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No. 62.

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The New Pygmalion And Galatea

An Original Comedy in One Act

BY
SYLVAN DREY

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THE NEW
PYGMALION AND GALATEA

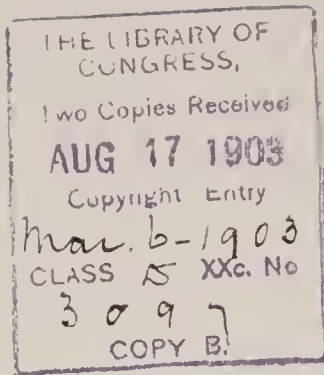
An Original Comedy in One Act

BY
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CAST OF CHARACTERS.

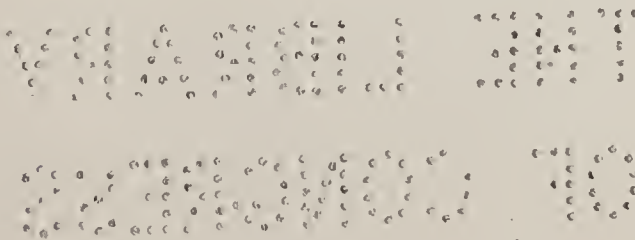
ALVIN HART, a sculptor, aged 28.
CHARLES AUSTIN, a photographer, aged 32.
AURELIA CLAIRE, aged 20.
ELVIRA, her sister, aged 18.
HORACE HOLMES, an inmate of Austin's, possessing
hypnotic powers, aged 40.
College girls.

TIME.—*The present. The action takes place in a modern office building in a large city.*

N. B. The character of ALVIN HART is that of a thoroughly earnest and ardent idealist and must be impersonated with becoming sincerity and consistency. Anything bordering on the burlesque is to be studiously avoided as wholly at variance with a true conception of the part.

The stage directions invariably assume the reader to be facing the audience.

Programs of this play should contain the following announcement: The audience is especially requested to remain seated till the curtain falls, as strict attention to the closing scene is essential to a proper appreciation of the play.



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THE NEW PYGMALION AND GALATEA

SCENE.—*The curtain opens on adjoining rooms, occupying the full width of the stage and separated by a wall in which is an open sliding-door far to the front. The room to the right represents a reception-room in a photographer's establishment; that to the left, a studio, having an independent curtain which is raised when the play opens. There is a door in the centre of the rear wall of the reception-room, and one in the right wall, back; also a door to the rear in the left wall of the studio; and still farther to the rear, in the same wall, an open doorway leading into an ante-room, only a small part of which is visible. The reception-room contains a large cabinet of photographs; also a picture resting on an easel to the left of the rear door; and is otherwise neatly and suitably furnished. In the studio, standing against the left wall, not far from the door and between two statues, is an open piano with a stool. There are three statues to the left, and three to the right of a round pedestal, which occupies a place at the centre of the rear wall. The pedestal is low and broad enough to enable a person to mount and stand there in comfort. On a table to the left, front, not too far from the piano is an unfinished clay model of the bust of a woman, near which lies a small quantity of clay. To the right of the table is a chair turned half way around, left, toward the audience; and behind the table, not too far from the piano and turned half way around right toward the audience, is an easy chair. The studio is otherwise tastefully furnished in keeping with its purpose. The initial conversation takes place in the reception-room.*

HART. Oh, she was a perfect dream! Such soft, seductive eyes, such a bewitching smile, such a delicate complexion, such matchless grace, such a wonderful

form! And to think that I may never again set eyes on her!

AUSTIN. Well, I'm glad you have discovered your ideal at last; but, upon my word, you rave over this unknown girl like a madman.

HART. Ah! if only you had seen her.

AUSTIN. I! I! What if I had? A man of my good common sense could hardly be guilty of the folly of going into hysterics over a woman's eyes and smiles. (*Laughs mockingly*) Ha! ha! ha! I, head over heels in love at sight! (*A rap is heard in the rear. He walks back and opens the door*) Good morning.

AURELIA. (*on entering*) Late, I know, Mr. Austin. All my dressmaker's fault. Abominable woman!—kept me and my sister waiting in her dingy, stuffy parlor just one hour; and didn't give me my dress after all.

AUSTIN. (*opens right door*) Walk back, please. (*Exit AURELIA, right*)

HART. (*excitedly*) Charles! Charles! Who's that? who's that?

AUSTIN. (*going front*) Well, I declare, in love again!

HART. Again! Why, that's the beautiful creature herself—the very girl I saw last night in a box at the National Theatre.

AUSTIN. Ha! ha! ha! Why that's Miss Claire—Miss Aurelia Claire. (*breaks out into a laugh*) Well, well, well!

HART. You seem much amused.

AUSTIN. Amused! Slightly! (*laughing and lowering his voice*) Just to think, old boy, that you, of all men in the world, whose ideal is so exceedingly a quiet and reserved beauty; who detest a talkative woman quite as intently as you adore a beautiful one—just to think, I say, that you, of all men in the world, should go into such raptures over one of the most garrulous society girls I ever met in my life.

HART. What! that beautiful creature a——

AUSTIN. Yes, a most frivolous chatterbox. My stars! how she can talk.

HART. A thousand pities! a thousand pities! But, ah! I might have known as much. Was ever there such a vision of loveliness in this humdrum world without some shadow to blast its beauty! How cursed, oh! how doubly cursed, is this beautiful girl endowed with the power of speech! Robbed of that fatal gift, she becomes the perfect embodiment of my ideal. O, loveliest of images such as I have striven, alas! with what unavailing might and zeal, in fancy to fashion and in stone enshrine, how hast thou enraptured me! The very soul of beauty shines out upon thy face. I gaze upon it and

I am transported to a new world of everlasting bliss!
(*After a pause*) But, ah! ah!—

AUSTIN. (*with the air of one about to be bored*) Yes, I know what's coming. (*mockingly*) Sighs and wails over the shadow on this "vision of loveliness"—the moving shadow; her incessantly wagging little tongue. What a pity Miss Claire wasn't brought into the world with her lips hermetically sealed! She'd make a capital wife, if only she were as dumb as she's stupid.

HART. Pray, Charles, don't jest, don't jest!

AUSTIN. Oh! you needn't despair. Perhaps she may still be redeemed. Who knows? A man of your remarkable genius for carving women out of marble might readily cure Miss Claire of her affliction, I should imagine, by simply reversing the process and converting her into stone.

HART. By transforming her into a statue! Why, what are you talking about, Charles? What a ravishing dream! Would to Heaven it were possible of realization! If I could convert Miss Claire into a statue of flesh and blood—into a sort of living Venus, I vow, before Heaven, I'd be the happiest mortal on earth!

AUSTIN. Stranger things than that have come to pass in this age of hypnotism and Christian Science. We moderns don't know what we can't do until we try. There's no telling, old man, but that the very intensity of your desire to see this beautiful dream realized may enable you to make a statue of Miss Claire with all the ease of a hypnotist; or, if you should hesitate to go so far, you might perhaps rid her of the power of speech as the Christian Scientist cures disease—by simply ignoring it.

HART. Charles, stop, stop this raillery!

AUSTIN. Well, I must be off. I'm going to photograph the fair Aurelia in Greek attire.

HART. In Greek attire! Ah, how it would delight me to see her in a Greek robe!

AUSTIN. Your wish shall be gratified, old boy. As soon as my task's completed, I'll bring her here and introduce you. Meanwhile, go put on your working garb. Till then, au revoir. (*exeunt AUSTIN, reception room, right; HART, studio, left door*)

(*Enter ETHEL and LILIAN, college girls, stylishly attired; reception room, rear.*)

ETHEL. (*approaching the picture on easel*) As I live, Grace Vandike!

LILIAN. Isn't it perfectly splendid?

ETHEL. The living image of her! Has on her magnificent furs.

LILIAN. Girls at college just go wild over Grace. I declare, I don't think she's so very attractive!

(Enter GRACCE, NELLIE, LAURA, college girls, stylishly attired. They greet and kiss the others.)

GRACE. *(approaching the picture on easel)* Why, bless me! Grace Vandike's photo. Isn't she just too sweet for anything?

NELLIE. Poor likeness, don't you think?

LAURA. Rather! I wonder whether Will Kessler's still sweet on Grace.

(Enter FLORENCE, MARIE, and three other college girls, all stylishly attired.)

FLORENCE. Good morning, girls. Yes, I can vouch for it; Will's as madly in love as ever.

ETHEL. They had a quarrel.

MARIE. A quarrel! About what?

ETHEL. I'm sure, I haven't an idea.

FLORENCE. Absurd! I see them together at church every Sunday.

ETHEL. Is that your reward for being so pious? *(They all laugh)*

LILIAN. *(playing with FLORENCE'S hair)* Oh, Flossie, your hair's done up beautifully!

MARIE. Yes, Flossie's looks fine. I declare! mine's a show. I can do nothing with it.

ETHEL. *(goes front with LILIAN)* Come, girls, how shall we be grouped? *(The rest follow ETHEL front; they form themselves into a group, except ETHEL, who stands off and views them from a distance)* Why, that's great! Grace, come here. Let's have the benefit of your artistic eye.

(GRACE and ETHEL exchange places.)

GRACE. Splendid! The man who can resist so charming a bevy of girls must have a heart of stone. *(They all laugh)*

(Enter AUSTIN, reception room, right.)

AUSTIN. *(on discovering them)* Good morning. How very picturesque!

ALL. Good morning. We're all going to be photographed, Mr. Austin.

ETHEL. Yes, we want you to take us in a bunch.

AUSTIN. Certainly a most flattering proposal which I cheerfully accept, though I'm neither Turk nor Mormon. (*Goes back while talking and opens right door*) Will you walk in? I'll be with you shortly. (*They pass out, right, laughing*)

(*Enter HOLMES, reception room, rear.*)

AUSTIN. Hallo, Holmes, you're just in the nick of time.

HOLMES. I came down on the elevator as soon as I received your message. Why did you send for me?

AUSTIN. To secure your coöperation in an amusing little intrigue. Our friend Hart is madly infatuated with a patron of mine—Miss Aurelia Claire.

HOLMES. Miss Claire! Let me see, let me see, I met a young girl by that name only the other night. She's tall, graceful, handsome; just made her debut in society—an *incessant talker*.

AUSTIN. The identical woman.

HOLMES. (*laughing*) Well, well, that's odd! Hart's infatuation is at strange variance with his professions. How he has always railed at loquacious women! Why, he swore he'd run, I don't know how many miles, to escape one.

AUSTIN. Hold! you do him an injustice. He knows Miss Claire as yet only by sight and name. He saw her for the first time last night at the National Theatre; and while standing here this morning, going into the wildest raptures over her beauty, in she walked as if by a miracle, but, in fact, by appointment to have her picture taken. As soon as Hart caught a glimpse of her, he was, of course, all joy and excitement; and with eager impatience inquired after her name.

HOLMES. Oho! oho! I see; and then you did a tale unfold about her electric tongue that harrowed up his young soul; whereupon he was seized with an awful fit of melancholy and broke out into one of his customary lamentations over this prosaic world.

AUSTIN. Exactly so; and then (*imitating HART*) "How cursed, how cursed," he sighed, "is this beautiful girl endowed with the power of speech! Robbed of that fatal gift she becomes the perfect embodiment of my ideal;" after which he struck out again into the most extravagant praises of her beauty. And when I playfully suggested that a man of his commanding genius for carving women out of marble might readily cure the beautiful Aurelia of this accursed power of speech by converting her into stone, he solemnly vowed that if

she could be transformed into a sort of a living statue—a Venus of flesh and blood—he'd be the happiest mortal on earth.

HOLMES. (*jestingly, with a slight sigh*) Heigho! The same old Hart—the same old dreamer.

AUSTIN. Dreamer as he is, I think he'll prove an easy traitor to his professions, and I mean to put him to the test.

HOLMES. But how?

AUSTIN. By a little ruse. He expects presently to be introduced to Miss Claire. She is now in the adjoining room (*indicates room to right*) and in a few moments I shall contrive to bring them together. Meanwhile you are to secrete yourself in his ante-room; and, on the first favorable opportunity, use your powers of hypnotism upon Miss Claire to transform her into a human statue. When Hart beholds this miraculous transformation under the belief that he has himself effected it—for by hints and suggestions I have sought to impress him with this possibility—when he sees his much adored Aurelia standing before him mute, rigid, and still as a corpse, methinks he'll repent of his folly.

HOLMES. A capital idea! I'm with you heart and soul.

(*Enter HART, studio, left door.*)

AUSTIN. (*on hearing HART enter studio*) Hush! that's he. Be off!

(*Exit HOLMES, reception room, rear. AUSTIN walks front; then goes into studio to meet HART.*)

Ah! there you are, old man. You shall see the charming Aurelia in her Greek dress. She's going to keep it on for a while under the impression that she may have to sit for me again.

HART. Oh, I can't tell you, Charles, how much the prospect of meeting Miss Claire at once agitates, delights and saddens me! If only she were shorn of that awful tongue!

AUSTIN. Come—never mind, you may be able to rid her of that—sit here (*points to a chair next to the table*) and pretend that you are very busy with this model. (*HART sits down as requested*) Be sure that you don't stir until I call you. Miss Claire knows nothing yet of my intention to introduce you.

(*AUSTIN goes into reception room, pulls sliding-door to, and then passes out right; meanwhile HART begins to work on the unfinished model. Enter AURELIA, in*

a Greek robe, followed by AUSTIN, reception room, right.)

AUSTIN. Now, let me see, Miss Claire, what can I do to amuse you while I keep you waiting?

AURELIA. Yes, for Heaven's sake, do! I'm sure I shall die of ennui if I am left to myself so long.

AUSTIN. (*goes to the cabinet and opens the door*) Suppose—— (*closes it again abruptly*) No, that would be much too tame for you. (*Suddenly*) Ah! I have it, I have it. (*Goes front; she follows at a short distance*) How would you like to make the acquaintance of a sculptor—a real live sculptor?

AURELIA. Is he handsome? Plenty of money?

AUSTIN. Handsome? A perfect Adonis! Rich? Well, while not exactly a Carnegie or a Rockefeller, I imagine he could afford to let his wife have a new gown every week, to say nothing of such other little extravagances as are necessary to make a woman happy.

AURELIA. Trot him out!

AUSTIN. (*opens sliding-door and calls into studio*) Hart! Hart! I say! All work and no play makes poor models out of clay. Step this way, step this way. (*HART rises excitedly and goes into reception room*) Let me present you to Miss Claire. (*He introduces them*)

HART. (*aside*) By Heaven! Helen herself could not have looked half so beautiful in a Greek gown. (*Aloud*) I'm delighted to know you, Miss Claire.

AURELIA. (*with animation; rapidly*) Thanks, awfully. Mr. Austin's going to place me in your charge, until he can let me know about my proofs. I can't tell how long I shall be detained. I detest being alone. It's very wearisome, you know. I never could endure it. Always gives me the blues.

HART. (*aside*) If she continues to rattle on like this, it will set me wild! (*Aloud*) But oh! isn't she beautiful?

AUSTIN. (*to AURELIA*) Mr. Hart will be glad to show you his studio, I'm sure. He has a special talent for entertaining—society girls. Well, I must go. I'm in great demand—there's a whole bunch of girls waiting for me in the next room. (*Exit, reception room, right*)

HART. (*inviting her by gesture into the studio*) Will you walk in, Miss Claire? (*She enters, followed by him*)

AURELIA. (*looking about*) So this is your den! Very neat. Tastefully furnished. Suppose you chisel away here all day?

HART. Yes, all day; and sometimes far, far into the night.

AURELIA. Must be quite stupid sitting here all day without a solitary soul to talk to, I should think. It would drive me to distraction. And at night—at night with your sins and those white marble ghosts staring you in the face—ugh! the very thought of it gives me the horrors!

HART. In this little room, Miss Claire, I have spent the happiest moments of my life. To be sitting here alone in entire forgetfulness of this unlovely world, wholly absorbed in watching some endeared fancy of the imagination slowly taking on tangible shape until it emerges at last from its marble encasement as a free and perfected creation, is indeed to taste of the joys of paradise!

AURELIA. Oh, pshaw! You talk so queer, just like one of those men way-up-in-the-sky you read about in novels. (*Discovers the piano*) Oh! are you fond of music? (*Sits down at the piano*)

HART. I'm very fond of it. (*Aside*) If only she'd stop that idle prattle and play something.

(AURELIA plays one of the latest waltzes with vivacity, but no emotion. HART manifests his disappointment by a sigh, after she has played a few bars.)

AURELIA. (*turns upon him suddenly after she has finished playing*) That's my favorite waltz. Lovely, don't you think? You should hear it played by an orchestra! It's divine. Are you fond of Sousa's marches? They're perfectly adorable. (*Plays a few lines of one of Sousa's marches; then breaks off*) This one's pretty, don't you think? (*Plays a few lines of another of Sousa's marches; then stops and turns on him suddenly*) Oh! do you dance?

HART. (*aside*) Heavens! what awful twaddle! (*Aloud*) Very rarely.

AURELIA. Don't you go into society?

HART. Hardly, I'm afraid, into such as you understand by that term.

AURELIA. Don't you play ping-pong or golf? Oh, I just adore golf!

HART. No.

AURELIA. Well, you *are* an odd sort of man. Work all day—sometimes far into the night—don't go into society—don't play ping-pong, and don't play golf. Pshaw! you're not a bit up-to-date. (*Jumps up from the piano stool*) How can you sit here forever? It would set me wild. Give me plenty of life. I love nothing so much as the whirl and excitement of

society—teas, parties, balls, the theatre, the opera, the races. You know I just made my debut. I'm having a glorious time. I'm going to the races this afternoon; to-night I have an invite to a ball; on Tuesday morning I've a church wedding on hand; in the afternoon I go to a high tea; at night, to the opera; on Wednesday morning—where do I go? where do I go?—oh, yes, Wednesday morning, I'm at home; in the afternoon, I go to a pink tea; at night, I'm invited by a French count to a very swell musicale, and on Thursday, I go with the count to the horse show. (*While she talks, HART shows occasional signs of great disgust*)

HART. (*aside*) And next, to your grave. If she keeps up this incessant chatter, I'll go mad.

AURELIA. (*suddenly discovering the pedestal in the rear of room*) Oh! I wonder how I'd look in marble! (*Bounds lightly across the room and mounts the pedestal*)

HART. (*aside*) More beautiful than Venus! What a divine form! What exquisite features!

AURELIA. (*poses*) Fine, don't you think?

HART. Nothing could be more becoming! (*Aside*) Would to Heaven it were in my power to keep her there in perpetual silence! (*Aloud*) If you'll remain perfectly quiet like that, Miss Claire, for half an hour every day until you are dismissed, I'll present you with a marble image of yourself.

AURELIA. Agreed. I'll try. Let's begin at once.

HART. Very well. (*He goes further front and views her critically*)

AURELIA. (*aside*) What makes me feel so drowsy?

HART. (*approaching her*) Now you mustn't mind if I take some liberties with your head and arms in my efforts to get the precise artistic effects at which I aim. (*He changes the position of her head and arms; then goes front and views her from afar*) Still not right. (*He approaches her again, alters her position and stands off at a distance as before*) Ah! much better, but it doesn't fully satisfy me yet.

(*While HART is occupied as above explained, HOLMES, hidden from HART and AURELIA, but in view of the audience, hypnotizes AURELIA from the ante-room of HART'S studio by means of a few repeated passes, under the influence of which she is gradually changed into a human statue. Thus transformed, her eyes are set and she becomes rigid and speechless, but otherwise preserves her natural appearance. After exclaiming, when HART approaches her for the second*

time, "I feel so stiff," she makes two subsequent fruitless attempts to repeat the words in such manner as to indicate that she is quickly losing the power of speech. As soon as AURELIA'S transformation is effected, HOLMES disappears from the view of the audience.)

HART. (approaching her for the last time, and endeavoring to move her head and arms) Why, great Heavens! great Heavens! she's rigid as stone, and speechless! speechless! Can it be possible? Am I dreaming? (Goes into reception room and opens right door) Charles! Charles!

(Enter AUSTIN, with a negative in his hand, reception room, right.)

AUSTIN. Well! well! What's the trouble? (They go front together.)

HART. Great Heavens! Charles, look! (Points to AURELIA in the studio) A miracle! A miracle! My dream is realized! Oh! how beautiful, how entrancingly beautiful! It's accomplished. She's silenced forever. I'm the happiest being on earth. (They enter the studio)

AUSTIN. What did I tell you, old man? *Nil desperandum.*

HART. Yes, I owe it all to you. And now I mean to make a small sketch of her at once. I'm going to get some clay and order a block of the finest Carrara marble.

(Exit HART, studio, left door. AUSTIN goes into the reception room, laughing heartily, and there meets HOLMES, who rushes in through the rear door.)

HOLMES. (laughing) That's rich! I almost split my sides laughing. But he's far from cured. The transformation seems only to have intensified his infatuation.

AUSTIN. It is but the mad enthusiasm of the artist. He'll recover his senses presently. Come inside a moment, I'm busy.

(Exeunt AUSTIN and HOLMES, reception room, right. Enter ELVIRA, reception room, rear.)

ELVIRA. Not here! Surely she's had her picture taken by this time. (Walks front and discovers AURELIA in the studio) Why, Aurelia, what are you doing there? (Hastily enters the studio) Aurelia! Aurelia! Good gracious! what's the meaning of this? She doesn't answer! (Approaches her) Speechless! Rigid as stone!

Like in a trance! (*Horror-stricken*) Heavens! what in the world can have happened to her? (*Goes into reception room in a state of great agitation and distress. Studio curtain falls*)

(*Enter AUSTIN, reception room, right.*)

AUSTIN. (*aside*) What a remarkably pretty girl! Who can she be, I wonder? She's certainly very fascinating.

ELVIRA. (*greatly perturbed, but with much dignity*) Is this—this Mr. Austin?

AUSTIN. Yes, miss. (*Aside*) Isn't she bewitching? Upon my soul I never thought any girl in Christendom could exercise so strange an influence over me. (*Aloud*) What can I do for you?

ELVIRA. I came here to meet my sister, Miss Claire, and—and to my complete amazement and horror, I find her in the next room standing like a statue glued to a pedestal. (*She goes front*)

AUSTIN. (*follows her—aside*) Miss Claire's sister! This is an awkward dilemma!

ELVIRA. What can have happened to her? It's—it's dreadful! (*Paces the floor in agitation*)

AUSTIN. Oh, are you a sister of Miss Claire? (*Aside*) What shall I say to her? (*Reflects*) Yes, I have it. (*Aloud*) Calm yourself, my dear miss. It's only a little joke of your sister's.

ELVIRA. (*standing at open doorway with AUSTIN*) A joke! Why, when I speak to her she doesn't pay the slightest attention to me. See! (*looks into studio*) she stands there as still as death. It's terrible, terrible! (*Puts her handkerchief to her eyes and sobs inaudibly*)

AUSTIN. Oh, don't weep! (*Aside*) How those sobs distress me! (*Aloud*) It's only a joke she's been playing on me. Just go into the next room and lock the door while I pull this one to. After you and she have been together for a while she'll be herself again, I'm sure.

(*ELVIRA takes handkerchief from her eyes, goes into the studio and locks left door; AUSTIN pulls sliding-door to. Enter HOLMES, reception room, right.*)

HOLMES. (*with surprise*) What's come over you of a sudden? You look so sober. You seem to have lost all of your hilarity.

AUSTIN. (*anxiously*) We're in a fix. Her sister is in

the next room in a great state of perturbation. Came here to meet Miss Claire by appointment. You must wake her out of her trance at once.

HOLMES. Not I! We were to put Hart to the test.

AUSTIN. But Miss Claire's sister is in there! (*Aside*) How I wish I were out of this!

HOLMES. Haven't you ingenuity enough to devise some means of getting rid of her for a few minutes?

AUSTIN. Oh! but the bewitch—the young girl is nearly distracted. She's sobbing fit to break my—her heart. It's really a pitiable sight to see her in tears.

HOLMES. (*aside*) Oho! Well! well! as sure as I live he's fallen in love with the sister. (*Aloud*) Since when have you grown so sensitive to a pretty girl's tears? If I mistake not, you always boasted of your supreme indifference to beautiful women in sunshine and in rain.

AUSTIN. Well, laugh and ridicule me as you will, Holmes, I must confess the girl has made a very, very deep impression on me.

HOLMES. What! You with your vaunted matter-of-fact temperament falling in love at sight! Ha! ha! ha! "What easy traitors some men prove to their professions!"

AUSTIN. Have your fun; rail at me as you will; only put me in the way of granting this bewitching girl's request.

HOLMES. Very well, I'll relent; for, truly, I am dying of impatience to see the girl who can entangle a man in such flagrant contradictions, and so completely turn his head. Open that door, go into the next room, and instruct your dulcinea to speak to her sister on some matter of special interest to her; then hunt up Hart and tell him in what great danger his beautiful angel is of having her power of speech restored. Leave the rest to me, and I assure you that when she awakes to welcome her sister, Miss Claire will have forgotten all that has happened to her since she left your studio, as completely as if it had in fact never taken place.

(*The studio curtain rises; ELVIRA is discovered sobbing and pacing the floor in agitation.*)

AUSTIN. It shall be done. (*He opens the sliding-door*)

HOLMES. (*peeps into the studio—aside*) Ah! there they are—the weeping and the sleeping beauty. Remarkable sisters that can make such fools of us men. (*He draws back, but continues to stand front, close to the open doorway*)

AUSTIN. (*going into the studio—to ELVIRA*) Well, hasn't she revived yet? No wonder! you're not a bit

sociable. Just put some question of special interest to her, as soon as I leave the room. If she fails to respond, may I be struck dumb myself!

(ELVIRA stops pacing the floor and stands a short distance from the open sliding-door, with her face towards AURELIA; AUSTIN unlocks left door and passes out.)

ELVIRA. (to AURELIA) Aurelia! Aurelia, dear! Miss Nellie has just finished your dress. Oh, it's superb!

(As she utters these words, HOLMES, who is listening intently in the reception room, snaps his fingers and exclaims in an undertone, "Awake! awake!" whereupon AURELIA gradually comes to life.)

AURELIA. (on awaking) My new dress! my new dress! Is it really finished, Elvira? How glad I am! (She springs lightly from the pedestal and goes to ELVIRA) Did she make it just as I told her?

(HOLMES peeps into the studio from a distance, then hastily draws back and passes out of the reception room by rear door. Enter HART, unperceived by ELVIRA and AURELIA, studio, left door.)

HART. (excitedly, on entering—to ELVIRA) Stop! stop! (Aside) Too late! too late!

ELVIRA. (to AURELIA) Precisely as you designed it—bows and all. (Aloud, but so as to avoid being heard by AURELIA) Thank God! Restored to life!

AURELIA. (to ELVIRA, while they slowly walk together toward the reception room) Oh! I'm so glad. I shall wear it to-night, after all. I wonder whether mamma will like it. It's more stylish than Alice Shaw's, don't you think? and becomes me better than my blue silk.

HART. (with bitter sarcasm, as ELVIRA and AURELIA approach the reception room, without taking any notice of him) Restored to life! Murdered! murdered! you mean; and, O, lost—lost to me forever! (Sinks down into the easy-chair)

CURTAIN FALLS.



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