the invisible phenomenon being ever-present to the blind Grandfather, even the gardener, who seems to be moving at night, seems to the omniscient grandfather to be moving in the house itself, thus suggesting Death, which will soon move down ruthlessly the life of the convalescing mother. The knock is heard at the secret door, the lamp burns out, the momentary silence and re-awakening of someone, not placed, a child’s wail,—and then the sisters of Mercy are seen on the threshold clad in black, proclaiming finally the death
of the ailing mother, by the sign of the cross. Death has here been subtly symbolized as the Unknown Stranger, and what with the constant suggestion, silence and the behaviour of the doors etc., the symbolism is quite convincing. In fact, Maeterlinck was proficient both in the Poetic and the Expressionistic symbolism and the latter was taken up by Strindberg to the exclusion of the former. Strindberg wanted to take up the role of the author-hypnotist, by abolishing the divisions into acts etc., as they broke into the spell of suggestive atmosphere created by the dramatist. He filled these intervals by various devices like the dance, pantomime and monologue, devices which an Expressionistic symbolist technique would readily approve, as we would now see by a reference to his plays. We have already seen the danger of poetic symbolism. The chief danger of Expressionistic symbolism, is, however, its utter obscurity emanating from a personal idealism that the writer fails to translate into intelligible terms; but this weakness is also a strength of the expressionistic symbolism, in as much as, the highest culmination of symbolism, shorn of all poetic ornament and external form, consists in a subtle spiritual reconstruction and reevaluation of human personality and the world at large. But our contention is that sometimes the personal idealism, as it is called, is no more and no less than a nervous derangement and an ill-temper or the physical disillusionment of the dramatist masquerading under the cover of a nobler epithet. This strength and weakness of the Expressionistic symbolist will be fully manifest to the readers after our scrutiny of Strindberg’s plays. We will first consider his "The Road To Damascus": A Trilogy: Anglo-Swedish Literary Foundation: (1899); Jonathan Cape: 30., Bedford Square: London;(First Published 1939) The action of the play takes the form of a spiritual pilgrimage like
Bunyan's Pilgrim's Progress and Dante's Divina Commedia, but whereas, the symbolism in the last two works is of a politics- and theological nature, the symbolism in the former is of a personal, autobiographical nature. The play's chief character, the "Stranger", is easily Strindberg himself. Nevertheless, the play is a profound psychological document, which will go down to history of modern expressionistic drama, as a masterpiece of fine art coupled with a great sincerity of purpose. The title of the play is significant as Strindberg, like Saul changing into Paul, gets converted to the idea of renouncing all his worldly attachments, even his Lady. (And this reminds us what a profound hater of women Strindberg was. The inner symbolism of the play does, to a certain extent, interfere with its quality as a drama, but then, as we said before, its human and philosophical appeal to an average man, beset with the complexity and boredom of everyday life, is bound to be perennial. The aspiration of the Stranger to eternal salvation, when, towards the later end of the play, he is hanged in between the Lady and the Tempter, is symbolized in Part III by a mountain, the peaks of which reach high above the clouds. All this sounds very logical and clear—but what beates the reader is that the stranger is himself not convinced of his conversion till the end. In Part III, first, act, we find the Stranger in conversation with the Confessor on the point of entering a monastery and on his own request has a last interview with the only person he remembers now, his daughter, who he discovers is quite happy with her lover and her step-father and does not remember the petty reminiscences that her father has called up now of the days of her childhood. And so they part and the talk with the Confessor is resumed:— (PP. 203) * * * Stranger (filling his glass, but not drinking it): Shall I never
Confessor: No wine; and you'll see no woman: You may hear singing; but no the kind of songs that go with women and wine.

Stranger: I have had enough of women; they can't tempt me anymore.

Confessor: Are you sure?

Stranger: Quite sure... But tell me this: what do you think of women, who mayn't even set their feet within your consecrated walls?

Confessor: So you're asking question?

Stranger: And why may an abbess never hear confession, never read mass and never preach?

And, here, the Stranger has a longing lingering vision of his past life, and momentarily the darkened version of his Lady in mourning, comes to tell him of the death of his daughter, Mizzi. This much-married woman explains to the Stranger, the chequered career of her love and marriages and the Stranger responds to her sympathetically. Both of them have been on the rocks, and thus a community of interest again grows between them, when the Confessor is already knocking at the door of the ferryman, who is to take the Stranger across the stream to the monastery.

(Pp. 210)

Lady: I don't know.

Stranger: No, one knows nothing, hardly even that one knows nothing; and that's why, you see, I have got as far as to believe.

Lady: How do you know you can believe, if belief's a gift?

Stranger: You can receive a gift, if you ask for it.

Lady: Oh, yes, if you ask; but I've never been able to beg.

Stranger: I've had to learn to. Why can't you?

Lady: Because one has to demean oneself first.

Stranger: Life does that for one very well. * *

In fact, the belief of the Stranger is still negative, it serves beautifully as an escape from knowledge, but it has not yet begun to inspire. The Stranger is again at the crossroads in the symbolical mountains. The struggle in his mind continues. He still questions the Confessor. And this time an old woman, Maia, his old love appears and both for a time seem to be re-enacting their young love-affair. The Confessor, however, takes the Lady into confidence, saying (Pp. 223)
"I alone have seen the beauty of your soul—my friend here has divined it; that is why he felt attracted to you—but the evil in him was too strong; you had to draw it out of him into yourself to free him. Then being evil, you had to suffer the worst pains of hell for his sake, to bring atonement. Your work is ended. You can go in peace." But as we see, the temptations of the stranger have not ended. His children appear in the guise of the worshippers of Venus as the Tempter scoffingly characterises the stranger as (PP.224) "This foolish man believes he taught youth to go in search of Venus; as if youth hadn't done that long before he was born; his pride is un-supportable..." * * * *

This very Tempter we find, a bit later, becomes the "deliverer" for the stranger after a philosophical discussion and succeeds in reconciling the stranger again to life. In the next scene, we see, the fickleness of human love and justice. The stranger is divided in his mind whether to join the Tempter or the Lady, who turns out to be his mother, the symbol of all womankind, through whom he can again be reconciled to humanity. In the next scene we see the stranger taking the bride of his dreams and settling down in a small house on the mountain, but soon the shades of darkness are creeping over the romantic lovers and they decide on a parting from each other,—being "two drops of water, that fear to get close together, in case they should cease to be two and become one" (PP.254) Throughout the whole play the pendulum of the stranger's memories is swinging to and fro and ancient scenes of real life are re-enacted in a sort of trance or delirium, under profuse references from Bible or some other distorted and twisted images. Thus the typical and Symbolical Tempter describes to his victim his own estrangement from his wife... (PP. 257)
"I could see miniature photographs of bull-fighters and guardsmen in her eyes, and hear the strange accents of strangemen in her voice... she developed a real genius for discovering things I detested: That's what she called 'saving her personality'..."

Now, it is the stranger's first wife, thrice married and the whole love-episode is reviewed again with the attendant sexual jealousy treated with Elizabethan frankness. But still we feel that the stranger is no Ithello, nor the Women, a Desdemona. Scene after scene follows and in every one of them, Strindberg is making his task more hopeless. How is he to fill out the story, and save our sympathies for the stranger? The effort must be heroic and it really is. He invents the Chapter House and the Picture Gallery scenes of the monastery, wherein the stranger is allowed to work out his salvation to the best of his lights. Henceforth the Confessor becomes the Stranger's conscience and dictates him in his journey through this ultra-modern monastery. The prior shows to the Stranger that the only way to peace was to believe and that it was useless to care too much for public opinion and things of that sort as the human values were not stable. In the picture gallery, the Stranger sees the portraits of different great men with two heads, symbolizing a double personality. - Boccaccio, Dr. Luther, Schiller, Goethe, Voltaire, Napoleon, Victor Hugo and Bismark. Every one of these high personages, Melcher (the man who takes him round the illustrious gallery) explains, was a paradox in himself, consciously or unconsciously: (PP. 283) "That's as old as the world: But does an intelligent man heed what he's called? One is, what one's is becoming."

Stranger: - But who revises the periodically changing views of contemporary opinion?
Melcher: - Hegel, the philosopher of the present, himself dimorphous, for both a left-minded and a right-minded Hegel can always be quoted, has best explained the contradictions of life, of history and of the spirit, with his own magic formula. Thesis: affirmation; Antithesis; negation; Synthesis; compre-
hension:. You begin life by accepting everything, then went on denying everything on principle. Now end your life by comprehending everything. Be exclusive no longer. Do not say: either—or, but: not only—but also: in a word or two — words rather, Humanity and Resignation;"

in the funeral scene that follows the Tempter tells him of the possibility of re-birth, but the stranger replies, already the mantle of the Apostles on him. "Speaking at last becomes vice like drinking. And why speak, if words do not cloak thoughts?"

Thus, the whole play is an emotional skeleton; we see mere 'close-ups' of individuals and sudden startling claps of thunder, whereas, the real drama in the conventional sense if not allowed to begin. The author seems to be an auto-X-ray specialist. We see a confusion of motives behind a single action,—say of love and marriage. The man ultimately proves to be an enigma to himself.

Part III marks a change from Parts I and II in as much as we see here a change of method on the part of the dramatist. The first two parts are realistic in their treatment as his earlier 'Father' was, but the climax in Part III reveals a sudden turn from the Naturalistic to the Symbolic method as the final entry of the Stranger into the monastery, we are told by Gunnar Ollen in his introduction, was more a symbol for the struggling author's dream of peace and atonement than a real thing in his life. But within the technique of the play itself the conversion seems to be quite real and plausible as in Part I, the stranger replies with a reluctant "Perhaps", when the Lady wishes to seek the protection of the Church and at the end of the second part he cries:—"Come priest, before I change my mind"; but in Part III his decision is inexorable and he enters. Here, too, we see the traces of Poetic Symbolism still persisting in an overwhelming Expressionistic Symbolism as in the wedding scene between Harriet Bosse and the ageing author: (PP. 249)

Stranger:—The candle flames are still, as if in prayer. The
flowers are pensive, and yet:
Lady:—
Stranger: (Still thinking) And yet:
Lady:—
Stranger: (Getting up) A poem's coming: I can hear it. It's for you.
Lady: Don't tell it me. I can see it— in your eyes.
Stranger: For I read it in yours: Well, I couldn't repeat it, because it has no words, only scent, and colour. If I were to, I should destroy it. What's unborn is always most beautiful. What's unborn, most dear.
Lady: Quiet. Or our guests will leave us. (They do not speak)
Stranger: This is happiness— but I can't grasp it.
Lady: See it and breathe it; for it can't be grasped.
(They do not speak)
Stranger: You are looking at our little room.
Lady: It's as bright green as a summer meadow. There's someone in there. Several people:
Stranger: Only my thoughts.
Lady: Your good, your beautiful thoughts....
Stranger: Given me by you.
Lady: Had I anything to give you?
Stranger: You? Everything: But up to now, my hands have not been free to take it. Not clean enough to stroke your little heart...
Lady: Beloved: The time for reconciliation is coming.
Stranger: With mankind, and woman— through a woman: Yes, the time has come; and blessed may you be amongst women.......
You are a white dove, with whom the startled eagle finds sanctuary, when heaven's thunder clouds grow black, for the dove has no fear. She has not provoked the thunders of heaven:"

The effect of Masterlinck on passages like these is as clear as daylight. During the course of this play, Strindberg beholds himself in different phases of his life, as Caesar, Madman, and the Beggar. The conception of Woman, of course, changes several times during the progress of the play. The character of the hero or the stranger, too, is not fixed,— it changes, and along with it, changes our own reaction to the outside reality that it introspectively absorbs and reflects, in fact, the externality of the outside events loses itself in the ruminations of the major character of the play. The result, evidently, is one of Browning's dramatic monologues, with its inertistic obscurity and pseudo-profundity... And yet the dream-symbolism does not approach
the spontaneous and poetic fervour of Hauptmann's transitional play "Hannele", which we noticed in the previous chapter. The dream-symbolism is much too conscious and "expressionistic". The Stranger sees both sides of his character as clearly as he sees the two heads of the portraits hung on the walls of the monastery on the mountain. And yet fortified, as if it were, by the latest psychological discoveries, the Stranger refuses to consider himself, in any way, hypocritical. But the total effect of the play is negative, according to some critics, as real life, fantasy and symbolism destroy one another. The dream-symbolism of Strindberg reaches its peak point in Dream Play. (1902) (First Series London Duckworth & Co.) As pointed out in A Reminder to the play, "Time and Space do not exist. On an insignificant background of reality, imagination designs and embroiders novel patterns: A medley of memories, experiences, free fancies, absurdities and improvisations". In the Prologue we see the daughter of Indira descending upon earth to philosophically unravel the secret of the evil in the mortal world, by assuming a human form and coming into direct contact with humanity in all its phases. Everybody complains-with their eyes at least, and often with words also-"she is led to speak (PP. 35) and "It is certainly a crazy world": (PP. 49). The Master of Quarantine, like a typical modern, explains to the officer (PP. 61) "I wish often that I could forget,-especially myself. That is why I go in for masquerades and carnivals and amateur theatri-cals. "Indira's daughter reveals her mission to the lawyer and he retorts by saying:- (PP. 76) "Try it: Once a liberator appeared and he was nailed to a cross". There are misery, dis-illusionment, dearth and pin-pricks everywhere. Even the poet does not seem to listen to the music of the wind and the waves, but soon the daughter is obliged to see the shipwrecks in the
waves of Justice, Peace and Hope and the daughter of the heavens feels earth-bound. Humanity is symbolized by a ship stranded on the high seas fearing to be rescued by Christ, the Redeemer. The Faculties of Theology, Philosophy, medicine, Jurisprudence are unable to solve the riddle of life. The daughter of the gods is accused of sowing doubt and discord in the minds of the young and she realizes that it is not easy to be human. She explains the riddle of the evil in the world to the poet alone:- (PP. 100)

The Daughter:-- •in the morning of the ages, before the sun was shining, Brahma, the divine primal force, let himself be persuaded by Maya, the world-mother, to propagate himself. This meeting of the divine primal matter with the earth matter was the fall of heaven into sin. Thus the world, existence, mankind are nothing but a phantom, an appearance, a dream-image.

The Poet:-- My dream:

The Daughter:-- A dream of truth: But in order to free themselves from the earth-matter, the offspring of Brahma, seek privation and suffering...But this...comes into conflict with the craving for enjoyment, or love... with its utmost joys merged into its utmost sufferings, with its mixture of what is most sweet and most bitter? Can you now grasp what woman is? Woman through whom sin and death found their way into life?

Chandler commenting on the above passage says (PP. 294-5)

aspects of Modern Drama:

The Tyranny of Love: "Mundane existence is a spoiled copy, a distorted image of the spiritual life...
Now just as it was the female principle which brought sin and death into the Cosmos by conquering spirit, so, in society, it is the female principle that wields with seductive weapons upon the peace of man. Woman, in short, for Strindberg, is the source and essence of evil, because the chief instrument of love...She is more elemental, less scrupulous than he, and, therefore, the more dangerous. Yet as the goddess points out, it is conflict between opposites
that produces energy, just as fire and water in conjunction give the power of steam; and this conflict will continue so long as life itself."

Dream Play: Carl E. W. L. Dehstrom's Strindberg's Dramatic Expressionism: University of Michigan:

"The use of symbols is not necessarily expressionistic, but nevertheless in accordance with the practice in expressionism."

There are, Dehstrom thinks, 4 symbols in the play:

1. Indra's daughter, a double pattern symbol of Christ and Harriet Bosse.

2. The growing castle is the physical being which imprisons the human soul. This castle subsequently is burnt but it soon blossoms forth into a giant chrysanthemum or spiritual immortality.

3. The secret door, which is the riddle of life which remains unsolved by the faculties, but is intimated to the poet by the heavenly daughter (P. 100 of the play quoted by us).

4. The shawl, which she clings on descending on the earth is too obviously the cloak of human miseries. Even washing seems to make no difference to the shawl. Until, at the end, it is burnt like the growing castle and attains, symbolically, a new lease of spiritual life.

We may remember here that shaw with almost similar notions would not have favoured the expressionistic treatment but followed the more traditional method of the drama of ideas as in Ibsen for expounding the same philosophy of Sin. The philosophy here is not reflected through a temperament like the Stranger's, it is supported by historical argument and intellectual analysis and hence more convincing. As Percival Wilde points out (P. 283): The Craftsmanship of The One-Act Play Little Brown & Co: Boston 1936:

"Rarely is an individual the best judge of his own character; rarely by proclaiming his judgement of himself, can he have it accepted at parly. Even if he can appraise his own character correctly, his voicing of that appraisal will pass through the tinted glasses of his own motives, his reserve for his lack of it and finally through that same character itself before it can be expressed to another. It is only in moments of passion that inhibitions break down, that the tinted glasses disappear, that the man speaks the truth about"
himself as it probably is".
We may say, that in one of these moments of passion, Strindberg sung the praises of love for the actress Harriet Bosse, in his symbolic drama: Swanwhite (1901) in fact the figure of Swanwhite was drawn by direct reference to Miss Bossein in the mystic manner of Maeterlinck. Again we see the intrusion of a poetic symbolism in the play combined with many thought-inver-
sions which are so characteristic of the Swedish dramatist.
The Prince, the stepmother, the resurrection theme, maids, gard-
eners are all the inventions of the Swedish folk lore, but what
gives an expressionistic value to the drama is Strindberg's own
remark about the play: (quoted by Edwin Bjorkman in his introd-
uction to the third series of Strindberg's plays: London:
Duckworth) "I have lived through that tale in my own fancy--
a Spring in time of Winter:" (PP.4)...The pure Swanwhite takes
to love just as the child takes to her dolls. She tells the
Prince, who has apparently come to teach the young thing how
to love the young king, whose throne she has been designed to
share:- (PP. 23)

Swanwhite:- Here's the doll, it's my child--the child of sorrow
that can never keep her face clean. In my own arms
I have carried her to the lavender, and ther I
have washed her with white sand--but it only made
her worse. I have spanked her--but nothing helped.
Now I have figured out what is worst of all:

Prince:- And what is that?
Swanwhite:- (After a glance around the room) I'll give her a
stepmother:" Here, we are told, that the poor girl is living in
a sort of hot house where she can not know the name of the
Prince, for fear of loving him instantly, where, the stepmother
rules the roost with a rather heavy hand, where the multi-colour-
ed peacock stares at the child-like lovers with a hundred "eyes".,
where, even the ticking of the clock is a novel sensation to the
"brother" and "sister", that they now have become, after the prince has sucked the blood out of Swanwhite's hand, pulling out a splinter to keep the wound from festering. From the beginning, the girl seems to be an adept in the art of loving as she remarks when she is separated from the Prince at the table by a command of Her Grace the Stepmother: (PP. 23):

Swanwhite: Now we are far apart, and yet a little nearer before. All sorts of snares have been laid for Swanwhite's misfortune by the witch of a stepmother, to push her own daughter Lena, into a queen's position. The rose on the table proclaims the arrival on the scene of the stepmother by closing its blossom and drooping its leaves. (PP. 33) and her sudden approval of the ripening love between the Prince and his "rose", by recovering and re-opening, but that too is short-lived and we see her machinating again with the maids to transfer the Prince to the "Blue Tower", where he shall encounter "the Duke of Exeter's daughter:"

In the next scene, we see Swanwhite being visited in her sleep by her own mother and the mother of the Prince and both approve of the union. All this time, Swanwhite, had been dreaming of her lover, the Prince. And when she awakes, it is nothing but a continuation of her dream as she is seen talking to the Prince, playing chess with this invisible partner, hiding herself away from him. But the Prince soon comes and explains the mystery: (PP. 44) "My body has been sleeping in the tower, while my soul was wandering in the dreamland—in the tower it was cold and dark." But Swanwhite, at this stage, does not feel the pressure of his hand, not his lips' caress,—but they decide to fly to the dreamland in search of the Eternal bliss. The mysterious green gardener forewarns them of the futility of their attempt to leave the earthly regions. And he is right,
as, we see the young lovers soon falling out with each other on petty matters like the colour of the gardener, and their own personal appearance, which seems to have changed suddenly with the sudden evanescence of their love. The Prince disillusioned is constrained to speak:— (Pp. 38)

"Thus I am punished for my treason to the king."

Stepmother then tries to tie the jilted lover to the false Magdalene, who magically turns out to be Swanwhite herself, freshly returned from her kingly adventure. Again, they plight their troth, but Swanwhite qualifies by saying:—"in dreamland". The stepmother and the four maids soon see their mistake and realise that their hair have suddenly turned to grey. The Prince and Swanwhite sleep in the same bed with an immobile sword in between them. The stepmother takes away the sword and calls in the officers of the King to witness the shamefaced act of treason, but a panic prevails over all and they disperse in disorder, leaving the lovers alone with the green gardener who is instrumental in Prince's escape. Swanwhite calls up the Duke her father with the help of the horn that he had given her for such critical times. The trick of the stepmother is discovered by the Duke by means of external evidence, but to assure the house he uses a symbolic device. The Duke orders the flower gardener to bring three lilies, white, red and blue, and sets them in a semi-circle about a steaming dish of venison, stuffed with onions. By a magic feast of symbolism, the Duke seems to solve the riddle of love:

(.Pp. 59) Duke:— The white one stands for whom?
All (Except Swanwhite and stepmother): For Swanwhite.
Duke:— The red one stands for whom?
All (As before) The youthful King.
Duke:— Well, Tova (a Maid) child who still has faith and innocence interpreted now for us the judgement of the Lord—tell us the gentle secrets of these flowers.
Tova: The evil part I can not utter.
Duke: I will. That's good I'll leave for you. As the steam from the blood of the purulent beast rises upward - as upward the smell of the passionate spices is mounting - what see you?
Tova (Gazing at the three lilies): The white one folds its blossom to protect itself against defilement. That's swanwhite's flower.
All: Swanswhite is innocent.
Tova: The red one, to the prince's lily-closes its head - but the blue one, which stands for the king, flings wide its gorge to drink the lust-filled air.
Duke: You've told it right: what more is there to see?
Tova: I see the red flower bend its head in reverent love before the white one, while the blue one writhes with envious rage.

The tragic death of the Prince proclaimed by the fishermen is not a natural and logical climax and its effect is all the more spoiled by the anti-climax of his sudden resurrection at the hands of swanwhite, who strangely enough, learns the secret incantation from the stepmother whom she suddenly forgives.

Throughout, one can glean the influence of masterlinck's Puppet Drama. On pp. 45 we see the swallow chirp to the love-talk of the Prince and swanwhite and a small white feather transforming itself into a key, with which she opens the gates of her house. Throughout, we see a white swan appear and disappear. The mystery of the Princes name remains unexplained till the end. The bo-witching mirror that reflects everything happening in the house to the stepmother and the pumpkin resembling an ear, which records the voices of the lovers and communicates them to her, the unfathomed mystery of the Blue Room, swanwhite's whisper of the Prince's name assuming the shape of a flower being thrown, swanwhite feeling the physical presence of the lover, while, yet, she is in a sort of dream-trance, the mystery of the peacock and the doves, which are dead at a curse from the stepmother, her own clothes becoming inflated and hiding her statuesque frame in a pattern of interwoven
snakes and branches, and above all the jilted lover's symbolical ecstasy in seeing snowwhite's profile in contemplation of the depression of a pillow, are the masterstrokes of an express
sioistic symbolist, which may writers have envied but failed
to copy. The play, has, indeed the vital characteristics of an 
Expressionistic drama as it suggests, typification under the
cover of an auto-biographical background, an elemental struggle
of male and female with a consequent distortion, which must
ensue on all expressionistic attempts in drama, with a suspense
that runs away with the conventional concept of Time and Space,
even though the dramatic unities are admirably maintained. It
is not wholly naturalistic; there is a subtle dream realism
which is a pre-condition of all expressionism. It is not life
seen through a temperament, as, too much, possibly, strindberg's
soul, seems to be at stake.

In Strindberg's double tragedy The Dance of Death (1901)
of married misery, we find a unique achievement of the European
Theatre at the turn of the century. The three characters, in
Part i (Easter and other Plays; Jonathan Cape: 30 Bedford Square
London) Captain Edgar, Alice, his wife, Quarantine Officer,
Kurt, all typify evil and suffering. Alice we know has been
an actress and maintains her rash temper in married life lead-
ing to the misery of the couple. Curtis has become a typical
American and a bit puritanical, on account of his stay in that
country oh The Captain has been a stranger to this actress all
through these 25 years of his married existence. Captain is a
queer short and blames Curtis for his marriage to Alice and his
(Cutis's) desertion of his children. He has a predilection for
dances. Alice tells Curtis, when the Captain has left the house
in a spell of delirium that two of their children were dead
and two other were exterminated in the town on account of domestic
diii
differences, that they had nothing left in the house by way of provisions, when the supper should be waiting. The Captain falls ill on the night and wishes he were dead if the process of death be painless. He talks of hell to Curtis PP. 122 and the latter replies:

"You have painted yours so vividly that all thought of metaphors, poetical or not, is excluded."

Alice tells Kurt that the Captain is responsible for the desertion of his children with their mother. Both watch the movements of the Captain and wait for his death. Captain comes and says that he has already arranged for a commission in the regiment to Kurt's son, which comes as an unpleasant surprise to the father, and that he has filed an application for divorce in the court, which also comes as a surprise, at first pleasant, to Alice. It seems that Captain is developing some love-affair with Kurt's wife and Alice is naturally jealous, and wants to take revenge. The devil is let loose in the house. The Captain has gone crazy. Alice is planning elopement. The Captain, however, makes a false confession that he has been telling lies and that he is on the verge of death. He forgives Alice for laying a trap for him. Kurt acts like a coward and a hypocrite. The Captain cancels her pas and passes on. (PP 159).

Captain:— (To Alice) ...all who come near us become evil and go their ways...Kurt was weak and evil is too strong...I'm sure three months from now, we shall be having our silver wedding.

In Part II their daughter Judith, already a flirt, is seen courting Kurt's son, who is now a quarantine officer. The Captain, we know has retired and become a teacher. Kurt is flourishing and having an eye on a seat in the parliament. Alice reveals that the Captain is jealous of him:

(176)

Alice:— "Do you know what's meant by a vampire?... Why, it's
a dead man's soul, seeking a body to live in as a parasite. Edgar is dead, ever since he fell down that time*. He has no interests of his own, no personality, no initiative. But if he can only manage to get hold of some human being, he twines himself round him, throws out his suckers, and begins to grow and blossom, how he's clinging on to you.

* meaning a heart attack.

Alice comes to know that Edgar is wanting to marry Judith to a Colonel, who hates to be an Otello in love (A handkerchief suggesting the comparison). Edgar receives two orders of distinction on his retirement and tells Kurt that he (Kurt) has lost his money invested in the sausage factory. Edgar buys Kurt's furniture and gets Allen out of the way, welcoming the Kurt to his house next day in expectation of the Colonel. Edgar reveals in his new capacity of the Inspector of Quarantines to Allen his mother's affectionate relation with himself and asks him to go to another place. Kurt's ambitions are now crushed. But Edgar has not encountered the strength of Alice yet. The Colonel refuses to come in view of Judith's impertinent message. Edgar faints and requests Kurt to look after his children, after all that he has done against him, but the lieutenant's testimony of the last words he spoke is to the contrary: he is supposed to have said: "Forgive them, for they know not what they do". Alice confesses in the end: (214)

"I must have loved that man"

The whole play breathes the variegated picture of humanity on a lonely island, its petty worries and humiliations but the play is thoroughly depressing. The Captain, for once, seems to be the soul of the island and so the play. He is the embodiment of the idea of worldly success in spite of obstacles in his way. The second point about the play is that it gives one a feeling (similar to Chekov's plays) of the utter fullness of all life, and the changing nature of women. Alice swings between
Edgar and Kurt, just as her own daughter Judith swings between Allan and the Lieutenant. Destruction on the lonely island comes through a woman. And very few plays could transmit the idea of the unbearable nature of life such as exists in the much worried couple. Only Kurt on page 196 gives expression to it in simple terms:

"Life is terribly long"

Storm Jameson expressing her opinion about the play (Modern Drama in Europe Pl. 30) says:-

"The conflict is a war between two forces of hatred and evil... and since it is the conflict of passions rather than the conflict of man and society or man and conventional morality, it turns, most often, on the question of sex... the characteristic woman of his plays is the Vampire woman"

She criticizes the plays of Strindberg in general by saying in the same chapter:-

"There are other things in life than misery and struggle and the only refuge from them is not a mystical self-deception. Too often we are conscious of a vision distorted by personal misery. Art must make life better than it is... Strindberg makes it worse... reality does not fit in the catalogue of facts, but in giving them meaning and order: Life is a spiritual possession, and art exists in order that the human spirit may seize its heritage. Hence the great dramatist is not a slave copying life but a man in authority, interpreting it, making it simpler and more noble, than it is, insisting upon essentiales."

Evidently, Storm Jameson is crying for the old Shakespearean values and who knows if after the present age there may not be an entire change in the conception of human and literary values and we may find in our midst, a more fundamental realist-expressionist than poor Strindberg. Surely, we agree with Storm Jameson, that all expression is not valuable; that all distortion has not aesthetic and psychic value; that all contents of human life and drama are not acceptable; that plays such as Strindberg wrote, distinctly lack a quieter form of energy and beauty and end in a hopeless confusion. But, at the same time, they break virgin ground in art and Literature, beyond the purely imitative and representational, rendering and
infuse a rare vigour and freshness, bordering upon the primitive and, above all, reflect faithfully the complexity of the ecstacy of modern life, which contained within itself, we may say, the possibilities of a new life of self-discipline and understanding not accessible to the older generation. Mahler, in his book on Strindberg's dramatic expressionism gives an exposition of the aim of expressionism in general: "The expressionist," (Richter) he says quoting Dr. Carel Richter of Zurich, objects to the low level of the photographer's camera, reproducing natural colours. The Expressionist wants to reproduce the intrinsic meanings of things, their soul-substance. But this grasping of the intrinsic i.e. the only genuine reality, is not done through an intellectual study of the external world... No! The creating mind feels itself as the measure of things, but the world is nothing but the self-development of mind. The subjective idealism of a Berkeley, of a Fichte, of a Schuppe, re-appears in expressionism, not as the result of a keen critique of knowledge, but as an immediate artistic experience..."

Another writer who depicts or rather suggests character in being (as against the "fixed" notion) through subtle silences, hesitations, personal eccentricities and inversions of speech through sub-conscious channels, in the handling of human conflict is Gerhart Hauptmann (Nobel Prize 1912) we have, already, considered him in connection with poetic symbolism, but he has his expressionistic features, just as Strindberg has his poetic features. Like Ibsen and Strindberg, he, too, began as a naturalistic symbolist. As an example of the happy blend of these poetic and expressionistic features we would like to scrutinise another play of Hauptmann: Und Pippa Tanzt: (And Pippa Dances 1906)

(Edited by Ludwig Lewsohn Vol 5 Symbolic and Legendary Tragedies; London: Martin Secker; Number 5 John Street Adelphi published
1916) Pippa, the daughter of an Italian expert glass blower, is symbolized as the spirit of beauty pursued by all in their characteristic manners: 1. Utilitarian. 2. Physical. 3. Spiritual. and 4. These different approaches to the spirit of beauty are symbolized by Tagliazoni, Pippa's father and an expert glassblower, or the manager of the glass factory; Old Huhn, the ungainly and copering glass blower; Michel Heillrieger, a travelling journeyman, the pale young dreamer, who plays the ocarina for Pippa's dances. Wann, a mild reader of stars, a match for all the lovers of Pippa, who is himself tempted to possess the spirit of beauty for himself.

Drama is pretty realistic at the start, but slowly it changes its character and assumes an allegorical meaning, even forecasting an intense expressionistic symbolism. In the first act, we see the manager along with the other workers, enjoying a holiday and old Wende's tavern in red brook Gorge. Pippa comes on the scene. Under the effect of a crackling fire and a glass of champagne and the adoring glances of the people around him, she is induced to dance to the accompaniment of the ocarina of the magician given to the Eternal dreamer and idealist, Michel Heillrieger, who wishes to charm back Pippa's dancing soul to himself. Alloesser (A) says about this dance of Pippa in his book: Modern German Literature: Hauptmann. "In the first act of Pippa his fantastic soul has woven itself the loveliest of robes, a true winter night's dream created out of the cold blue gleam of the snow, the golden glitter of the stars shining in at the inn window, the cozy glow of the stove, the fumes of the oil lamp and of tobacco smoke, and the bewildering vapours that rise to the brain from the mugs of gorg and glasses of champagne."

The company is amused at the copering movements of Huhn: PP. 161: - "It consists in the attempt of something clumsy to catch something beautiful and swift; like a bear with a butterfly, which with gleaming colours flutters around him."
In the scuffle that follows, with fatal consequences to Pippa's father, this monster is able to run away with the enchanting dancer to his hut. In the second act we see Michel closeted with Pippa and showing her an enchanted toothpick with which to stab giants, a sleeping potion, and a reel of cotton which hops in front and leads one to the "promised land". But soon this brief spell of enchantment is broken by the symbolic cry of Huhn: "Jumalai", which is interpreted by Michel as "Joy for all". So far, the play is realistic, but in the third act that follows, we see the manager visiting Huhn, the magician to get cured of his love for the elusive dancer. The magician sees everything in the world and can say what is the present plight of the lovers in distress.

And lo: there, they are, at a clapping of his hands; distracted from their journey to the dreamland. At the sudden appearance of these ardent lovers, the manager is healed of his own love for Pippa. Huhn, himself in the throes of love, explains to Pippa, her origin in the faeryland of Venice and her destiny thither, when the young dreamer is enacting a sleep-walking scene under the magician's spell. The magician, however, is able to control his base desire for a lustful adventure. But Huhn soon comes crying. (P.: 224)

"That is all mine: all mine: all mine: all mine: all mine:"

Huhn soon controls him saying:

"--Prey for beasts like you this snow-bound hut of God Does not afford"

In the 4th act, we see Huhn saved by the intervention of the couple and Pippa seems to work the miracle of his recovery by laying her beautiful hand against Huhn's heart. His last request, however, is that Pippa may dance for him once more, but at the same time, and merrily, he thinks of the vast possibilities of his trade: (P.: 235)
Huhn: (After drinking) Blood: black blood tastes good; but I can do, too; I can make glass, too; O Jesus, what haven't I already got out of a glass furnace:

And as Pippa dances again and as Huhn crushes, in his fingers, a wine glass, she sinks and, with her, sinks Huhn, the victor-vanquished in love with the last word "Jumalai" on his lips, an instance of physical lust consuming itself as well as the object it craves to have. Hellriegel loses his eyesight into the bargain, but his heart still treasures the vision of his dreamland and for him, at least, as the failed magician says, Pippa dances for ever and a day. True it is, for the true idealist, the ideal never dies, it stimulates the spirit even through the body may suffer. Hauptmann himself says that Pippa is nothing but the dormant longing in the heart of every one for love and beauty (original passage is quoted by Chandler: The Drama of Symbolism: 95) and Huhn, in our opinion, represents the desire of the masses for the physical form of beauty, failing that, to destroy themselves as well as the object that gives them pain. Hellriegel is the true and constant lover of beauty in the spiritual sense but, he, too, is signed by worldly contact. Wann represents the German spirit of science and Philosophy, perverted in its nature and unable to save the spirit of beauty from the lustful eyes of the people like Huhn. Yet, for a moment, Huhn thinks, that he is the sole custodian of the dead body of Pippa but, then, deems it more proper to deliver the goods to Michel the true seeker after the spirit of beauty and a "prince on his travels, with his princess". (PP. 247)

The play, we saw, started on a realistic level, then, it developed symbolic significance through the manifold interpretations of the spirit of beauty which is ever elusive, ever
attractive, to the whole of human race, after different
fashions. We may call it, the secret of life, or an
ideal difficult of achievement. But the play is expression-
ist as we find in all difficult or achievement. With these play
in these different approaches, the theory of modern aesthetics
beautifully symbolized and suggested, by the endless wandering
of the couple in the frozen regions of philosophy and meta-
physics and ultimately resolving the spiritual conflict that
is ever-present by an act of self-immolation.

We have already noted the predilection of the Expression-
istic Drama towards creating typical, anonymous characters
without personality suggesting different phases and concepts
of life in order to draw our pointed attention to these things
even though, through a short mono-dramatic process of cinema-
tographic "close-up". Such indeed, is the case with The
by Marie Potapeko and Christopher St. John) where the very
characters are suggestive:

A Professor.
M 1: Rational entity of the Soul.
M 2: Emotional entity of the Soul.
M 3: Subliminal entity.
Two Concepts of the Dancer.
Two Concepts of the Wife.
The Porter.

His style recalls Chekov, in all probability. The play goes
to the fundamental elements of human personality to such an
extent that it has been called "crude psychology" (Intro-
duction: PP.8). The play, we are told, was produced in a sym-
bolic way by Miss Edith Craig, only faces of different entit-
ies appearing at different levels out of darkness, the human
heart being represented by a glowing red space which appeared
to pulsate owing to an effect of light. The Concepts of the
women were also staged in a brilliant and 'expressionistic' foreground. But then to revert to the play itself, the action passes in the human soul in the period of half a second. In the prologue a Professor, explains on a blackboard, what is meant by the dramatis persona, "that the human soul is not indivisible but on the contrary, is composed of several selves, the natures of which are different" (pp. 14). It is very suggestive that in the play, M1 wears a frock-coat, M2, an artist's blouse and M3 a well-worn travelling dress. Both the entities are in hot waters, when the nerves are touched by either of the two and the emotional entity is pretty certain that it cannot live without touching them: (18)

"...you shall not prevent my touching them. I like them taut and strained. Then they become like Apollo's lute, and on them I can play the hymn to love and to liberty".

The heart, at such moments, beats faster and M1 has to call for Valérian on the telephone, and M2 for Brandy: And then the talk ensues about the woman. (19) M1 reasons it out with M2

"This woman has attracted you by the originality of her talent...but for that to abandon wife and children...unless we are to embrace polygamy...the ideal of a savage, more capable of appreciating the curve of a leg and the line of a back than the wondrous architecture of an immortal temple...I mean, the soul".

M2 calls for his support the seductive concept of the singer with whom he has fallen in love but M1 turns his back to the woman's image. Next M1 summons up another concept of the same woman, ludicrously aged and deformed and unmusical. Then is ushered, by way of comparison, the first concept of wife, who is lulling a child to sleep, a thing which M2 calls "vulgar sentimentality". He, further, calls up the second
concept of wife, a very ordinary and slovenly bourgeoisie, cursing M2 for flirting with low women. There is a quarrel between first concepts of the wife and the Singer, both claiming the M2 for themselves, as the heart palpitates noisily, sensitively recording the strain of the struggle. "The wife has the Singer's transformation between her teeth. After a second change of personality, they reappear on the scene". (PP. 26). The victory rests with the Singer and M2. But the Singer proves faithless and M2 is constrained to shoot himself, ribbons of blood pouring out of the diaphragm. The heart stops beating. The lung ceases to respire. The Porter, at this stage, enters and informs M3 that this is the Everyone's town and that he has to change at this station. The whole play ends in one solid act. And yet, the impression on the whole is very deep as all the superficial and redundant matter has been ruthlessly eschewed and essentials have been attacked in the manner of a master-psychologist. The rapid applies to Everyone. The long speeches and action displayed in the conventional dramas could not dramatise the inner life of a man as this little play could do.

(1867-1936) Pirandello (Luigi) (Awarded Nobel Prize 1934) also in his plays, means to explore the hidden recesses of human consciousness and personality with a view to finding the secret springs of human conduct. He can, in some respect, be dubbed a Futurist and a reactionary from and a counterpoise to the earlier morbid and sentimental aestheticism of D'A munzio in Italy. The characters of Pirandello, like the characters of Maeterlinck and Strindberg, are puppet-characters or roughly painted marionettes. We can also see the wires by which they are worked by the author. They are set characters in different circumstances, huge symbols of the author.
personality and philosophy. The doctrine of human personality, at any cost, is manifest in all the plays of Ibsen. Often in the plays of Ibsen, as we ourselves saw, in the case of The Master Builder, this personality is divided against itself by the impact of social laws. But Ibsen does not show a deep psychological interest in the multiple personality of man as such, as many of the later dramatists have already shown,—chief among them, we may say, Pirandello. The result, evidently, is that human character is totally divested of its human semblance and gets identified with a part or phase of itself, which is chosen by the author for the character. The Master Builder can be digested as a whole homogeneous character, in flesh and blood,—but the same can hardly be said about Pirandello's puppet characters. The characters of Pirandello, live from moment to moment and refuse to recognise themselves in any other situation but the one in which they are shown by their master. We don't see them in the round, as it were, but in fragments to which they are reduced by the expressionistic symbolist vision of the author. It is in The Six Characters in Search of an Author, that we find Pirandello tackling the problem of human personality in a dramatic manner. The thesis of the play seems to be that with different individuals we behave as different individuals. The play reveals a stage rehearsal on a bare stage, interrupted by the arrival of six characters freshly released from the brain of an author, but yet unfinished and capable of further realisation on the stage,—by means of a play within a play. These characters give a spirited performance of their rather queer and stilted lives, but refuse to recognise as valid and truthful the subsequent parallel performance of the same, given by the
actors of the company. These characters seem to be too conscious of their personalities and would not submit to any interpretation but their own. The art of the author who originally produced them and the craft of the Stage-Manager, who pretends to reproduce them, on their own request, on the stage, alike fail to determine their autonomous reality. They seem to be symbols of nobody, of nothing except their own distorted selves, even though they have incidentally, we should better say, tentatively, chosen Pirandello as their spokesman in their objective life. Within these limitations, the character of The Father, happy at the illicit liaison of his wife with her lover, yet longing for her and his step-children, and later when she was deserted and when she took to evil ways along with her grown-up daughter under the pernicious influence of the fasionable Madame Face, being caught by his wife, almost on the verge of a shameful act disgraceful to the whole family, touching his step-daughter, and the character of the step-daughter herself, seeking always new sensations and pleasures, a sort of Hollywood glamour-girl, are most vitally realized by the author, whereas, the character of the woman, who, we are told, is a mother first and a woman afterwards, and the character of the retiring son, who himself confesses before the Manager, that he is an "unrealised" character, are only weakly conceived. of the remaining three characters in a scene enacted at the modiste's shop, her hair wearing the colour of peroxide and rouge and powder concealing the wrinkles of her fifty years, to the amazement of the company actors and actresses and the other two characters, the boy and the child who do not speak at all, none is even faintly "realised" by the author and thus every one of them,
can, in his or her own way, work out his or her aesthetic salvation. The eternal and yet, in a way, ever changing reality of the characters (and shouldn't we say, of every man?), a reality that may, in the last instance, turn out to be a mere transitory and fleeting illusion and its relation to Art is well expressed by the Father to the Manager (PP.62: Three Plays; London: J.M. Dent and Sons Ltd.)
(Tenth Printing 1934):

"You have never met such a case, Sir, because authors as a rule, hide the labour of their creations. When the characters are really alive before their author, the latter does nothing but follow them in their action, in their words, in the situations which they suggest to him; and he has to will then the way they will themselves—for there is trouble if he doesn't. When a character is born, he acquires at once such an independence, even of his own author, that he can be imagined by everybody even in many other situations where the author never dreamed of placing him; and so he acquires for himself a meaning which the author never thought of giving him."

Why the author did not give these characters their full span of life is explained by the Stepdaughter to the Manager on page 63 and her speech and suggestive action are only objective symbols to put the audience into a proper intuitive mood, in which to absorb the real play that is hidden from the ordinary seer:

"...I, too, have sought to tempt him* (meaning the author) many many times, when he has been sitting at his writing-table, feeling a bit melancholy, at the twilight hour. He would sit in his armchair too lazy to switch on the light, and all the shadows that crept into his room were full of our presence to tempt him. (As if she saw herself still there by the writing-table, and was annoyed by the presence of the actors): oh, if you would only go away, go away and leave us alone—mother here with that son of hers. I with that child—that Boy there always alone—then I with him (just hints at the Father)—and then I alone, alone... in those shadows: (makes a sudden movement as if in the vision she has of herself illuminating those shadows she wanted to seize hold of..."
Ah: my life: my life: oh, what scenes we proposed to him and I tempted him more than any of the others."

According to Walter Starkie (Luigi Pirandello: John Murray, Albermarle St. W.) (PP. 217) the "mask" of these characters has come to "crystallize", and as the Father explains earlier: (PP. 23: The Text)

"For the drama lies all in this—in the conscience... We believe this conscience to be a single thing, but it is many-sided. There is one for this person, and another for that... We perceive this when, tragically perhaps, in something we do, we are as it were, suspended, caught up in the air on a kind of hook. Then we perceive that all of us was not in that act, and that it would be an atrocious injustice to judge us by that action alone, as if all our existence were summed up in that one deed..."

but the mask of that singular action clings and the character of the Father actually becomes "Fixed", as the lover of his Stepdaughter. The artistic process, of which the stage-Manager is the embodiment, refuses to accept these strange masked realities, as such, and must co-ordinate them in the vaster reality of the Drama, as a whole, however, unpleasant the thing may be to the characters themselves. The expressionistic symbolism of the play consists in the fact, that we have to judge the characters through their own psychological nature.

But, as compared to some of the modern expressionists, Pirandello still has a certain amount of conciseness and consistency in his dialogues, a certain balance of spirit not met with for instance in Elmer Rice's. The Adding Machine: (1923) quoted by A. R. Chowdhury: Modern English Drama (PP. 130):

There is utter puerility in their talk, behaviour and personalities (but why call personalities,—they are of the same mechanical pattern-Zeroes, all of them:)

Mrs. Six: My aunt has gall stones*.
Mrs. Five: My husband has bunions*.
Mrs. Four: My sister expects in a month.

* a trouble in the liver
* Swelling on the big toe.
Mrs. Three: My cousin's husband has erysipelas.*
Mrs. Two: My niece has St. Vitus's Dance.
Mrs. One: My boy has fits.

The conversation of men is no better and is full of tedious repetitions of the same words and phrases.

Pirandello's next important play treats of the same subject, only from a different point of view. Each in his own way etc. J.M. Dent and Sons Ltd. Here we are looking at an audience which is itself looking at play. Here, as Pirandello himself points out, there are 4 planes of reality, or, for the matter of that, fiction. Other realities are unreal and changing, but as was pointed out in the case of six characters, the reality in the play itself, is in a way fixed and eternal. The audience witnessing the performance, is divided into three sections. 1. Pirandellians. 2. Anti-Pirandellians. 3. Neutrals with a suspended judgement.

During the course of performance actress and baron Nuti, her lover, find that the comedy being played on the stage is a key-play, purporting to reproduce the love-affair of these two persons on the stage, and the consequent suicide of a rival lover, -sculptor Gia-Como La Vela. The two characters, who suddenly find themselves diagnosed and outraged publically come to the stage and make a venomous protest. The spectators try to calm them, but the play cannot go any further on account of the pandemonium that comes to prevail. The six literary characters in the earlier play were in a way "fixed", wedded to one crucial scene of their lives, and refusing to recognise themselves in any other way or situation. Here the dynamic real personality of La Moroni feels ashamed at finding herself 'fixed' on the stage, in an unworthy situation and prefers to revolt from the representation, little realising
the force of art and the artist in anticipating the reactions of the people on real life, as is very well proved by the future events, when, La Moren, re-enacting a scene from the play itself, prefers to run away with the self-same lover in actual life, thus providing in real life a delightful confirmation of what had already happened on the stage. The thesis of the play seems to be that the reality of the dramatic art is true, great and terrible and would not tolerate any challenge or repudiation from the outside reality without taking due vengeance on the outside reality itself by reproducing itself in the actual lives of the people off the stage. We may say here, that this constant interaction between art and reality is for the good of the expressionistic art. It breaks up the symbol of human personality and then re-integrates it, thus adding to the plasticity and lucidity of the old Lady Donna Livio Paegari explains the relations of the human personality to the life-force:

"...What a joy it is, when caught up by the tide of life in one of its moments of tempest, we are able, actually, to witness the collapse of all these fictitious forms around which our stupid daily life has solidified; and under the dikes, beyond the sea-walls, which we had thrown up to isolate, to create, a definite consciousness for ourselves of all hazards, to build a personality of some kind, we are able to see that bit of tide which was not wholly unknown to us and which seemed something tangible to us because we had carefully harnessed it to serve our feelings—draining it off into duties which we had assumed, into the habits which we had created—suddenly break forth in a magnificent, overwhelming flood and turns everything topsyturvy: All, at last; a whirlwind; a volcanic eruption: An earthquake: A cataclysm:"

The overwhelming flood mentioned in the passage, is no other than the stream of Life, the "Unconscious" and yet vital urge. The two persons who build the dikes against the torrential force of this life-force, are Delia Morello and Michele Roccia. They have to repent over their folly in
the end; Doro Palegari and Francesco Savic float listlessly in this stream and are thus saved. Diego Cinci, who is making this speech is merely voicing the opinion of Pirandello on the point and his cynical Homeric laughter over the plight of the misguided humanity is the laughter of Pirandello himself: dramatic Art sometimes captures the spirit of this stream of life and fore-stalls, in a way, the uncertain reactions and responses of human personality in its meandering paths. Thus Art may sometimes go to the extent of predicting human conduct as it does in this play. According to Diego, it is the so-called conscience that plays the havoc with us, conscience dictates Delia to respond to the love of Giorgio Salvi, but there are deeper under-currents at work in favour of Michele Rocco and so when the latter appears, Delia has simply to succumb to an irresistible temptation. Even the persons who had conflicting views about her treacherous conduct to the man, have to revise their judgements and are seen defending the view that they had been opposing throughout.

This is evidently the indomitable force of the stream of Life that seems to explain these seeming inconsistencies of the human character and personality. This view of human nature, guided as it is by a monstrous inner reality, precludes the advisability of an extraneous ethical standard to test the human conduct, and makes human beings little more than Robots. Life, in the last analysis, turns out to be neither moral nor immoral, but simply amoral. An otherwise normal human being, who subscribes to this view of human conduct, will be a law unto himself and would not be controlled by the conventional laws of society, which according to him will be pregnable dike, at best, to check momentarily the onrushing tide of life. He will be the symbol of that all pervading
pure life which forbids all poses, all disguises, all masks in everyday life. The rise of modern Psycho-analysis and 'Science, as we pointed out, in our chapter on An Approach To Symbolism: Rise of symbolism on the stage, has done much to commend this Pirandelllian notion, even though the forces of orthodoxy are still ranged against it. In fact, the human character is steadily losing its determinist character in modern drama and fast becoming an automaton guided and controlled by vaster forces, both natural and super-natural. With George Bernard Shaw, it is the Woman, who symbolizes the ruthless Life Force, of which man must become the victim,—Ann, for instance, must conquer John Tanner (man and super man). She is more realistic and balanced in her outlook,—even Saint Joan, as we saw in our discussion of Poetic symbolism, inspired as she was by a divine mission, must be a strategist like Napoleon. But the Woman of Pirandello does not understand the Life Force, and is more often its victim, a fact that is well illustrated by the destiny of Delia Morello in "Each in Each His Own Way". This notion of the inferiority of Woman was common to all Futurists of whom Pirandello was one. Sex as a symbol-agent for the operation of the life force was eliminated altogether from the Futurist parlance as,

"it tends to corrupt the life of the nation; let us also abolish the nude from the paintings and adultery from the novel, so that we may substitute the sublime male fury of creation of artistic and scientific masterpieces for all sterile embraces of heathenistic eroticism". (Quoted PP. 239 Walter Starkie, Luigi Pirandello)

In the cases of Shaw and Pirandello, it is the supernatural agency of the Life Force, which makes the human beings petty puny creatures that they are, but in Toller's drama, we come to know of yet another agency that is working for the destruction of human personality as such. It is force of a
social upheaval. When Hauptmann dramatized the life of the
Weavers, he did it in a naturalistic manner, touched here
and there by the poetic symbolistic manner, but Tolstoy's
Masses and Men (Fourth Edition 1934: John Leen: Bodley Hd.)
does an expressionistic style and as the author explains to
the Producer in the introductory, (PP. 7)**. The inner psy-
chology of the mob is symbolized by the symbolic figure of
the Nameless one. The Woman in the play is an apostle of
Non-Violence, though quite in sympathy with the masses and the
husband is the state. Three of the seven scenes are enacted
in the dream consciousness of Sonja (The Woman) and relate
distinctly to her horror of Capitalism, Proletarian struggle,
and her horror on the plight of its victims. The remaining
four are "visionary abstracts of reality" and confuse reality
with a dream-symbolism. The spiritual intellectual potential-
ities of the theme of Man in relation to masses are fully
explored. The scenes are short and the dialogue is abrupt
though like all expressionistic dialogues very suggestive,
corresponding to the sudden changes of consciousness or of
cinematograph. Symbolism does need some explanation in the
scenes of the Woman's dream-pictures e.g. in the 6th scene:
(PP. 38)

Boundless space. In its kernel a cage on which
a ball of light plays. A Prisoner crouching in
the cage (the face of the Woman). Beside the
cage the Guide in the form of a Warder.

The Prisoner: Where am I?
The Warder: in the showhouse of humanity.
The Prisoner: Drive away the shadows.
The Warder: Only you can drive them away.

From anywhere, grey, headless shadows:
First Shadow: Do you recognize me, my Slayer? I
was shot.
The Prisoner: I am not guilty.

From anywhere, grey, headless shadows.

But as the tide of the shadows increases, the Prisoner is
constrained to confess the guilt, both as "a man" and as a
member of "masses" and the order unfolds zhx and unfolds the symbolism by saying: pp 40.

"Each lives his life.
Each dies his death.
As trees and flowers
So do men.
Grow in a pre-ordained
And fated form.
A form created in unfolding
And in its own destruction
Still created. Find the answer
But life is all
That is.

Which comes to the fact, that masses are "fate" and Man is "Guiltless". Symbolism of the other scenes which are the abstractions of reality rather explains itself and the reality along with it. E.g. the very first scene:

pp 7-8

The husband: - The state is spent, yet saves it alive;
Fear is a phantom of neurotics
And war only a broken truce of arms.
War is the rule, the constant life of States,
Threatened, without, within, by enemies.

The women: - How can a body live
Eaten by pestilence and fire?
You have not seen the naked body politick:
The worms devouring it,
The private purse fattening on human lives.
You have not seen... I know, you have sworn loyalty;
You do your duty and your conscience is at rest.

We know how ironical the use of "Conscience" is here from the modern expressionistic notion of it discussed in Pirandello's play: 2 "Each in His Own Way". Otherwise, the symbolism is self-explained and fully explains the the reality that has evidently inspired it. Masses, as we said, are fully symbolized by the Nameless One: Vide the following speeches:

pp 22 -

The Nameless: But have you stood ten hours together in a mine,
Your homeless children herded in a novel?
... You are not masses;
I am the Messes:
Messes the Late.

Pp 35. When the condemned persons seek a dance with sentries
who, too, are "Nameless", The Nameless one says:-
Come; here we are all alike shadows.

Pp 33. The character of the Messes changes with the character
of the Nameless one:-

The Nameless: You avenge your brothers...
The Messes are revenge for the injustice
of centuries.
The Messes are revenge.

The Woman:— Revenge:

The Nameless:— As yet there are no men.
On this side men of the Messes,
On that side men of the State.

The Woman:— To be a man is plain, is primal.

The Nameless:— only the Messes are holy.

The Woman:— The Messes are not holy.
Force made the master,
Injustice of possession made the Messes,
The Messes are instinct, necessity,
Are criminal humility,
Reavenge and cruelty,
The Messes are blind slavers
And holy aspiration.
The Messes are a trampled field,
A buried people.

No doubt, the struggle hinted at here, is being carried out
on a large scale in the whole world. The Messes have no doubt
shown strength and efficiency and the only salvation of man
lies in adopting the methods of the Messes themselves, which
unfortunately is only, too true, at the present moment.

The pious hope of the Woman

And let a single night of action
Blew factories to nothing—
Before spring comes
They will have risen again
More cruel than before.
Factories may no longer be the masters
And men the means.
Let factories be servants.
of decent living;
And let the soul of men
Conquer the factories.

remains yet to be realized. In the play itself the state seems
to be too powerful and some has to pay the price of her
idealism by her own execution: execution in the end. The moral
lesson that she leaves behind her is, that, resort to force
either by the masses or in the state is disastrous. Another
modern Expressionist play that deals with the problem of war
in its relation to humanity is Captain Reginald Berkeley’s
"The White Château (originally intended for broadcasting
on armistice night) 1927", it means to suggest the utter
devastation caused by the Great War to the Château of Van
Eysens, despite the re-building operations recently undertaken.
The Château, it seems, can never come back to life or in the
terminology of the masses and man, the factories will never
be conquered by the soul of man. The chronicler seems to connect
up the sconce, which otherwise, would seem abrupt. : pp 838
The White Château: included in Great Modern British Plays
selected by J.W. Marriott: George G. Harrap & Co. Ltd. London)

God gave the day for labour and delight,
For love and slumber, God gave night.
Kisses, sleep, laughter, song, sun and flowers,
Are not there enough to fill twenty four hours?

Must there be also poison-grass and shell
And mud and blood and death and devastation
The night a nightmare from the deeps of hell,
The day a worse damnation.

As Diana, the daughter of the house returns to the house with
post-war lover, she has a mystic feeling that the Château would
never be the same, and the mystic workmen on the spot only
confirms her suspicions pp 835
The Workman:— (Coming forward) Rebuilding a house is more than a matter of bricks and mortar. What of the vanished associations—the corridor where the children romped at night, the corner under the big leaded windows, where you used to steal away with your book, the old wooden seat by the elm-tree, where your grand father always sat at evening? Can you replace these in a building scheme?....

Diane:— No one can revive what is dead. You must create afresh.

The Workman:— Is the lesson of past experience so fruitful of hope for the future? The war has dethroned many kings to set a worse tyrant in their places. Fear. All Europe is afraid, half Europe is revengeful, and other half is greed. Are you wise to rebuild your house on such a volcano?

Indeed, every war that comes leads to the same conclusion and increases this symbolic consciousness in people, for truly the illusory workman makes the chateau out to be a symbol of victimized humanity: — pp 856.

Diane:— I can’t see you at all in the shadow. How do you know all this?

Workman:— Because it is my own history.

Diane:— Your history?

The Workman:— The history of mankind... The memory that dwells among the stones.... You thought it was only bricks and mortar... Do you suppose when something is made that the good God sees to be beautiful, He does not put a soul in it? That there is no soul in the Abbey of Beauvais, or Westminster, or of Notre Dame de Paris? Do you think there is nothing but stones in the poor mutilated Cathedral of Ypres?

Here, we find the disintegrated symbolic vision of modern times again approaching the organic and clear vision of Dante. Rather we may say, the Cosmic vision of Dante has imbued more richness and plasticity, on account of the psychological analysis of modern conditions by the expressionist symbolist.

The Workman has almost an epic vision when he says:— pp 857.
The Workman:-(Formidable) is that (The League of Nations) a
thing of stucco or is it of stone? If the one,
your victory is an achievement; if the other,
your destruction will be accomplished through
it, and will be swifter... Do make no mistake
the next time is the last time: The civilisation
of Europe will vanish. You and the White Chateau
will go with it, beyond possibility of redemption.
There are other places to make a home. The World
is wide, Diane. Do you still come back here?

Diane:- His mercy is everlasting.
The Workman:- So is his judgment.

Diane:- I believe in the God in men; in love, in the
beauty of life; in the conquering struggle with
evil; in the destiny of mankind. I believe there
is a purpose in creation; a mighty scheme in the
universe....

The vision of the Universe that came so naturally to Dante in
his own times and that suffered eclipse later through doubt
and disillusionment has arrived at a synthesis that is richer,
just on account of that disillusionment. The same
synthetic vision seems to have inspired "The Great God Brown" of
Eugene O'Neill. Our knowledge of the play is only secondary
being derived from short reviews of the play in the Development
of Dramatic Art by Donald Clive Stuart pp 645 and John of London
April, 30, 1937) where Hamilton Lyfe has given an account
of the play. O'Neill in the play is said to have gone back
to the No-Plays' tradition of the mask, which is instrumental
in changing the personality of the two main characters in the
play, the successful Brown and the talented Dion Anthony,
turning the story into a kind of Jekyll and Hyde. Ibsen, too
had presented to us double-faced characters, but he did not use
the mask tradition explaining his ideas fully in the dialogue.
The dialogue, in Neill's plays being cryptic and full of solilo-
quies and monologues, the device of the mask seems to explain many
things which otherwise would remain unexplained. The symbols of characters become all the more plastic and vivid, even thought they are conceived in the nature of puppets with strings pulled by intellectual gods. Stuart quotes a passage from O'Neill himself in defence of the mystic symbolism adduced in the play: pp 645

"I realize that when a playwright takes to explaining the thereby automatically places himself in the dock. But there is no escape by the play itself of the abstract theme underlying is made impossible by the very nature of that hidden theme, then perhaps it is justifiable for the author to confess the mystical pattern which manifests itself as an overtone in the Great God Brown, dimly behind and beyond the words and actions of the characters."

The mysterious struggle goes on in the hearts of Dion Anthony and William, A. Brown. In the case of the former, the pagan spirit of a painter-poet is seen in conflict with the self denying spirit of Xianity. In the latter, the conventional spirit of material success is hankering after the joy of the creative impulse in the painter-poet.

Dion's mask of Faun, actually results in converting him into a Mephistopheles, "mocking himself in order to feel alive" (Stuart: 645). He becomes a Saint-Satan, so to speak, the inner consciousness and the outer reality acting and reacting on each other, resulting in a troubled Xian soul, pining for belief. Brown's origin for the creative life of the poet and his consequent theft at Dion's death, the mask of Mephistopheles are therefore ill-conceived and divide him into two conflicting personalities, one for the worldly success, the other for his duty to wife and children. These two personalities are symbolized by the two masks that he dons alternately. (Here as before we are allowing the
interpretation given by O'Neill himself Vide Stuart PP. 46)

Once, this fundamental symbol is made clear the minor symbol of Margaret as the eternal woman, an agent for propagating the race, and that of Cybel the mother Earth; alienated by men, but then taking her vengeance on them through their self-made unnatural laws, are automatically explained by a process of transference of meaning. All the characters assume symbolical significance, even though the play itself, even according to the author (Quoted by Stuart: PP 647) remains:

"... the mystery any one man or woman can feel but not understand the meaning of any event... or accident... in any life of earth. And it is this mystery that I want to realise in the theatre. The solution, if there be any, will probably have to be produced in a test tube and turned out to be dis-couragingly undramatic."

And, here, we have to dismiss the play as the symbolism is too baffling and does not fully explain the mystery of human life or personality. The case of Eugene Gladstone O'Neill's Strange Interlude (A Play in Nine Acts: Nobe Prize Edition: 1936: Jonathan Cape, 30 Bedford Square London) is different. The symbolism here is helpful and enlightening. The process of the frustration of human personality is carried a step further and the very word interlude gives us the writer's notion of life. Nina Leeds, who has lost her lover, Gordon in the war, feels like Mary Stuart a "free" individual. Here are strange interpolations in the nature of asides and soliloquies, which are, however, a vital part of the play, revealing as they do, in a form, that may very well be termed "surrealist", like the poetry of T.S. Eliot, the innermost thoughts and feelings of the individual who is speaking. There are invariably two selves of a person, one, the outer and the other, the inner. In short, the theme of the play: Theatre of the soul, has been expanded and illustrated. The symbols of the national entity etc had assumed a rigidity
and had become purely things of the mind, to be apprehended intellectually, in the first play, but, here, we sympathise emotionally with both the parts of the person and yet the double-faced symbol retains its plasticity and richness, without losing any portion of its strength. The subconscious personality receives added verisimilitude by the fact, that when the character is giving vent to his hidden thoughts, other characters on the stage are not supposed to hear and thus the audience in its turn matures the character as a whole in its mind without the distraction of knowing that other characters are also imbibing the same knowledge as they themselves are doing. The situation evidently becomes ticklish and adds to the interest of the drama. These thoughts and feelings, which really constitute an individual can but be expressed in short, suggestive words and phrases, monologues. The symbolism though clear is too bald and thin and does not even need a creative imagination to solve its tangle. This is chiefly due to the author explaining every little detail of the character's inner life and not leaving anything to be guessed by the audience. The Gordon Symbolism persists through the earlier part of the play and with Nina, it is a sort of dream symbolism, which perhaps is never absent. Professor Leeds, talking to a friend Marsden, recently returned from Europe to America, cannot help thinking of the air crash in which his daughter's lover was involved:—

PP. 16 Professor Leeds:— (His face clouding) Yes, I suppose you found everything completely changed since before the war. (He thinks resentfully)
The war...Gordon.

Marsden, too, realizes the hold of this symbolism on Nina:— PP17.

"(Thinking) The moring news of Gordon's death came...her face like grey putty.....beauty gone....no face can afford intense grief....it's only later when sorrow...."...
And Professor Leeds is only too sure, when he thinks of the ravenous appetite of Nina in these latter days: PP 18.

"Breakfast..."dreamed of Gordon"... what a look of hate for me in her eyes:"

Marsden, on the request of Nina, has located the spot where Gordon's aeroplane crashed and the Professor has got to explain the nature of Nina's dream-symbolism to Marsden, thinking of Nina's recent estrangement. PP 21.

"It isn't Gordon, Charlie, it's his memory, his ghost, you might call it, haunting Nina, whose influence I have come to dread because of the terrible change in her attitude toward me."

Marsden is also too quick to realize the same in Nina: PP 28

"(Thinking bitterly) A taunt... I didn't fight... physically unfit... not like Gordon... Gordon in flames... how she must resent my living."

Little knowing that he will have all the luck at last, when Nina, after all her love adventures, would return to him for safety and protection. That Nina still has the potentiality to love other men is made clear by her own remarks: PP 37

"But Gordon never possessed me: I am still Gordon's silly virgin and Gordon is muddy ashes:..."

In the second act, we are introduced to Gordon's friend, Mr. Evans and Marsden almost has a premonition that "this Gordon worshipper must be the apple of Nina's eyes" (PP 54), but then comes another admirer of Nina, Mr. Darrell, keen as ever, on Nina's remarriage. Nina, despite her personal difficulties, has had a vision, but it is soon disfigured by her own doubts.

(PP 73)

"... I was trying to pray. I tried hard to pray to the modern science God. I thought of a million light years to a spiral nebula one other universe among innumerable others. But how could that God care about our trifling misery of death-born-of-birth?"
Nina knows that Marsden is the true and the lasting type of lover but he never takes up the opportunity, and lets the opportunity pass by, of showing and re-iterating his secret love for Nina. In the third act, Ninna is married to Evans and is seen writing a letter to Darrell. She has been expecting a baby for sometime and wishes that it is a boy, healthy and strong like Gordon. And, then, it is that Mrs. Evans, mother of Evans, bursts in with a family secret, that every one of the Evans suffers from a craziness, a truth not very palatable to Ninna in this advanced state of pregnancy. The mother goes to the length of suggesting that it is better to have an illicit child than a crazy child.

In the fourth act, we know that Ninna has had the abortion performed, by a doctor. Dr. Darrell is quite a frequent and intimate visitor to the Evans family, now, Marsden is helping the Evans with a biography of Gordon. Ninna tells Darrell the whole story of her first "child", whom she thought to be another Gordon, and how she is prepared to have another child by Darrell himself in the interest of the happiness of the family. In the fifth act, we see Marsden overcome by the death of his mother, smelling the stench of human life."(pp.169) In Ninna's rooms, and Darrell deserts Ninna leaving Evans in an illusion of false fatherhood.

In the sixth act, the baby comes, and so does Marsden to tell Ninna that he had seen Darrell in Munich having a gay time. Evans tells Marsden his plans for the little Gordon. Darrell returns pale and this from the continent, hearing the news of his father's death. Little Gordon, however, has become Ninna's whole life by now. Darrell cannot persuade Ninna to slope with him along with the baby, and as Evans and Marsden enter, Ninna confesses to herself: (PP 231)
"My three men:... I feel their desires converge in me: .... to form one complete beautiful male desire which I absorb and am whole... they dissolve in me, their life is my life... I am pregnant with the three husband:..... [

In the seventh act, the scenes, as before, take place in the form of silent communons in the sub-conscious of individuals. It is Gordon's birthday. Darrell's secret love of Gordon does not create any impression of Gordon especially after he has seen his mother kissing him. Marsden's platonic love for Nimna, meanwhile is slowly but steadily, coming to fruition. And Gordon enters with Darrell's present on the birthday and breaks it into pieces and but for the self-restraint of Darrell the scene should have developed into a moral catastrophe, as Darrell is not Gordon's acknowledged father yet. Gordon is following in the Footsteps of the real lover of Nimna and Nimna is mighty pleased with her hopeful dream. In the eighth scene, we see young Mandeline Arnold with a binoculars watching with interest the race in which Gordon is participating, his last appearance on a Varsity. Other people are longing for the running commentary being given on the same by the radio. Nimna finds that Darrell has forgotten all about his Gordon for his laboratory assistant Preston, whom he has been patronising for some time. Darrell and Nimna wish that Gordon may come last in the race as he has turned out to be the son of Evans more than of Nimna or Darrell, and furthermore they don't like Mandeline to enter into Gordon's life. They think that Evans must be told the family secret. But Darrell makes Nimna realize a greater secret now,—that he had never been more to Nimna than a substitute for her dead lover and that Gordon was really Gordon's son. Nimna is about to tell the secret to Mandeline, just as Evans' mother had told her the
insanity secret, on the eve of her marriage, but she is hampered in the fatal attempt, by Darrell himself. But Marsden she does tell. Gordon wins the race. In the 9th act, we see that Evans is dead, and the young lovers are set drifting listlessly on the path of love, talking of Ninna's indifference to Evans and attachment to Darrell. The young couple's fresh love is symbolized by the rose that is offered to them by Marsden at this stage. Ninna sees in Gordon, another woman's lover and Darrell can only feel that (331 PP)

"The Gordon Shaw ideal passed on through Sam has certainly made my son an insensitive doll."

Gordon gives Darrell the greatest shock of his life, by revealing that Evans in his will has left half a million for the biological research laboratory of Darrell and Preston. Nina only regrets (PP 333)

"Even in death, Sam makes people suffer..."

Gordon is seen hitting Darrell, but, is sorry for his folly at Ninna revealing that Darrell is Gordon's real father. Gordon at hearing this, proposes an immediate marriage, between Ninna and Darrell, but Ninna thinks... (PP 340) "Our ghosts would torture us to death." And Darrell replies (PP. 343): "A scientist should not believe in ghosts". The only choice, now, for Ninna is Marsden and the church they choose for their marriage is symbolical of the peace that they have found at last. Darrell gets back to his laboratory, to a "sensible unicellular life that floats in the sea and has never learned the cry for happiness:" (PP 345).- a life that we saw in our chapter on "Theory" was impossible for men. Marsden emphasizes the point, that all this has been an interlude of "trial and preparation", to which Ninna's reply is "Our lives are merely strange dark interludes in the electrical display of God the Father." (PP. 347)
And Gordon is dead for Ninna for ever. The Gordon symbolism, which sustained her throughout the play is smashed to pieces, and she has found her peace in God at last.

Our complaint against The Great God Brown was that it explains too little; our complaint against Strange Interlude is that it explains too much. The dramas of Ibsen, Maeterlinck and Toller always left something for the human imagination, but the Strange Interlude unnecessarily takes on the duty of the reader or the spectator. The case may be styled as an over-explanation of symbolism. The element of hidden mystery and surprise, which we have been constantly emphasising, as a vital part of symbolism, is conspicuous here by its absence. Its second defect is the presumption that every thought, every feeling is of aesthetic and psychic value. We know by experience of ordinary men that certain thought certain feelings, are not exposed fully even to the men, thinking, and feeling them and a forecast of those is not likely to be appealing to the enlightened readers. But that perhaps is a fundamental defect of the Expressionistic symbolism and we need not overstress the point. The suggestion of symbolism by subtle devices rather than by explanation again becomes evident in Eugene O'Neill's the Emperor Jones: (Three Plays by Eugene O'Neill Jonathan Cape: 1922) It is a monologue by a Pullman coach porter risen, for a brief period, to the position of an African despotic Chief. He is unfortunately driven into wilderness by his slave-subjects. The symbolism centres around the figure of this principal character and transmits itself through him to the other minor characters of the play, who may be compared to the Greek Chorus. The Ex- Porter is pretty convinced that he cannot be shot except with a silver bullet and the drums that go booming, throughout his flight, are in the nature a warning to him of the impending
doom. We almost sense the catastrophe in the repeated reverberations of this peculiar sound. The language is profoundly symbolic in the sense that it is not only intellectual but also emotional. The bombast and the dignity of the Negro's speech is consistently maintained, till, at last, the spirit of the devil dance by the savages, which is to end in his sacrifice to the crocodile god, to the accompaniment of the constant mad beating of the noisy "tom tom", is upon the savage-king and he redeems his honour by firing a single fatal shot at the green eyes in front of him:

(PP. 189)

Jones: "De Silver bullet: You don't git me yit".

Putting to desperate flight the witch-doctor, who had arranged the whole scene. The last scene reaches the tragic and epic heights as the Emperor lies with his face to the ground, his arms outstretched, whimpering with fear as the throb of the tom-tom fills the silence about him with a some pulsation, a baffled but revengeful power." Among the minor characters which, as we said act as a Chorus to the inter-play of Jones' thoughts and fears are Henry Smithers, a Cockney Trader, an old native woman, a native chief, the "little formless fears", the Negro convicts, the planters and the slaves. The action, we are told in the beginning takes place "on an island in the West Indies, as yet not self-determined by white Mariner's. The form of native Govt, is for the time being an Empire", an atmosphere altogether well-suited to the chequered career of one, who "for all his gaudy trappings" has as Percival Wilde says in his The Craftsmanship of the One Act Play: Chapter II The Fourth Dimension PP. 94: "his soul deep down... of a savage and other savages know it." The atmosphere is ripe enough for the Emperor's mood, aspirations and point of view. The Play like all Expressionist attempts has an inflected opening, the action
action beginning prior to its exposition. We see in the first scene, a slave woman trying to escape from the prison and being seized by the inquisitive smiters and threatened by a gun, and then suddenly disappearing. Then, there is a pause in action and we come to know of the Emperor's character and antecedents later on, when he himself indulges in his reveries of past life. But to revert to the woman: she

"... sneaks in cautiously...she hesitates beside the door way peering back as if in extreme dread of being discovered. Then begins to glide noiselessly, a step at a time, toward the doorway in the rear..."

The rest of the play mainly takes place in the consciousness of the flying Emperor and at every step, his advance is punctuated by the beating of the symbolic "Tom-tom". Here Drama coincides with action, with movement and the creation of a weird and symbol atmosphere till at last we feel the tragic fate of the tragic hero working itself out, out of our sight, though not out of our heart. Though static, in the conventional sense, the play becomes dynamic due to the innate force of its symbolism.

Conclusion:

We have seen, in the course of our historical-critical enquery, how the symbolic movement originated as an all-art movement with its many ramifications since Dante wrote his Divina Commedia and how the traces of this movement are still visible in the current dramatic Literature of England, France, Germany, Russia, Norway and Ireland. Poetry, it seems, is a more suitable medium of expression for symbolism, as its first fine rapture is to be gleaned in poetry itself or Drama, that is more or less Poetic, as is invariably the case with the earlier stages of Drama. Even in our own day. We find in the resurrection of the older Poetic Drama, the sympathetic revival of the symbolic spirit. But we hav
noted one thing,—that the character of symbolism has been changing throughout, what with the creative evolution of Bergson and the mechanical evolution of Darwin in our own times. The latent development in the science of Physics with their consequent repercussions on the idea of the universe and Space and Time and the new disclosures made by the Science of Psycho-analysis, with the vital change they brought about in the idea of human personality, consciousness and social ethics as evidenced in most of the Expressionist Symbolists, have almost revolutionized the older human and literary values and we find in this reorientation, a hope for a new synthesis or regeneration of the present disintegrated personality of man. Symbolism based at first on a cosmic, organic vision as in Dante, fast degeneres into a decadent creed based on a disintegrated vision of the world and human personality, in the midst of several other decadent creeds like Impressionism, Expressionism, Cubism, Futurism, Fantasy, Allegory (which as we have noted in our attempt is a very ancient but weaker form of symbolism), and surrealism. We also noted how certain continental writers, of late, have tried to introduce symbolism in their attempts, whether successfully or unsuccessfully. We saw how the Irish temperament is peculiarly well-suited for such a form of dramatic output,—but we were also quick to note its obvious defects as compared to the French Symbolistes. Often, we apprehended that the defect generally met with in the individual writers were fundamental the art and science of symbolism, but the chief defect that we noted (as in the case of Yeats) was a general lack of belief in the symbolic vision itself in the modern dramatists. This symbolism of disbelief and disillusion reaches its culmination in the plays of Strindberg. Among the continental writers, Maeterlinck, Chekov, Ibsen, Hauptmann Pirandello have,
during their own lifetime, shown the decided superiority of a symbolic treatment to a barely naturalistic treatment and after their own individual fashion, have contributed to the development of symbolic drama in England. On the critical side the illuminating studies of Symons, Edward Gordon Craig, Whitehead, Beven, Ogden and Richards, Edmund Wilson, Markey and Ernest Jones have, no doubt, stimulated and accentuated the interest in symbolism in modern times. Definitions of the term symbolism will always differ, but that, we think, is a healthy sign of the vast potentialities of the term and the creed. One thing, stands clear out of all this maze of conflicting opinion that like a living thing, symbolism has many forms and phases and a right to life.

The study of the Russian Theatre and the discovery of No plays of Japan have also contributed a good deal to the revival of interest in a symbolistic theatre in England and America. We would only give here the examples of Craig in England and O'Neill in America in this connection.

The traditional form of symbolism still remains the poetic, but of late as we see, another genre has cropped up: i.e. that of the Expressionistic Symbolism, but its stress is as yet, more on the disintegration of human personality in to small fragmentments of human consciousness, rather than on conscious and constructive attempt at its re-integration. But there are faint signs visible already in writers like O'Neill, of the regeneration of a deeply religious symbolic vision almost epic in its grandeur based upon a deeper human understanding and a scientific appreciation of the universe. Thus Dante's cosmic and organic vision which had suffered dis-
integration is now well on its way, to being re-synthesised. We cannot here ignore the influence of the last on the increasing symbolic tendency in the dramatic literature of our time. In fact, every war, that comes, leaves a modicum of spiritual and symbolic consciousness in people and makes us aware of wester forces in constant and deep inter-play with human personality. The workman in Berkeley's White Chateau says: "For make no mistake--the next time is the last time, the civilisation of Europe will vanish." Who knows on the ruins of the present material civilisation, a new broader form of civilisation may raise its head, with an international outlook, a deeper and more fundamental understanding of man and his spiritual needs, a greater harmony and fusion of human reason and human emotions, for true it is, that there-no deadlier foe to a symbolic culture than the modern machine, which makes human mind work along narrow causal and logical grooves, the "show me" mentality. There will be in future, greater and greater need of the control of human emotions through symbols, which are deeply suggestive and captivating to the human mind. An international symbolic theatre may serve beautifully to achieve an object that the League of Nations has failed to achieve.

Truly, the range of symbolism in Modern Drama is very great. From the stark naked statuesque symbolism with its superabundant sensuous appeal, as in Flecker, we have trudged along to the deep, subtle, spiritual and religious visions of Tagore and Pirandello. The symbolism has been baffling at times, but at other times it has been thoroughly enlightening. It mostly depends on
our own preparation for and approach to the problem. The best symbolism, however, is one which explains itself along with the reality it means to suggest. The worst is that which baffles the human imagination and makes reality suffer this is often the case with those writers, who pursue symbolism consciously, with an eye on decorative treatment of their subjects (e.g. Emile Verhaereen's The Dawn).

It is also useless, if the writer sets about explaining his symbols to his readers rationally as in Yeats's The Unicorn from the Stars. This evidently takes away the element of "surprise" from symbols, an element that we found was very vital to the progress of true and full-grown symbolism.

It is in the art and science of music with its infinite plasticity of sound and subtle power of emotional suggestion, avoidance of all redundant detail of complex external life, that we find the truest form of symbolism and the measure of success that the poetic symbolists, who run into four chapters of the present thesis, achieve is dependent on the extent of their realisation or approximation to the high ideal and function of that fine expression we think, that this ideal has been appreciably achieved by the plays of Chekov's Maelzwick.

The difficulties of Poetic and Expressionistic symbolism are many and have been discussed at their proper place, but one thing is certain that they are not insuperable. The force of the writer's personality, his belief in the symbols that he evokes or propounds, the nature of the symbols adduced, are the chief factors that determine
the success or otherwise of dramatic symbolism. We consider some of Hauptmann's plays, particularly his "The Sunken Bell" in the field of Poetic symbolism, and "And Pippa Dances" in the Expressionistic, fulfill this threefold requirement of symbolic theory and practice, to an appreciable extent. The comparative failure of the dramatic output of Yeats, Maeterlinck, and Strindberg can also be accounted for on the same principles. Of the two main forms of dramatic symbolism the Expressionistic still remains the more baffling, as the drama, more often, concentrates in the human consciousness itself and the crucial 'sit -situations' of the human soul. Most often the scenes get inverted and the dialogue cryptic and distorted. We have no quarrel with the Expressionistic symbolist, perhaps the rules of his art dictate that to be so. Our chief complaint against the expressionistic symbolists is that they sometimes confuse personal motives with the universal human motives and thus only succeed in making their plays unintelligible to the ordinary reader. Their symbols are not based on an emotional sympathy with the object of their observation; they are not fixed like the Union Jack or the Cross. They are merely a reflex of their disillusionment, nervous excitement, and ill-temper. In his anxious solicitude to present his symbols, the Expressionist writer sometimes loses sight of the subtle graces of language (which thing perhaps the poetic symbolists made too much of) and becomes unnecessarily obscure. The characterisation too suffers proportionately. The characters presented are not normal humans overlaid with their past life and present environments as in Ibsen, but queer specimens of humanity,
Having no universe of discourse outside themselves, or faint replicas of a part of themselves, floating realities and changing organisms, as in Pirandello.

Our contention is that it would be better if a gradual progress were to be shown from the normal level to the symbolic, as in the case of Goeth and Faust, where Faust, who starts as a typical normal human of the Renaissance times, with the insatiable longing for infinite every thing and then gets rarified into a superannuated symbol of lost consuming itself or Mary Stuart and Ninna, who come gradually to symbolize the oft-frustrated ambition of the eternal woman, for ideal strength, beauty and passion, altogether and at once. The characters in some of the latter day Expressionistic Symbolists have lost all human semblance and become, at least in the case of Maeterlinck, like porphypur children dreaming the Unknown Beyond, with grave-yard looks, not complaining but silently trudging along the path of sorrow. Strindberg's characters are mostly puppets jerked here and there, by the author's fancy and made arbitrarily symbolical. So are some of Hauptmann's non-descript confused characters who are moved on to action by some mysterious urge within them. Hardy, in his The Dynasts, with its Chorus, Recording Angels, the Imminent Will pursuing its ruthless course through the affairs of men creates altogether a new mythology. But more wonderful and human is the mythology created by the Irish Dramatists, particularly Yeats. In Yeats's play of that name, "Countess Cathleen, who from the shape of a seducing old crone becomes suddenly: "a young girl" and she had the walk of a
queen", in other words the symbol of the rejuvenated Ireland herself, is an excellent example. The figures, in Yeats's plays are shadowy but possess sufficient contours to be suggestive. Past haunts the characters of Maeterlinck as it haunts the characters of Ibsen. They are double-faced characters and beneath their outward appearance they hide an inner reality. Whereas, some characters float in the sea of language like icebergs, three-fourth under the surface, and only one-fourth of them projecting into the open-air theatre of immediate, non-linguistic experience of Chekovian silence, other characters like Rupek, in Ibsen's "When We Dead Awaken", through subtle suggestion and retrospective glances, talk themselves to a pathetic rhetorical power. "I see all life lying on its bier", is the confession of Ibsen's last play. Rupek is a symbol of this shattered ideal. Chandler in his chapter on Symbolic Drama: (Aspects of Modern Drama), pp 100, has doubted the artistic and dramatic appeal of the drama of symbolism because it "speaks to the intellect rather than the heart, because it substitutes for a picture of life disembodied ideas, and for living men and women abstract types". This criticism of Chandler is only justified to a certain extent, in the case of Expressionistic symbolistic attempts, but the glorious heritage of the poetic symbolistic plays, with its vast potentialities of characterisation and dramatic structure, cannot take this criticism lying down. Storm Jameson in her book on Modern Drama is more fair to the drama of symbolism. She rightly relates the dramatic symbolism to the artistic symbolism, (a point of view that
We have in our investigations, throughout espoused) and differentiates between the symbolism of lasting types and the mystic symbolism. She barely touches upon a third type of symbolism, a form that we have fully discussed and illustrated in the course of our enquiry, that of the spectacular and arbitrary symbolism. Though a decadent form, we think, under the modern conditions certain writers use this form to an excellent advantage. In this connection, we have particularly stressed the example of Flockers' Hassan.

Let think that Storn Jameson fell into the rut of traditional criticism, when he said: "I cannot understand the modern mystic and symbolist; they are I think apprehended in the soul", - but we see the light dawning on her, when towards the end of her enquiry (Summary: 278) she confesses "And do not mistake - the finest drama is, of necessity a symbolic drama. That is why it is impossible to forgive the poverty-stricken allegory, that has masqueraded as symbolism in the modern theatre". We have in our chapter on "An approach to Symbolism", tried to differentiate between the two forms with the help of certain instances.

Strangely enough, we have included Shaw and Barrie in the category of Symbolists and we are not sorry for this innovation. Shaw's symbolization of the Life force consciously working towards the creation of a super-race and ultimately godhood is not super-imposed on mankind like the Unconscious Will of Hardy's The Dynasts. It works itself out through the mankind itself, benefitting those who fell in with its dictates and harming those, who fell out. It is not like the accidental evolution of Darwin, but it is a new orientation of Bergson's creative evolution. The novel
ideas of Nietzsche, Wagner, Marx and Ibsen came to Shaw through Samuel Butler, but to every thing he received from others, he gave an entirely original colouring. His characteristics are thus, mouthpieces of or the living symbols of the Vital Force that he has so admirably propounded through his historic plays. St. Joan of Arc knows herself to be the vehicle of a New Truth. Barrie's symbolism is a very thin and delicate one, taking its origin in the typically English idea of Fantasy, which genre we have discussed in this book at some length.

The charge that the symbolic plays lack a dramatic sense and structure has also been refuted as in some cases we found that the symbolism adduced, whether explicit or implicit, went directly to contribute to the success of the dramatic performance. This was particularly the case with Dunsany's A Night at an Inn, Synge's Riders to the Sea, Rosén's Chantecler, Ibsen's The Master Builder, and the Wild Duck, Hauptmann's The Sunken Bell, Maeterlinck's Blue Bird, Barrie's Peter Pan, Stephen Phillips Paolo & Francesca Flecker's Hassan, Drinkwater's Abraham Lincoln, Auden's and Isherwood's 'Dog Beneath the Sun', Kjell Abell's 'The Melody that got Lost', Strindberg's Dream Play, Hauptmann's 'And Pippa Dances', and Pirandello's Six Characters In Search of an Author. These are some of the important symbolic plays that we have illustrated discussed. All these plays require an intuitional rather than a purely rational approach on the part of the spectator and the reader. Suggestion, imagery and tempo are the chief pivots on which they revolve. Even their language transcend s logical sequence and becomes by a leap as it were, the language par excellence of sublime
intuition and inescapable emotion.

Modern drama has arrived at a turning of ways. It is difficult to judge what its fate will be at a time when every thing that humanity holds dear is at stake. But symbolism is a possibility we may not ignore. Its universal acceptance after the last Great War, especially by the Little or Intimate theatres of Europe and America, its intimate psychological and spiritual appeal to people of all classes and creeds, the simplicity of its technique and structure merit our careful considerations.

It has already crossed over the barriers of narrow aggressive nationalism, uniting all people in the regions of soul and noble emotions. Who knows, if given a chance, it may, as the conditions settle down, serve as an international pathway of world harmony?

Finis.
INDEX TO AUTHORS.


Abell (K.) 233, 273-6.

Addison, 20.

Adam (V. Peisle) 1, 28.

Agate (J.) 71.

Alvielle (G.B.) 53.

Antoine (A.) 88.

Apple (A.) 40, 73.

Arch (T.) 74, 251.

Aristotle, 5, 136.

Auden, 117, 253, 259-63.

Bailey (E.) 191.

Baudelaire, 9, 18, 28, 115.

Barrie (J.S.) 23, 24, 95, 116, 169, 204-17.


Bevan (E.) 46, 61, 120.

Blake (T.) 5, 53, 278, 144, 175, 224, 234.

Bohemians, 18.

Boyd (E.A.) 46, 92, 136.

Bottomey (J.) 27, 83, 218-32.

Brahm (C.) 83.

Brailsford (M.N.) 6.

Burnan, 20, 189.

Byron, 50.

Candwell, 2, 156.

Carlyle, 54.

Carruthers, 63.

Casey (S.O') 27, 72, 79, 110-11, 127.

Cazenian, 9.

Casson (S.O') 15.

Cezahe, 14, 17, 278.

Chakravarty, A., 259-60, 262.

Chandler (F.W.) 29, 30, 32, 33, 35, 36-7, 64, 74, 75, 76, 80, 83, 85, 140, 144, 155, 296, 309.

Chaucer, 4.

Cheker (A.) 3, 83, 162-7, 179, 185, 199, 201, 205, 239, 304, 310.

Chaudhary (A.R.) 81, 216, 229.

Claudel (F.) 1, 192.

Clark (W.H.) 141-2.

Coleridge (S.O') 23.

Colin (P.) 105-6.

Constable 15.

Conrad, 156.

Coopermann (H.) 43, 150.

Cornell, 63.

Crasn, 9.

Craig (Miss E.) 310.

Craig (R.G.) 11, 31, 40, 73, 84-6.

Cunliffe, 11, 177, 204, 207.

D' Annunzio, 1, 233, 312.

Dante, 19, 21, 39, 116, 175, 192, 240, 289, 325, 326.

Dalhstrom, (E.W.L.) 306.

Decadents, 9, 11.

Dowson (T.) 8.

Drew (W.) 156, 169, 170, 160.

Drinkwater (J.) 27, 55, 83, 249-53.

Duren (C.) 17.

Dunsany (L.) 23, 27, 93-100.

Lamas, 32.

Dulles (J.) 28.

Eckhart (E.) 43, 186.

Ficoc (T.S.) 12, 9, 10, 26, 83, 191, 283, 287, 388, 717.

Eloesser (A.) 307.

Epstein, 46, 27, 28.

Erine (J.A.) 109-10.

Eyreinor, 86, 280, 310.

Fay Brothers, 79.

Glaubert, 9.

Flacius (L.) 13, 279.

Flecker (J.S.) 9, 23, 233, 239-45, 246.

Flint (F.S.) 9.

Ford (E.P.F.) 117.

Galsworthy (J.) 38, 176-7, 179-80.

Gassoyne (B.) 68.

Gaunt (T.) 24.

Gautier, 9.

Glover (H.) 29, 30.

Gregory (Van) 14.

Gregory (Lady) 27, 70, 79-81.

Grein (J.T) 88.

Goethe, 135.

Gourmont (Remy de) 12, 45, 239.

Hardy, Thomas 40, 156, 259-61, 266.

Haughton (G.) 29, 35, 61, 150, 178-9, 205, 239, 506-10.

Hebel (O.) 64.

Henderson (E.) 26.

Hearne (E.W.) 12.

Hepworth (G.L.) 9.

Hopper (V.W.) 21.

Horminax (Miss) 79.

Housman (L.) 251-2.

Hugo (V.) 40.

Hudson (W.H.) 5.

Kymmans (J.K.) 1, 9, 28.

Kysen (H.) 1, 28, 31, 32, 34, 5, 75, 79, 87, 104, 107, 149, 55, 166, 305, 315.

Jameson (J.) 22, 35, 64, 78, 79, 144, 174, 185, 208, 305.

Jeans (J.) 2.

Jones (E.) 2, 53, 55, 59.

Jourdain (F.) 31, 42.

Joyce (J.) 11, 12, 26, 257, 266.

Jung 59.

Kaiser (G.) 11, 27, 83.

Keats 6.

Kipling (R.) 43.

Laert (W.S.) 15.

Laforgue (J.) 1, 28.
Lavin (J) 32, 149, 162.
Lewisohn (L) 64, 66.
Livingstone, A. 282.
Mallarme (G) 1, 10, 18, 28, 44, 60,
70, 113, 116, 169, 233, 235, 239.
Maeterlinck (M) 13, 28, 29, 30-33, 34,
71, 78, 99, 158-175, 193, 208, 233, 235,
282, 286, 287, 290, 301, 312.
Malone (A.R) 91, 94, 96, 100, 102.
Markey (F.M) 51 - 53.
Marriott (J.W) 92, 112, 151, 163, 176,
197, 284.
Marble (A.R) 35.
Martyr (F.M) 27, 79, 100-5.
Masefield (J) 23, 83, 90, 116, 188-204,
213.
Mencken (H.L) 156.
Metaphysical Poets. 5, 9.
Meynell (A) 9.
Meyerhold, 72.
Michaud 192, 193.
Milton 9.
Montague (C.E) 41.
Moliere 63, 75.
Morgan 79, 86, 89, 91, 102, 103, 105,
108, 195, 250.
Moore (G) 65, 101, 103, 105.
Murry (M) 65, 66.
Neill (E.O) 17, 29, 74, 280, 283.
326-36.
Nerval (G.De) 28.
Nicoll (A) 5, 39, 73, 87, 90, 93, 106,
107, 110, 119, 199, 204, 219, 220, 225.
Nietzsche 35, 285.
Novotny (P) 14.
Noguchi 81.
Ogden and Richards 43, 50, 53, 61, 121.
Otto (R) 43, 186.
Patonmore 7.
Pater (W) 9, 132-3.
Pellizzi (C) 24, 28, 98, 205, 212, 251.
Phelps 169.
Picoare (P) 47.
Pirandello (L) 29, 35, 88, 95, 98, 198,
280, 282, 312-20, 322.
Plotinus 48.
Plato 41, 45, 50.
Poe (E.A) 9, 28, 115.
Pound (E) 9, 117, 257.
Powys (J.C) 68.
Pre-Raphaelites, 7, 87, 216.
Read (A.R) 70.
Read (R) 69.
Reinhardt (V) 11.
Rice (E) 11, 69, 1316.
Richardson (D) 13, 26.
Richards (I.A) 11, 12, 62, 63, 66.
Rimbaud 16.
Robinson (L) 79, 106, 128.
Rodin 16, 284.
Rossetti (D.G) 7, 216.
INDEX TO PLAYS AND BOOKS OTHER THAN CRITICAL.

Adding Machine 11, 316.
Adder 253-7.
Agamemnon 31.
And Pippa Dances 306-10.
Anna Karenina 12.
Ascent of F6 255-8, 273.
Beltime 103.
Birds of a Feather 74.
Blessed Damozel 7.
Blue Bird 28, 34, 163, 168-9, 169-75
183-210-12, 227.
Britain's daughter 218, 225-7.
Britannica Encyclopedia 20, 27.
Brother Wolf 252.
Canterbury Tales 4.
Caravans 79.
Chaucer 140-4, 258.
Cherry Orchard 104, 162-7, 239.
Cathleen Ni Houlihan 76, 79, 85, 115
Childe Harolde 50.
Clancy of the Clouds 106.
Daily Express of Dublin 83.
Dance of Death 302-6.
Dawn 144-8.
Dear Brutus 35, 183, 213-6.
Deliverer 80.
Dierdre 79, 86, 129.
Dictionary Wilde's 67-8.
Dionysian Comedy 1, 20, 21, 22, 39, 116
135, 138, 289.
Dog Beneath the Skin 255-258, 264.
Doll's House 92, 105.
Dreamers 108.
Dream Physician 105.
Duchess of Malfi 245.
Dynasts 40, 156, 176, 259-61, 262.
Each in His Own Way 36, 282, 317-20
322.
Emperor Jones 17, 334-6.
Enchanted Sea 104.
Family Reunion 235.
Father 34, 101.
Faust 135, 148-40.
Fiddler's House 105.
Flights of the Queen 99.
Fool of the World 86.
Four Plays for Dancers 81, 88, 130
188, 227.

Gas Ili
Ghosts 101.
Gitanjali 234.
Glittering Gate 94.
Gods of the Mountain 98.
Great God Brown 17, 326-8, 334.
Guruch 218, 220-5.
Hamlet 35, 139, 244.
Hamlet. 175-7, 179, 180-2, 253.
Harvest 107.
Hassan 239-45, 246.
Heart-Break House 157-8.
Heather Field 72, 101.
Hour Glass 85-6, 89, 139-40.
Hyacinth Halvey 80.
Iff 213.
Intruder 168, 287.
Joan, St. 152, 155, 160, 161, 162.
Jones, Emperor 74.
Juno and Jynx 110.
Justice 38.
King Lear's Wife 218, 220.
Kingdom of Cards 236-9.
King's Threshold 86, 117.
Lady rom the sea. 104.
Land 105.
Land of Heart's Desire 84, 114, 205.
Abraham Lincoln 250.
Little Dream 179.
Lost Leader 108, 115.
Macbeth 39.
Maeve 72, 103.
Mary Rose 204.
Mary Stuart 213, 251.
Masses and Man 11.
Master Builder 149-52, 156, 168, 182.
Measure for Measure 10.
Monna Vanna 286, 7.
Melody that got lost 273-6.
Melloncy Holtspur 198-204, 213.
Midas in the Cathedral 255, 264-9.
Man, Tragedy of 28, 169, 193-9, 206.
Might at an Inn 97, 115.
No Plays of Japan 37, 130, 189, 217-19
229, 283, 326.
Otello 39, 149, 292, 304.
Paolo and Francesca 245.
Pelias at Pellisand 38, 168.
Peter Pan 24, 84, 182, 206-13.
Pilgrim's Progress 20, 135, 136, 239.
Playboy of the Western World 71, 75.
106.

Pleasures of Honesty 37.
Post Office 236.
Power of Darkness 31.
Prometheus Unbound 6, 203.
Quality Street 216, 217.
Raja 255.
Riders to the sea 38, 90, 252.
Rising of the Moon 80.
Road to Damascus 288, 95.
Rock 83.
Rumour 93.
Sarto Resartus 64.
Servent in the House 93.
Shadowy Waters 84.
Silver Box 164.
Silver Tassie 111, 114.
Six characters in search of a author
33, 162, 217-7.
Abstractionism 16, 48, 60.
Agnosticism 41.
Allegory 20-23, 26, 35, 36, 41, 57, 68
76, 83, 135-6, 142, 149, 180-5.
Allusion 57, 68, 80.
Analogy 20, 29, 47, 67.
Anti-phantasm 28, 284.
Apologue 41, 68, 80.
Art, Celtic.
Art Germanic.
Art Negro 13, 46.
Biomechanics 28, 73.
Caricatures 14.
Causal Sequence 154-6, 160-2
Chorus 72, 74, 83, 128, 130, 189, 200
218, 228, 229, 231, 232, 250, 255, 260-1
263-7, 269, 271, 273, 334, 335.
Cinematography 40, 63, 73, 310.
Collectivism 39, 72, 321.
Cubism 9, 17, 24, 26, 41.
Dadaism 26.
Dimensions of symbolism 18, 19,
25, 41, 63, 73-4, 112, 143, 335.
Drama French 27, 55, 70, 133, 272.
Drama German 75, 176.
Drama The Higher 27.
Drama Ideas 32, 64, 65, 110, 114, 151,
297.
Drama Japanese 74, 81-3, 88, 114, 143.
Drama, Kabuki 81.
Drama Propaganda 35.
Drama, Psychological 4, 11, 84, 108,
227, 282, 284, 289, 312.
Drama, realistic 4, 32, 34, 85-8, 90, 104.
105, 110, 112, 114, 163, 167, 187, 198
205, 238, 278.

Weavers 176, 178, 179.
Well of the Saints 92.
Where There Is Nothing 88.
When we dead awaken 35.
White Chateau 324-6.
White Cockade 79.
Within the Gates 112.
Workhouse Ward 80.
X = 0 253.

AN INDEX TO CRITICAL TERMS.

Abstractionism, Russia 71, 72, 114, 176.
Ecstasy, Symbolical 7, 159, 164, 196
Energism 18, 279.
Epic 60, 85, 197, 206, 252, 325.
Fabule 20, 86-90.
Fantasy 23, 26, 279, 85, 169, 204, 206.
Futurism 9, 18, 24, 25, 26, 41, 148, 173
312, 320.
Gothic 42.
Illusion 11, 28, 36, 37, 94, 110, 13
14, 176, 259, 278.
Imagery 9, 77, 117, 128, 12, 149, 200,
240, 281, 293.
Impressionism 9, 13, 14, 16, 18, 26, 11
165, 278, 283.
Integration 51, 239, 277, 318, 326.
Kokore 37.
Lyrical 60, 84, 191, 197, 206, 252.
Masks 30, 81, 188, 217, 228, 283, 316, 3;
327.
Metempsychosis 33.
Metaphors 5, 20, 41, 56, 57, 67, 118,
135, 149, 159, 193, 243, 253.
Metaphysics 41, 310.
Metonymy 41, 63.
Monodrama 16, 294, 310.
Mood-Treatment 25, 39, 129, 132, 134,
165, 218, 267, 280, 281.
Motifs 2-3.
Incest 3.
Oedipus Complex 3, 9.

Mysticism 42-43, 60, 83-5, 185-7-192.
238, 244.
Naturalism 2, 26, 27, 34, 76, & 76, 162
178, 182, 238, 284, 287, 306.
Nirvana, 81, 218, 229, 238.
Novel 12, 60, 207.
Parable 20, 41, 68, 100, 135.
Parapsychism 27, a 41, 71, 243.
Patterns 77, 154, 243, 266-7, 295, 316
Phantoms 50
Post Psycho-analytical School, 55, 59, 61, 87.
Post-Impressionism 9, 18.
Post war reaction 27, 199, 200, 304, 213, 263.
Simile 5, 41, 56, 57, 67.
Spatial reality 135-7, 160-3, 164.
Steam of Consciousness 12, 56, 63, 281.
Surrealism 24-25, 41, 257, 328.
Symbolism aesthetics of, 23, 26, 45, 60, 62, 73, 78, 115, 239, 310.
Alegbraic 122.
Anthropomorphic 76.
Arbitrary 53, 78, 278.
Beauty 7, 49, 138, 243.
Bread 265, 312.
Conscious 39, 127, 149, 189, 240, 247, 255.
Decadent 8, 19, 26, 43, 183, 239, 263
Defective 105, 239, 246-7, 286, 305-6
Diffuse 76, 164-6, 179, 185, 238, 239
Direct 131, 144, 150, 253.
Dream 34, 84, 96, 99, 109, 107-8
Earth 146, 227, 296.
Expressiastic 35, 36, 37, 47, 114
216, 185, 186-7 216, 277-336.
Flower 31, 173, 181, 195-7, 202, 218, 222-3, 241, 244, 253, 254, 299.
functional 55, 56, 61, 118, 123, 129.
Geometrical 19, 244.
Imperialisms 255.
Language of 112, 97, 151.
Legandary 82, 92, 191, 213, 249, 355
Local 114
Logical or Organic 1, 9, 114, 116, 160, 220-1, 234, 235, 325.
Love 233, 242-3.
Material-Spiritual 97, 103, 138, 150, 185, 242, 256, 290, 293, 296, 399, 327.
Mixed 111, 146, 163, 186-9, 175, 178, 190, 191, 198, 200, 203, 252, 265, 269, 285, 309.
Mother 266, 252, 256, 291.
Musical 11, 41, 64, 81, 113, 117-8
120, 128, 130, 132, 132, 120, 270, 188
189, 91, 217, 218, 235, 237, 255.
Mystic 5, 8, 9, 134, 151-2, 175, 186, 204, 275, 279, 327.

Symbolism Names, 9, 106, 150, 180, 241.
Nature 234, 275.
Negative or Nihilistic 104, 19
218, 264, 290, 295.
Number 1, 21, 236, 316.
Objective or external 12, 38, 131, 155.
Personal 11, 21, 35, 51, 132, 147, 150, 188, 200, 205, 282, 272.
Philosophical 6, 72, 86, 133, 146, 169, 203, 209, 237, 284, 293.
Pictorial 5, 27, 40, 82, 153, 176, 225, 239, 242, 243, 263, 278.
Plasticity of 13-15, 41, 52, 60, 63, 64, 120, 219, 234, 279, 281, 282, 325, 327, 329.
Poetic 5, 37, 40, 47, 82, 85, 120-3, 128, 150, 158, 184-276.
Progressive 57, 116.
re-constructive 220-2 252, 294.
redundant, 129, 144, 191, 241-3.
Regressive 56-57, 116.
Rigid 326, 329.
Satirical 79, 136, 144, 151, 216, 255, 256, 364.
Setting of 40
Sexual 8, 123, 244, 283, 302.
183, 265.
Statuesque 244-251, 301.
Structural 109, 261.
Supernatural 87, 115, 134, 168.
171, 182, 190, 200, 204, 215, 220, 295.
Tragedy of Britain 225, 255.
Tragedy of Ireland 71, 102-3, 10
Transcendental 7.
Vital 77, 127, 279.
Myth & 3, 41, 58, 62, 70, 77.
Origin of 53.

Situations, Symbols 50.
Surprise element of 94, 135, 146, 250.
Theatre, The Little 34, 73.
Theatre Moscow Art 28, 72-4 169.
Ultra romanticism 1,25, 116.
Vedantist 46, 279.
Yoga 41.
AN INDEX TO SYMBOLS & ABSTRACT IDEAS.

Arthur 5, 136
Assisi 252.
Beatrice 21.
Boccacio 292.
Beyond 31, 84, (50.
Birds 6, 131, 140-4, 147, 178, 218
265, 294, 298.
Bismark 292.
Blue Bird 28, 31, 166-175.
Read 170, 186.
Candles, Altar, 98, 293.
Character Fixed 316, 317.
Chama 41.
Cherry Orchard 166, 167.
Christian or religious symbols
47, 54, 50, 151, x 192, 230-2.
Cigar 109 10.
Christ 22, 4, 230-2, 296, 297, 304
Clock 177; 298.
Cliffs 6, 285.
Chautauk 324, 325.
Complex Oedipus 2-3
Conscience 36, 269, 287, 316,
319, 322-3.
Corncockle 74.
Cross 22, 231, 275, 288, 295.
Dante, 22
Dead (Ideas or Persons)
33, 110, 170, 183, 211, 245, 247, 255
287. (6, 165, 174.
Democracy 94.
Desdenoni 33, 130, 197, 283, 292.
Diamond 170, 172.
Dictatorship 61.
Dierdre 92, 93, 129, 197, 283.
Dog 82, 131, 170, 142, 213, 258-64,
265.
Doors 31, 33, 168, 171, 214, 265, 187
297.
Earth 146, 227.
Evil, 204, 253, 296, 302.
Everyman 36, 256-8.
Exlosion 157.
Faith, 275.
Faust 138-40.
Flowers 137, 173, 181, 195-6, 7, 202, 218,
222, 241, 244, 265, 294, 299, 300-1
Garden 166, 215-7 244,
Generation, passing of 107,
Goat 10, 168
God 43, 48, 98, 186, 268, 285, 326, 333
Goethe 292.
Gordon 329, -33
Happiness 170, 173, 294.
Heart 310.
Heartbreak House 162.
Heatherfield 101.
Heinrich 194.
Hellespont 129.
Hen 82, 140.
Hero 61, 91, 107, 108, 176, 260, 294
Heron 131, 166.
Hieroglyphs 20.
Hugo, Victor 292.
Hindu Indian 97.
Indira's daughter 297.
Insects 6.
Jones, Emperor 334-6
Jumalai 308
Leaves, falling of 42, 270
Lincoln 250
Life-Force 33, 156-8, 318, 20.
Luther 292.
Ma '50
Maze 102.
Mary 6, 48, 107, 213, x 328
Marionettes 30, 31, 228, 285.
Master Builder 151.
Melody 273-4.
Morality 37, 91, 319-21.
Monastery, 293.
Mountains 258, 290.
Nabila 236.
Names Symbols 9, 106, 150, 162
241.
Nameless One 321, 322.
Nan 197, -8
Napoleon 292.
Never Land 210
Neverland 210
Nightingale 82, 144, 192.
Nina 328, -34.
Nixe 21-2.
Nora 105.
Orange 52
Owls 82, 166, 265.
Patriotism 107-
Paul 88-9, 289
Pippa 306-7
Personifications 9, 31, 34, 86
138, 139, 140, 510-2
Peter 232.
Peter Pan 24, 206-10
Pinocchio 24, 212.
Pistol, 154.
Playboy 90-1, 106.
Predestination 95, 98, 113, 18
248.
Prometheus 6, 203.
Protestantism 109, 138.
Propontic 129.
Puppets 30, 31, 38, 78, 81, 145,
168, 285, 312, 287.
Pyramid texts 22.
Ring and the well 5, 38
Rooing waters 38, 84, 169, 19
206, 253.
Rubicon crossing of 48.
Schiller 292.
Sea 38, 82, 104, 198, 228, 252.
AN INDEX TO CRITICAL WORKS QUOTED.

Art in England 15.
Aspects of Modern Drama 29, 296, 309. Mallarme (S) 44, 60
Axel’s Castle 1, 10, 25, 43, 115, 116, 133. Mansions of Philosophy 17
Contemporary Review 251.
Criticin, Modern Book of 64, 66
Criterion 120.
Decadent Essays on 45.
Drama, Discovering 130, 156-7.
Drama in Europe 31, 142.
Drama & Mankind 29, 50.
Drama 29.
Dramatic Theory, Introduction 39
Drama, Modern English 81, 218, 229
Dram Old and New 74, 281.
Dram British 33, 106, 110, 199,
205, 219, 220, 225.
Drama Modern 92, 112, 151, 163,
184.
Drama, Modern Tendencies in 91,
Drama Irish 91, 94, 95, 100.
Drama Contemporary of Ireland, 86, 92, 103.
Drama English 24, 68, 87, 105, 205, 212
Drama Modern in Europe 22, 78, 3
English Novelfuture of 63.
English Litt: History of 9, 82.
Film & Theatre 5, 40.
Gothic Quest 68.
John of London 111, 169, 206.
214, 326.
Landscape Bandits in a 24.
Literature outlines of 55.
Literature, Earth of 117.
Literature and a Changing Civi-

lization 26.

Little Essays 76-7, 121-3.
"TenTen" 99.
"Tom-Toms" 74, 209, 335, 336.
Trophies 41.
Treaty of Versailles 30.
Typhifications: 4, 38, 39, 48, 78, 105, 144.
280-2, 302.
Unicorn 89, 124.
Voltaire 6, 292.
War-Symbols 61.
Washington (C) 6.
Wheel 268.
White horses 150.
Wild Duck 150, 153, 218.
William, weeping 47.
Wino 170, 180.

Yasmin 241, 283.
Zoomzoomarma 100.
