

MACKAYE, Percy MacKaye: Life, with Bibliography of His Works. 1922.

Z

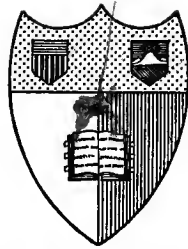
8534

.00

M15



Z  
8534  
.8  
M15



**Cornell University Library**  
Ithaca, New York

---

FROM

**Percy Mackaye**

---

---

---

Cornell University Library  
**Z8534.8 .M15**

**Percy MacKaye, a sketch of his life with**



3 1924 029 629 882

olin

100 174

100

100

100 174



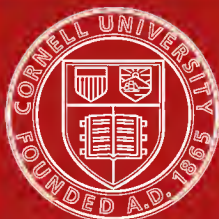
# PERCY MACKAYE

A SKETCH OF HIS LIFE

WITH BIBLIOGRAPHY OF HIS WORKS

Reprinted from  
The Twenty-fifth Anniversary Report  
of the Class of 1897  
HARVARD COLLEGE

1922



## Cornell University Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

<http://archive.org/details/cu31924029629882>

# PERCY MACKAYE

## ANCESTRY

PERCY MACKAYE is of New England and Scottish stock, being directly descended from Gov. William Bradford, of Plymouth, and Roger Williams, of Rhode Island. His paternal great grandfather came from Scotland about 1800. His grandfather, Col. James Morrison MacKaye, an Abolitionist leader, was appointed by Lincoln as Chairman of the Commission to promote the Emancipation Proclamation.

His mother (née Mary Medbery, of Newburyport, Mass.) is the author of a dramatization of "Pride and Prejudice," widely used in schools and universities. His father, Steele MacKaye, author of "Hazel Kirke," "Paul Kauvar," etc., (1842-94), was eminent as a dramatist, actor and inventor in the art of the theatre. From him his son Percy received the basic education for his life-work.

Together, father and son have contributed to the American drama, in creative continuity, an average of one dramatic work a year for fifty years (1872-1922).

---

**BORN** at New York, N.Y., March 16, 1875. Son of (James) Steele and Mary Keith (Medbery) MacKaye.

**SCHOOL:** (1884-87) Grammar School No. 40, New York City; (1888-89, 6 months) Lawrence Academy, Groton, Mass.; (1889-90, 3 months) Washington, D.C., High School; (1890-93) home study.

**YEARS IN COLLEGE:** 1893-97. A.B.; A.M. (Hon. Dartmouth) 1914.

**MARRIED:** Marion Homer Morse, of Cambridge, Mass., Oct. 8, 1898, Shirley Centre, Mass.

**CHILDREN:** Robert Keith, Oct. 8, 1899; Arvia, Feb. 14, 1902; Christina Loring, Jan. 10, 1909.

**OCCUPATION:** Poet and dramatist.

**ADDRESS:** (business) Harvard Club, 27 West 44th Street, New York, N.Y.; (home) Cornish, N.H., P. O. Windsor, Vt.

This sketch is written in a little studio, built for me among tall oaks and beeches, on the Lower Campus of Miami University, Oxford, O., where since October, 1920, I have held the first university Fellowship in Poetry established in America. Under congenial conditions I am given entire freedom to pursue my own creative work, as the fundamental idea of this new precedent in the educational world is "the desire of the university to be instrumental in creating art and literature,

not simply in teaching them." So it is from this quiet milestone of work that I make my retrospect of twenty-five years.

Below, I shall summarize the published works and productions which have crowded those years for me with innumerable tasks involving plays, poems, communal dramas, operas, essays, lectures, traveling, organizing, directing, etc. To all of these activities, varied though they have been, my own approach has been primarily that of the poet (in its ancient sense of maker, or builder), seeking manifold yet exact forms of technique for the expression of the poet's individual vision in its relation to human society.

Many changeful vistas of those tasks glimmer in remembrance: Early stage-rehearsals of "The Canterbury Pilgrims," with a recalcitrant milk-white donkey, all four legs frozen, budgeless with his burden, the dismayed soubrette Wife of Bath. — Midwinter, in the little town hall at Dublin, N.H.: a man-model against a dusky curtain: Abbott Thayer, the artist-inventor, intent, excited, testing (in 1906!) his new "camouflage" principles to create a stained-glass vision of Charlemagne for the Sothern-Marlowe production of my play "Jeanne d'Arc."— The battle-field of Ticonderoga: a raised platform: speeches from President Taft, Secretary Root, Ambassador Jusserand: tourists, farmers, hundreds of up-peering faces, as I read to them of "soldier and saint and sagamore" in my poem of old Champlain. — Opening night of my Greek Tragedy in New York (across the street from "The Merry Widow," also having its première): the net scene between Sappho and her slave-lover Phaon: enter from the wings a brindled unsalaried cat, who slinks between the lovers toward the temple: "Never mind, old fellow," whispers William Vaughn Moody, who sits next me; "it's a tortoise-shell cat!"— Behind the scenes at "The Scarecrow": half a dozen stage-hands furiously puffing corn-cob pipes, to keep the Devil supplied with brimstone for Lord Ravensbane: one stage-hand horned, and hairy to the waist, to portray the "dummy" in the magic mirror. — The Metropolitan Opera House, crammed to the ceiling: Peary, just returned from the North Pole: the clamorous ovation: a few tingling moments of silence in which to voice that consummation of the centuries in a poem, Governor Hughes introducing me: the thrilling response and its memory. — Again the Metropolitan, and again the Wife of Bath,



but this time a German singer in my "Canterbury" opera and deKoven's, 1917: From a box Ambassador Gerard has just read President Wilson's proclamation of our entrance into the World War: the German orchestra has just played (for the first time ever) "The Star-Spangled Banner": curtain rises on Act Third: the Wife of Bath begins an aria, sways, sings more faintly, falls in a swoon — and is carried off stage (soon after to be interned as a German spy): end of that performance! — Snowy quiet on the lonely hills of Cornish, N.H.: midnight: a lit candle: paper, pencil, and work: a snug wood-fire: a little mouse climbs up the candle, nibbling close to the flame: we eye each other: he wonders: so do I. — Night again: Two hundred thousand human beings massed on a summer hillside of St. Louis, like clover-tops in a moonlit field: across a gleaming of water, the magic world of my Masque in full production: the Pioneers and the Earth-Spirits shine in their wrestling, half naked: Gold and his followers are downed: the human clover-field rustles, rumbles, roars like a million bee-swarms. — Carnegie Hall, New York: demurer crowds: black coats on the platform: amongst them one white head, with hand tilting forward the left ear: Edison receiving his gold medal: he does n't hear my poem, but discusses it afterward, telling me reminiscently how he and my father had sat up all night, many's the time, discussing each other's inventions. — Dawn in the Harvard Stadium, after an all-night light rehearsal of "Caliban": the glow in the forty-foot plaster dome of Prospero's visions is a misty rose color; but so also — a misty rose — is that sky there at 3.30 A.M.: the two dome lights commingle: the dawns are blended.

So the vistas glimmer and change; but through all their diversities one aim has been the goal of my endeavors: to attain through varied arts a practical synthesis for the poetry of life.

Soon after our country entered the war, my son Rob (then in Exeter) and I registered together at the same booth in New York, but his class was too young and mine too old to be called into service. So my war work consisted of contributing a Masque ("The Roll Call") for the Red Cross, a Christmas Masque ("The Evergreen Tree") for army camps and communities, and my play "Washington, the Man Who Made Us," having for its theme the still-living leadership of our first

great leader. After the armistice, with the return of our soldiers, I had the honor to give at Harvard my Lowell Centenary poem, "The Returning," in Sanders Theatre, under conditions very similar to those under which Lowell himself read his "Commemoration Ode" on the return of Harvard men from the Civil War.

So much for glimpses in retrospect. In looking forward, I fancy that — like most of our classmates — I look hopefully to the new generation, wherein I feel I have made my most constructive contribution to our Alma Mater in the sturdy young manhood of Robert Keith MacKaye, Harvard, '23, who won a gold medal in his Freshman year by "throwing the hammer" against Princeton. — Long live '97 and '23!

A summary of specific data follows:

After marriage in Oct., 1898, lived abroad (1898-1900), residing successively at Rome, Brunnen (Switz.), Leipzig, and London: at Univ. of Leipzig studied as matriculated student, 1899-1900; taught in private school, New York, 1900-04; joined Cornish, N.H., Colony, 1904; lectured on the theatre at Harvard, Yale, Columbia, and many other universities, 1906-13; delivered address on "The Worker in Poetry" before the National Academy and Institute, New Theatre, New York, 1911; Harvard Phi Beta Kappa poem, 1908, and commemorative poems on Lincoln, Peary, Wilbur Wright, Goethals, Edison, Walt Whitman, Vaughn Moody, Howells, Alexis Carrell, Lowell, Tennyson, Browning, Thackeray, Shakespeare, Ellen Terry, 1909-19; Prologue to Saint-Gaudens Masque, Cornish, N.H., 1905; contributed various articles and poems to magazines; appointed to first American fellowship in poetry and drama, at Miami Univ., Oxford, O., 1920; commemorating the Unknown Soldier, Arlington, Va., Ceremony, and the Washington Conference, wrote "The Unknown Dead" and U. of P. Phi Beta Kappa poem "Ourselves," 1921.

*Editor:* Chaucer's "The Canterbury Tales: Prologue and Ten Tales: A Modern Rendering into Prose" (Fox, Duffield, New York, 1905); "The Modern Reader's Chaucer" (with Prof. J. S. P. Tatlock: Macmillan, 1912).

*Biographer:* "Steele MacKaye, Dynamic Artist of the American Theatre" (*The Drama Quarterly*: 1911-12).

*Member: Societies:* National Institute of Arts and Letters; Poetry Society of America; (hon.) Harvard Phi Beta Kappa, and Tufts Phi B. K.; Dramatists' Guild of Authors' League of America; Society of Mayflower Descendants. — *Clubs:* Players, Harvard, MacDowell (New York); Everglades (Palm Beach); Cosmos (Washington, D.C.).

*Author* of the following published works and productions:

*Poems:*

Poems (Macmillan, 1909); Second Edition entitled *The Sistine Eve and Other Poems* (Macmillan, 1915).

Lincoln, A Centenary Ode (Macmillan, 1909).

Uriel and Other Poems (Houghton Mifflin, 1912).

The Present Hour: Poems of War and Peace (Macmillan, 1914).

Poems and Plays: Collected in two volumes; Vol. I: Poems (Macmillan, 1916).

Dogtown Common: A Narrative Poem of Old New England (Macmillan, 1921).

### Essays:

- The Playhouse and the Play, and Other Addresses Concerning the Theatre and Democracy in America (Macmillan, 1909).  
The Civic Theatre, in Relation to the Redemption of Leisure: A Book of Suggestions (Mitchell Kennerley, N.Y., 1912).  
A Substitute for War, with an Introduction by Irving Fisher, Ph.D., and with Prefatory Letters by The Right Hon. Viscount Bryce, O.M., and Norman Angell (Macmillan, 1915).  
Community Drama: Its Motive and Method of Neighborliness (Houghton Mifflin, 1917).

### Plays:

- The Canterbury Pilgrims, A Comedy (Macmillan, 1903); *first production*: by the Coburn Players (Park Extension, Savannah, Ga., April 30, 1909; *first New York prod.*: Barnard College: May 25, 1909); acted in outdoor repertory, 106 performances during 6 seasons.  
Fenris the Wolf, A Tragedy (Macmillan, 1905).  
Jeanne d'Arc, A Tragedy: Scene Designs by Barry Faulkner (Macmillan, 1906); *first prod.*: by E. H. Sothorn and Julia Marlowe, incidental Music Suite by F. S. Converse (Lyric Theatre, Philadelphia, Oct. 15, 1906; *first New York prod.*: Lyric Th., Jan. 28, 1907; *London prod.*: Waldorf Th., April 24, 1907).  
Sappho and Phaon, A Tragedy, set forth with a Prologue, Induction, Prelude, Interludes, and Epilogue (Macmillan, 1907); *first prod.*: (the Tragedy Proper, only) by Harrison Grey Fiske, with Bertha Kalich, incidental (Greek) Music com. by Prof. A. A. Stanley (Univ. of Mich.), temple scene designed by Maxfield Parrish (Opera House, Providence, R.I., Oct. 14, 1907; *New York prod.*: Lyric Th., Oct. 21, 1907).  
Mater, An American Study in Comedy (Macmillan, 1908); *first prod.*: by Henry Miller, with Isabel Irving, Music by George W. Chadwick (Van Ness Th., San Francisco, Aug. 3, 1908; *New York prod.*: Savoy Th., Sept. 25, 1908; *London prod.*: by Winifred Emery, Playhouse, June 4, 1915).  
The Scarecrow, or The Glass of Truth: A Tragedy of the Ludicrous (Macmillan, 1908); *first prod.*: by Harvard Dramatic Club (Brattle Hall, Cambridge, Mass., Dec. 7, 1909); *New York prod.*: by Henry B. Harris, with Frank Reicher and Edmund Breese (Garrick Th., Jan. 17, 1911); acted in America, by Frank Reicher, during two seasons; *prod. in England*: by Muriel Pratt (Theatre Royal, Bristol, Nov. 30, 1914).  
L'Epouvantail ("The Scarecrow"): traduite de l'anglais par Charles-Marie Garnier, de la Sorbonne (Paris, 1910).  
Die Vogelscheuche ("The Scarecrow"): uebersetzt von Walther Fischer, Ph.D. (Univ. Penn.): for *production in German* by Rudolph Schildkraut, Deutsches Theater, Berlin, direction of Prof. Max Reinhardt (Berlin, 1914).  
Anti-Matrimony, A Satirical Comedy: Frontispiece in color by Arnold Genthe, of Miss Crosman as "Amorata" in Act III (F. A. Stokes, 1910); *New York prod.*: by Henrietta Crosman (Garrick Th., Sept. 22, 1910); acted during 2 seasons.  
A Garland to Sylvia, A Dramatic Reverie, with a Prologue (Macmillan, 1910): writing begun at Harvard, in 1897.  
Tomorrow, A Play in Three Acts (Stokes, 1912); *first prod.*: by Frank Reicher (Little Th., Philadelphia, Oct. 31, 1913).  
Yankee Fantasies: Five One-Act Plays (Duffield, 1912):  
(1) Chuck, An Orchard Fantasy; *first prod.*: by Coburn Players (Miami Univ., Oxford, Ohio, July 17, 1912).  
(2) Gettysburg, A Woodshed Commentary: *first prod.*: by Howard Kyle (Bijou Th., Boston, Jan. 3, 1912).

- (3) *The Antick, A Wayside Sketch: first prod.:* by Washington Square Players (Bandbox Th., New York, Oct. 4, 1915).
- (4) *The Cat-Boat, A Fantasy for Music: first prod.:* by University Players (Univ. of Kentucky, May 16, 1921).
- (5) *Sam Average, A Silhouette: first prod.:* Toy Theatre (Boston, Feb. 26, 1912).

A Thousand Years Ago, A Romance of the Orient, with an Introduction by Clayton Hamilton: Frontispiece of the Author and Cast (Doubleday, Page, 1914; paper edit. Saml. French, N.Y., 1920); *first prod. New York:* by Shubert & Brady, with Henry E. Dixey and Rita Jolivet. Music by Wm. Furst (Shubert Th., Dec. 1, 1913).

Washington, The Man Who Made Us: A Ballad Play, with Scene Designs by Robert Edmond Jones (Alfred A. Knopf, New York, 1918; the ballads with music, illustrations by Arvia MacKaye, pub. by H. W. Gray Co., N.Y., 1920); *first prod.:* by Walter Hampden (Belasco Theatre, Washington, D.C., before Congress Members and Cabinet, Washington's Birthday, 1920; *New York prod.:* Lyric Theatre, March 1, 1920).

Washington, Action Dramatique (la version française de la Onzième Action—Acte III, 2e partie—de "Washington, The Man Who Made Us: a ballad play"), traduite de l'anglais par Pierre de Lanux, Esquisse Scénique par Robert Edmond Jones, frontispice (de Copeau dans le rôle de Washington) par Arnold Genthe (New York, Brentano's, 1919); *first prod.:* by Jacques Copeau, with Induction and Prologue, transl. into French by Copeau (New York: French Théâtre du Vieux Colombier; week of Feb. 17, 1919; Special Performance for Members of Natl. Inst. and Academy of Arts and Letters, Feb. 20).

#### *Operas:*

The Immigrants, A Lyric Drama, with an Introduction by Frederick C. Howe, Commissioner of Immigration at Ellis Island, New York (B. W. Huebsch, N.Y., 1915); written as a commission for the Boston Opera House, the music being composed by Frederiek S. Converse.

Sinbad, the Sailor, His Adventures with Beauty and the Peacock Lady in the Castle of the Forty Thieves: A Lyric Phantasy, with Designs by Joseph Urban (Houghton Mifflin, 1917); written for the Boston Opera House, the music being composed by F. S. Converse.

The Canterbury Pilgrims, An Opera (cloth edition, Macmillan, 1916; paper edit., John Church Co., 1917: Text with Music by Reginald deKoven: John Church Co., 1917); *prod.:* by Gatti Cassazza (Metropolitan Opera House, N.Y., March 8, 1917: 7 performances that season).

Rip Van Winkle, Folk-Opera in Three Acts (cloth edition, Alfred A. Knopf, N.Y., 1919; paper edit., G. Schirmer, N.Y.: Text with Music by Reginald deKoven, G. Schirmer, 1919); *prod.:* by the Chicago Opera Company (Auditorium, Chicago, Jan. 2, 1920: *New York prod.:* Lexington Theatre, Jan. 30, 1920: 6 performances that season).

#### *Communal Dramas (Masques and Pageant-Rituals):*

Saint-Gaudens Masque-Prologue (in "Poems," Macmillan, 1909; described in MacKaye's "American Pageants and their Promise," *Scribner's Magazine*, July, 1909, and in "The Civic Theatre," pages 166-170, 306-308; the Masque by Louis Evan Shipman); *prod.:* by Cornish Colony artists; Music by Boston Symphony Orchestra; Designs by Maxfield Parrish, Kenyon Cox, Charles A. Platt, Herbert Adams (Augustus Saint-Gaudens estate, Aspet, Cornish, N.H., June 23, 1905).

The Gloucester Pageant, "The Canterbury Pilgrims" large-scaled (described and summarized in "The Civic Theatre," pages 161-164, 280-287); *prod.:* by Eric Pape, with 1500 citizens of Gloucester, Mass.;

- Music by Walter Damrosch, Charles A. Safford, Conductor and Chorus Leader, in honor of President Taft (Fort Hill Park, Aug. 3, 1909).
- Pittsburgh Pageant, "A Masque of Labor" (described and summarized in "The Civic Theatre," pages 45, 254, 288-305); projected, with John W. Alexander, for Pittsburgh, Pa. (July 4, 1910).
- Sanctuary, A Bird Masque, with a Prelude by Arvia MacKaye, with photographs in color and monotone by Arnold Genthe (F. A. Stokes, 1914); the Lyrics with Music by F. S. Converse; pub. by H. W. Gray Co., N.Y. (1915); *prod.*: by Joseph Lindon Smith, Ernest Harold Baynes, and the author, in honor of President and Mrs. Wilson, to dedicate the bird sanctuary of the Meriden Bird Club (Meriden, N.H., Sept. 12, 1913); repetition by Civic Forum, with Conference on Conservation and the Art of the Theatre (Hotel Astor Th., N.Y., Feb. 24, 1914); since when 120 performances, directed by E. H. Baynes (in Redpath Chautauqua, before 200,000 spectators, with 4000 children participating, 1916); also many community productions elsewhere every season.
- Saint Louis, A Civic Masque: with Preface and Appendices concerning its production (Doubleday, Page, 1914; Text of the Masque Choruses, with Music by F. S. Converse, pub. by H. W. Gray Co., N.Y., 1914); *prod.*: by Joseph Lindon Smith and the author and many assistants, with 7500 citizens of St. Louis, before half a million spectators in 5 performances (Forest Park, Art Hill, St. Louis, May 28-June 1, 1914).
- The New Citizenship, A Civic Ritual: Devised for Places of Public Meeting in America (Macmillan, 1915); *prod.*: for Mayor's Committee (N.Y. City College Stadium, July 4, 1916; also St. Louis, Feb., 1916, and Denver, Col., Aug. 1, 1916; and in many schools, etc.).
- Caliban, By the Yellow Sands, A Community Masque of the Art of the Theatre: Devised and Written to Commemorate the Tercentenary of the Death of Shakespeare; Illustrations by Joseph Urban and Robert Edmond Jones (cloth and paper editions, Doubleday, Page, 1916; New Edition—paper, 22d Thousand—with omissions and additions to text: new Foreword, and Epilogue, as performed at the New York production, 1916; and Comment on the Music, with Themes reproduced, by Arthur Farwell; Doubleday, Page, 1917; Text of the Choruses, with Music by Arthur Farwell, pub. by John Church Co., N.Y., 1917); *prod.*: with use of symbolic actor-masks, by the author, Joseph Urban, Robert Edmond Jones, Richard Ordynski, and Garnet Holme, Cecil Sharp, Hazel MacKaye, Irving Pichel, with 2500 citizens and eminent stage-professionals, Isadora Duncan, John Drew, Lionel Braham, Edith Wynne Matthison, etc., Wash. Sq. Players, Neighborhood Playhouse and hundreds of organizations participating, before 135,000 spectators in 10 performances (N.Y. City College Stadium, enlarged double size, May 25-June 5, 1916): *second prod.* (Cambridge, Mass.): by Frederick Stanhope, Robert Edmond Jones, Irving Pichel, Samuel Eliot, Virginia Tanner, and (com. directors) Percy Burrell and Hazel MacKaye, with 5000 citizens of Greater Boston, before 250,000 spectators in 17 performances (Harvard Stadium, with new Stage and lighting-dome, July 2-July 21, 1917); pub. "Caliban News," 4 numbers (Harvard Stadium, July 4-20, 1917).
- The Evergreen Tree, A Masque of Christmas Time for Community Singing and Acting, with Scenic and Costume Designs (in color) by Robert Edmond Jones, together with Three Monographs on the Masque, written by the Author, the Scenic Designer and Arthur Farwell, composer of the Music (cloth edit., D. Appleton & Co., N.Y., 1917; paper edit., John Church Co., 1917; Text of Choruses and Carols, with Music by Arthur Farwell, pub. by John Church Co., 1917); *first prod.*: by Alfred G. Arvold, The Little Country Theatre, Agricultural College, Fargo, N.D. (Dec. 15, 1917); by War Camp Community Service, St. Louis (Coliseum, Dec. 27, 1918), and many communities elsewhere.

The Roll Call, A Masque of the Red Cross for Community Acting and Singing, with Scenic and Costume Designs (in color) by Robert Edmond Jones, and Cover Design by Arnold Genthe: together with an Appendix of Instructions and Suggestions Concerning the Production of the Masque, written by the Author and Scenic Designer and Irving Pichel, Director of the initial production at Washington (Red Cross Christmas Roll Call, National Headquarters, American Red Cross, Washington, D.C., 1918; the Choruses of the Masque, the Music arr. by Clarence Dickinson, pub. by H. W. Gray, N. Y., 1918); prepared for *production* by Irving Pichel, Mrs. Otis Skinner, and Howard Kyle at Washington, Nov., 1918; and produced, with masks designed by R. E. Jones, at York, Pa., Cleveland, O., Atlanta, Ga., Ballston Spa, N.Y., Aiken, S.C., and Chicago, Ill., in Dec., 1918; on battleships, and elsewhere.

The Will of Song, A Dramatic Service of Community Singing, devised in co-operation with Harry Barnhart: for use as a Two Days' Song Festival, in Two Parts: Cover Design by Claude Bragdon (with Preface concerning the "Group Person" and Chants of the People: the Appendix containing: Musical Program and Notes, by Harry Barnhart; Setting for Production, by Irving Pichel; Program of the Orange Production, Orange Armory, May 2 and 3, 1919; and Program of the Buffalo Production, Elmwood Music Hall, May 26 and 27, 1919; Boni and Liveright, N.Y., 1919); *prod.*: by Irving Pichel (in Orange, N.J., and Buffalo, N.Y., at dates here given).

The Pilgrim and the Book, A Dramatic Service of the Bible, Designed to be used in Churches: Written for the American Bible Society: Cover Design from statue by Augustus Saint-Gaudens, by special permission: together with Comments and Suggestions in Regard to Participation in the Service, and Words and Music of the Hymns (American Bible Society, Bible House, Astor Place, New York City, 1920); *prod.*: by churches of many denominations, with minister, choir and congregation, during and after Pilgrim Tercentenary Celebrations, 1920-21, throughout America; and in Hawaii, Syria, and elsewhere.

#### *Miscellaneous Works and Editions:*

##### (1) *Publications with Music:*

Three Songs from Sanctuary: Music by F. S. Converse (H. W. Gray, 1914).

Choruses from Saint Louis Masque: Music by F. S. Converse (H. W. Gray, 1914).

(1) Chant of the River Spirits (for Men's Voices).

(2) Song of the World Adventurers (for Mixed Voices).

(3) March of the Pioneers (for Male Chorus).

The Lads of Liège: Music by Carl Paige Wood (H. W. Gray Co., 1916).

Choruses of "Caliban": Music by Arthur Farwell (John Church Co., 1916).

Choruses and Carols of "The Evergreen Tree": By Arthur Farwell (John Church Co., 1917).

The Battle-Call of Alliance (Four-part Chorus of Mixed Voices): Music by Reg. deKoven (G. Schirmer, N.Y., 1917).

American Consecration Hymn: Music by Francis Macmillen (Carl Fischer, N.Y., 1917).

The Canterbury Pilgrims: Opera: Text and Score: Music by Reg. deKoven (John Church Co., 1917).

Choruses of "The Roll-Call": Red Cross Masque (H. W. Gray Co., 1918):

(1) Chorus of Womanhood (Music by Chopin).

(2) Lonely and Starless (Music by Chopin).

(3) The Power of Gentleness (Music by Oliver Holden).

(4) Chorus of All Hearts (Music by Arthur Sullivan).

- Rip Van Winkle: Opera: Text and Score: Music by Reg. deKoven (G. Schirmer, 1919).
- The Ballads from "George Washington": Illustrations by Arvia MacKaye: Music, old Appalachian folk-tunes (H. W. Gray Co., 1920).
- (2) *Publications by Societies:*
- The Civic Drama as a Constructive Social Force: with Discussion by Lorado Taft, George Pierce Baker, Thomas H. Dickinson, Mary Austin, Mrs. A. Starr Best, Mr. Hinckley, P. W. Dykema, Hamlin Garland, Chas. F. Wieland, and Robert E. Lee: in "Proceedings of the Conference of 'The League of Cities' (of the Saint Louis Masque), held May 29-31, 1914" (Saint Louis Pageant Drama Assn., 1914).
- The Need of Dynamic Symbols for Peace: with Discussion by George W. Nasmith, Norman Angell and John Mez: in "Proceedings of the Conference on International Relations, held at Cornell University, June 15-30, 1915" (World Peace Foundation, Boston, 1916).
- The Returning: Lines in Commemoration of James Russell Lowell: delivered in Sanders Theatre, Harvard College, pub. in "Celebration of the One Hundredth Anniversary of the Birth of James Russell Lowell by the Cambridge Historical Society, February 22, 1919" (Cambridge, Mass., 1919).
- (3) *Special Editions:*
- Johnny Crimson, A Legend of Hollis Hall: by Percy Wallace MacKaye, '97: Cover Design by Eric Pape: Frontispiece of Holden, Hollis and Harvard Halls, in 1794, by Alice Davenport, after an old print; with tail-piece of the old yard pump (Boston, Kiley, printer, 7 Spring Lane, 1895).
- The Need of Imagination in the Drama of Today: Harvard Commencement Part, 1897 (Reprint from "Harvard Advocate" at Harv. Univ. Library).
- Jeanne d'Arc: Theatre Edition, paper: Frontispiece of Julia Marlowe as *Jeanne* in Act I, with Four other Photo-Illustrations, and Programme, of the Play as first produced at Lyric Theatre, Philadelphia, Oct. 15, 1906, by E. H. Sothorn and Julia Marlowe (Macmillan, 1906).
- Sappho and Phaon: Theatre Edition, paper: Frontispiece of Madame Kalich as *Sappho* in Act I (the Tragedy portion only): with Prefatory Note and Appendix of "A Brief Biography" of the Author (Macmillan, 1907).
- Saint Louis, A Civic Masque: Edition de Luxe, limited to 300 copies, signed by Author: Frontispiece portrait-drawing of the Author by Kahlil Gibran: Cover Design Indian Man-Eagle of the Mound-Builders (Doubleday, Page, 1914).
- George Washington, A Dramatic Action, with a Prologue: Scene Design by Robert Edmond Jones: together with Comments and Suggestions in regard to its Production by the Author, the Scene Designer, and Walter Hampden, first impersonator of the title-rôle of the three-act Play, from which this Action (the Ninth) is selected, entitled 'Washington, The Man Who Made Us, A Ballad Play,' by Percy MacKaye (The George Washington Memorial Association, Washington, D.C., 1920).
- George Washington at the Delaware (the Same as "George Washington," above): pub. by Samuel French (New York, 1920).
- (4) *Works published in Collections:*
- The Scarecrow (Revised Version, as acted in England, and—translated—in Germany): in "Chief Contemporary Dramatists," edit. by Thomas H. Dickinson: pp. 357-393 (Houghton Mifflin, 1915).

- The Scarecrow (Revised Version): in "Representative American Plays": edit. by Arthur H. Quinn: pp. 841-878 (The Century Co., N.Y., 1919).
- Sam Average: in "Representative One-Act Plays": edit. by M. G. Mayorga: pp. 7-19 (Little Brown, Boston, 1919).
- Gettysburg: in "One-Act Plays by Modern Authors": edit. by Helen Louise Cohen: pp. 95-110 (Harcourt, Brace & Co., N.Y. 1921).
- Gettysburg: in "The Atlantic Book of Modern Plays": edit. by Sterling Andrus Leonard: pp. 160-176 (The Atlantic Monthly Press, Boston, 1921).
- Various Poems, in Anthologies edited by Rittenhouse, Monroe and Henderson, Braithwaite, and many others.
- (5) *Translations*:
- Hannele: The metrical portions of Gerhardt Hauptmann's play translated from the German, for Mrs. Fiske's production (New York, Lyceum Theatre, April 18, 1910).
- Œdipus: The Choruses of Sophocles' tragedy translated from the Greek, for the production by Isadora Duncan (New York, Century Theatre, April 16, 1915).
- Ormazd: Poem rendered from the Persian Zend Avesta, for the "Symphonic Poem" of F. S. Converse, performed by the N.Y. Symphony Society, Natl. Acad. and Inst. of Arts and Letters, Æolian Hall, N.Y., Nov. 20, 1914.
- (6) *Prefaces*:
- Prefatory Letter to "The Community Theatre," by Louise Burleigh (Little Brown, Boston, 1917).
- On Some Potentialities of Our Poetry: Introduction to "Our Poets of Today," edit. by Howard W. Cook (Moffat Yard, N.Y., 1918).





- The Scarecrow (Revised Version): in "Representative American Plays": edit. by Arthur H. Quinn: pp. 841-878 (The Century Co., N.Y., 1919).
- Sam Average: in "Representative One-Act Plays": edit. by M. G. Mayorga: pp. 7-19 (Little Brown, Boston, 1919).
- Gettysburg: in "One-Act Plays by Modern Authors": edit. by Helen Louise Cohen: pp. 95-110 (Harcourt, Brace & Co., N.Y. 1921).
- Gettysburg: in "The Atlantic Book of Modern Plays": edit. by Sterling Andrus Leonard: pp. 160-176 (The Atlantic Monthly Press, Boston, 1921).
- Various Poems, in Anthologies edited by Rittenhouse, Monroe and Henderson, Braithwaite, and many others.
- (5) *Translations:*
- Hannele: The metrical portions of Gerhardt Hauptmann's play translated from the German, for Mrs. Fiske's production (New York, Lyceum Theatre, April 18, 1910).
- Œdipus: The Chorus of Sophocles' tragedy translated from the Greek, for the production by Isadora Duncan (New York, Century Theatre, April 16, 1915).
- Ormazd: Poem rendered from the Persian Zend Avesta, for the "Symphonic Poem" of F. S. Converse, performed by the N.Y. Symphony Society, Natl. Acad. and Inst. of Arts and Letters, Æolian Hall, N.Y., Nov. 20, 1914.
- (6) *Prefaces:*
- Prefatory Letter to "The Community Theatre," by Louise Burleigh (Little Brown, Boston, 1917).
- On Some Potentialities of Our Poetry: Introduction to "Our Poets of Today," edit. by Howard W. Cook (Moffat Yard, N.Y., 1918).



Fantastic romance in four acts, by Percy Mack  
Produced on Jan. 17, by Henry B. Harris,

Blacksmith Bess.....Alice Fischer  
Dickon.....Edmund Breese  
Rachel Merton.....Fola La Follette  
Richard Talbot.....Earle Browne  
Justice Gilead Merton.....Brigham Royce  
Lord Ravenshane.....Frank Reicher  
Mistress Cynthia Merton.....Mrs. Felix Morris  
Micah.....Harold M. Cheshire  
Captain Bugby.....Regan Hughston  
Minister Dodge.....Clifford Leigh  
Mistress Dodge.....Eleanor Sheldon  
Rev. Master Rand.....William Lewis  
Rev. Master Todd.....Harry Lillford  
Sir Charles Reddington.....H. J. Carvill  
Mistress Reddington.....Zenaidee Williams  
Amelia Reddington.....Georgia Dvorak

Whatever New York may think of it, Percy Mack-  
aye has expressed more adequately than any other  
author since Hawthorne the odd mixture of mysti-  
cism and fatalism that inspired early New England.  
The zealous piety of the Puritan colony played strange  
tricks, betraying the serious patriachs into grotesque  
and inadvertent humor. In *The Scarecrow*, the bi-  
zarre exaggeration of their earnest sobriety is per-  
sonified in Dickon, the Yankee notion of the Evil One.

At the behest of Blacksmith Bess who ached to  
avenge the faithlessness of Gilead Merton, Dickon  
brought to life the scarecrow which he and Bess had  
manufactured, and sent this Lord Ravenshane to  
woo Justice Merton's lovely niece. Under the in-  
fluence of Lord Ravenshane's tutor, Mr. Dickonson,  
who was no other than the imp from the smithy forge,  
Rachel Merton forgot her own true love, Squire Tal-  
bot, and was about to transfer her hand when the  
young Squire confronted Lord Ravenshane with the  
mirror of truth, which Rachel had bought from the  
old hag, Blacksmith Bess. Although only a scare-  
crow, Lord Ravenshane had acquired a soul through  
his love for Rachel, and preferred to die rather than  
to endure Rachel's antipathy.

Although Hawthorne's story *Feathertop* in "*Mosses  
From an Old Manse*" furnished the skeleton of  
the plot, *The Scarecrow* is both a more human  
and a more symbolical narrative. In Mr. Mackaye's  
words, the play represents the tragedy of the ludi-  
crous: the leading character, at first a creation of  
whimsical fantasy, becomes through serious treatment  
a pathetic figure that stirs pity and sympathy. Ra-  
chel, in her own purity, finds her stoutest weapon  
against the wiles of Satan. Gilead Merton suffers  
torments in supposing that Lord Ravenshane is his  
son, the child of Blacksmith Bess. What finally  
happens to the witch is wisely left to the imagination.

The theme of the play is externally not highly  
dramatic, because the opposition of forces never be-  
comes spectacular. For many patrons, it may be a  
drawback to have the conflict symbolized rather than  
overtly acted. Even they, however, cannot miss some  
of the wealth of delightful detail that colors the  
drama. For example, the legs that Dickon gave the  
scarecrow were a poker and a broomstick, represent-  
ing conscience and imagination, his heart was a beat,  
and his breath was the smoke from the devil's pipe.  
When the pipe was broken, Lord Ravenshane ceased  
to exist. In answering Squire Talbot's challenge,  
Lord Ravenshane chose flails for weapons, a bit of  
literary fantasy that preserved and heightened the  
native drollery of the piece.

Yet the Lord's answer to the Squire was delivered  
with so much dignity, sincerity, and nobility, that  
the absurdity of the situation turned into pathos.  
This was because of the admirable acting of Frank  
Reicher. From first to last, the puppet was a re-  
markable realization of the author's inner vision.

## GARRICK THEATRE

West 35th Street, near Broadway.

CHARLES FROHMAN.....Manager  
Evenings at 8.15

Matinees Wed and Sat. at 2.15

The first performance in New York  
by EDMUND BREESE OF *THE SCARECROW*  
was given at the GARRICK THEATRE  
Tuesday Evening, January 17, 1911.  
Complete program published in THE  
CAST No. 236, Page 748.

HENRY B. HARRIS

—PRESENTS—

## EDMUND BREESE

—AS—

THE DEVIL

—IN—

## THE SCARECROW

A Fantastic Romance  
By Percy MacKaye

"A whimsical allegory of life, dealing  
with the creation of a human body  
through witchcraft and the triumphant  
development of its soul through love."

### CAST OF CHARACTERS

(Note.—The following characters are  
named in the order in which they first  
appear.)

Blacksmith Bess.....Alice Fischer  
Dickon.....Edmund Breese  
Rachel Merton.....Fola La Follette  
Richard Talbot.....Earle Browne  
Justice Gilead Merton.....Brigham Royce  
Lord Ravenshane.....Frank Reicher  
Mistress Cynthia Merton

Mrs. Felix Morris  
Micah.....Harold M. Cheshire  
Captain Bugby.....Regan Hughston  
Minister Dodge.....Clifford Leigh  
Mistress Dodge.....Eleanor Sheldon  
Rev. Master Rand.....William Lewis  
Rev. Master Todd.....Harry Lillford  
Sir Charles Reddington.....H. J. Carvill  
Mistress Reddington.....Zenaidee Williams  
Amelia Reddington.....Georgia Dvorak

SYNOPSIS: Act I.—The Blacksmith  
shop of "Blacksmith Bess." Dawn  
Acts II, III, and IV.—Justice Mer-  
ton's Parlor. Morning, afternoon and  
evening.

Time—About 1690.

Place—A town in Massachusetts.

Produced under the direction of Edgar  
Selwyn.

Six managers, indeed, had rejected it, but  
somehow it did appeal to Mr. Harris, and  
he has had the courage to stage it and to  
stage it well. It deserves success. It was  
favorably received by the attentive audi-  
ence of Tuesday night. Mr. Reicher's act-  
ing should draw the down. A. W.

### CAST OF "THE SCARECROW."

Blacksmith Bess (Goody Rickby).....Alice Fischer  
Dickon.....Edmund Breese  
Rachel Merton.....Fola La Follette  
Richard Talbot.....Earle Browne  
Justice Gilead Merton.....Brigham Royce  
Lord Ravenshane (The Scarecrow).....Frank Reicher  
Mistress Cynthia Merton.....Mrs. Felix Morris  
Micah.....Harold M. Cheshire  
Captain Bugby.....Regan Hughston  
Minister Dodge.....Clifford Leigh  
Mistress Dodge.....Eleanor Sheldon  
Rev. Master Rand.....William Lewis  
Rev. Master Todd.....Harry Lillford  
Sir Charles Reddington.....H. J. Carvill  
Mistress Reddington.....Zenaidee Williams  
Amelia Reddington.....Georgia Dvorak

### "The Scarecrow."

The Sun:—"The dramatic interest in the  
allegory, growing steadily weaker as the  
play progressed, dropped quite dead."

The World:—"It is more literary than  
dramatic and the best enjoyment of its  
story and symbolism will be found not in  
the theatre but in the library."

The Tribune:—"Any one who cares to  
have his intellect as well as his notions  
appealed to in the theatre will not visit the  
Garrick in vain."

The Evening Telegram:—"The Scare-  
crow" is an unusual play and immediately  
arrests attention."

The Evening Sun:—"The first act got  
over in splendid form; the other three  
grew less and less interesting."

## New York Tribune.

THURSDAY, JANUARY 19, 1911.

### THE DRAMA

#### "The Scarecrow," by Percy Mac- Kaye, at the Garrick Theatre.

Mr. Percy MacKaye is now represented  
on the New York stage by a play of more  
than common merit, a play in which dig-  
nity and beauty of thought, insight into  
character, firmness of construction, and de-  
velopment of dramatic interest combine in  
an impressive whole and move the specta-  
tors to admiration. Difficult as his subject  
is, and surrounded by difficulties as his  
treatment of the theme must have been,  
yet in the main he has overcome the ob-  
stacles and, both as playwright and as  
poet (for his work is illuminated with  
poetic spirit), he has placed before a metro-  
politan audience a work of which the  
American stage may well be proud.

Mr. MacKaye has gone to Nathaniel  
Hawthorne for his first idea, but he has  
borrowed scarcely anything from that  
source, and certainly he has not dramatized  
Hawthorne's "Moralized Legend," with its  
tale of the scarecrow Feathertop and pretty  
Polly Gookin. He has enlarged upon the  
idea, and has regarded it from an entirely  
different standpoint. Where Hawthorne  
was ironic MacKaye is sympathetic. In-  
evitably then the development and conclu-  
sion of the play's story must differ from  
the tale in "Mosses from an Old Manse"  
which inspired the dramatist with his idea.  
Mr. MacKaye describes his play, "The  
Scarecrow," as "a tragedy of the ludi-  
crous," and he substitutes "the element of  
human sympathy for that of irony, as  
criterion of the common absurdity of man-  
kind." Thus, where Hawthorne's scare-  
crow, Feathertop, is ridiculous, "the em-  
blem of a superficial fop," MacKaye's  
scarecrow, "Ravenshane," is "pitiful, as the  
emblem of human bathos."

# LYRIC THEATRE

REGINALD DeKOVEN, . . . . . Proprietor  
SAM S. and LEE SHUBERT (Inc.), . . . . . Lessees and Managers

WEEK BEGINNING MONDAY EVENING, JANUARY 28, 1907.  
Matinee Saturday.

LIMITED ENGAGEMENT.

## E. H. JULIA SOTHERN AND MARLOWE

Direction of SAM S. and LEE SHUBERT (Inc.)

Tuesday Evening, January 29, and balance of week,

### JEANNE D'ARC

By PERCY MACKAYE.

Incidental and Entr'acte Music Especially Composed by  
PROFESSOR F. S. CONVERSE,  
of Harvard University.

Dramatis Personae.

AT DOMREMY.

Jacques D'Arc, father of Jeanne.....Mr. Crawley  
Pierre D'Arc, brother of Jeanne, courting Mengette.....Mr. Rice  
Seigneur Pierre De Bourlemont, proprietor of the "Ladies Tree".....Mr. Crompton  
Colin, courting Jeanne.....Mr. Howson  
Gerard, home from the English wars; betrothed to Hauviette.....Mr. Eric  
Gerardin, a Burgundian villager, courting Isabellette.....Mr. Aspland  
Ferrin, bell-ringer of Domremy.....Mr. Kelly  
Jeanne D'Arc ("Jeannette") the maid.....MISS MARLOWE  
Hauviette, her girl friend.....Miss Crew  
Isabellette, a peasant girl.....Miss Lamson  
Mengette, a peasant girl.....Miss Hammond  
Knitting Woman.....Miss Wilson  
St. Michael.....Mr. Anderson  
St. Margaret.....Miss Kruger  
St. Catherine.....Miss Sanford  
The "Ladies of Lorraine," i. e., the Fairies of the Tree:—Mrs. Reicher, Mrs.  
Miles, Miss Cobourn, Miss Gray, Miss Wharton, Miss Gladys Wilkinson.

IN FRANCE.

Charles VII., King of France.....Mr. Lewis  
Jean, Duke D'Alencon, his cousin.....MR. SOTHERN  
Seigneur De La Tremouille, his favorite.....Mr. Bonney  
Regnault De Chartres, Archbishop of Rheims.....Mr. Reicher  
Hene De Bouligny, Receiver General of France.....Mr. Lowe  
Vendome, the King's Chamberlain.....Mr. Dabney  
Dunois, Frnch Commander at Orleans.....Mr. Taylor  
Marshal La Hire.....Mr. Buckstone  
Jean De Metz, of Jeanne's escort to the King.....Mr. Aspland  
Bertrand De Poulangy, of the same.....Mr. Sorrell  
Pasquere!, St. Augustine Friar, Jeanne's confessor.....Mr. Crompton  
Figachon, Franciscan Friar.....Mr. Howson  
Master Seguin, Dominican of Poitiers.....Mr. Spiers  
Brother Richard, a Mendicant Friar.....Mr. Vaughn  
Louis De Contes, Jeanne's page, a boy.....Gladys Wilkinson  
Pierre Cauchon, Bishop of Beauvais.....Mr. Wheelock  
Nicolas Loiseleur, of the Inquisition.....Mr. Arthur  
Flavy, Governor of Compeigne.....Mr. Conklin  
A Tailor.....Mr. Turnley  
A Boot-Maker.....Mr. Rabon  
John Gris, an English gentleman.....Mr. Miles  
Adam Goodspeed, an English yeoman.....Mr. Kelly  
An English Herald.....Mr. Eric  
Catherine De La Rochelle.....Ladies of King }  
Diane.....Charles Court }  
Athenie.....at Chinon }.....Miss Kruger  
.....Miss Crew  
.....Miss Lamson

AT ROUEN.

Brother Martin Ladvenu, a monk.....Mr. Kelly  
Captain of the English Guard.....Mr. Aspland  
First English Guard.....Mr. Seers  
Second English Guard.....Mr. Taylor  
Third English Guard.....Mr. Rabon  
The Voice of the Judge's Clerk.....Mr. Reicher  
Servants, Populace, Priests, Frars, Courtiers, Peasants, Soldiers.

#### Synopsis.

ACT I.—The "Ladies' Tree," near Domremy; Springtime, 1428.  
ACT II.—The Castle of King Charles VII. at Chinon, March 7, 1429.  
ACT III.—Outside the walls of Orleans; the attack on the Tournelles, May 7,  
1429.  
ACT IV.—Scene 1—Before the walls of Troyes, en route for Rheims. Night  
of July 5, 1429. Scene 2—Coronation Pageant of King Charles; a street in Rheims,  
Sunday, July 17, 1429.  
ACT V.—Jeanne's Prison at Rouen, May 30, 1431.

#### MUSIC PROGRAMME.

Overture....."In Domremy"  
Entr'Acte I....."Pastorale"  
Entr'Acte II....."Battle Hymn"  
Entr'Acte III....."Night Vision"  
Entr'Acte IV....."The Maid of God"

Leader of Orchestra, CARL NICOSIA.

Text of the play on sale in theatre lobby.  
Scenery by Emens, Unitt and Wickes.  
Properties by E. Seidle.

## SAVOY THEATRE

34th Street, near Broadway Manhattan, N. Y.  
FRANK McKEE.....Manager  
Evenings at 8.15 Matinees Thursday and Saturday at 2.15

COMMENCING FRIDAY MATINEE, SEPTEMBER 25, 1908  
At 2.45 P. M.

NO PERFORMANCE FRIDAY EVENING

An American Study in Comedy  
By Percy MacKaye  
Entitled

### MATER

Direction of Henry Miller  
Stage Direction of Frank Brownlee

CAST OF CHARACTERS

The Hon. Arthur Cullen.....Charles A. Stephenson  
Michael Dean.....Frederick Lewis  
Rudolph Verheck.....John Junior  
Mary Dean.....Hazel MacKaye  
AND  
Mater.....Isabel Irving

#### SYNOPSIS:

Act I.—Morning.  
Act II.—A Few Days Later. Afternoon.  
Act III.—Midnight of the same day.  
Time—The present.  
Place—A city in Eastern United States.  
Scene—Living room in the Dean's house.

