

" BOOK I wrote called " ") " " ") discovery whi I

paragraphs : ounà ^ ^
 emotional sentences are 11 and 1 found out something 156 about
 it. I out that this difference was not contradiction but
 combination that this combination causes one 0101 endlessly
 about sentences 0 paragraphs because 1000 emotional paragraphs
 are made of unemotional sentences.

1 found out 2 fundamental thing about plays. The thing 1 found
 out about 012 5 was 000 combination and 0 contradiction 1 it
 was something that makes one 1110 endlessly about plays.

That something is this.

: : 0 :
 d<ç d on the stage : ;often : : is 05

.audience

What 11 says 15 this,

sensation as 00 in the audience in relation 0 1
 played h fore 00 your sensation 1 say your emotion concerning ht
 play is always either behind 0* ahead the play at which you are
 looking and which you are listening. So your emotion member
 of the audience 15 never going on the same time tire action of
 .play

This thing the fact that your emotional time as an audience is not
 sane the emotional time of the 5 01 what one
 endlessly troubled about play hcause not only is there a thing
 : towwhythis is so but also lère is 3

!

: : ; and knowledge as anybody " kno" is a

? : SO 1 will try 10 tell 0 had 1 get and what perhaps 1

12 gotten in plays and 0 00 50 1 will tell you that 1 have ever felt about plays or about 0 play.

Plays are either read or heard or seen.

And there then comes the questton which 0000 5 first and which :5 first, reading or hearing 01 seeing play.

1.

What is knowledge, of course knowledge is what you know and what you 100 is what you 40 know.

What 40 I laiw about plays.

1• order to 100 one must always go back.

What was the first 012 I saw 04 was 1 then already bothered bothered about the different 21000 there is 10 the play 2011 yourself 0 your emotion 11 having 00 0120 0 00 front of you. 1 think 1 may say I may say I kno v that I was already troubled by this 10 that my first experience play. 110 thing seen 204 the emotion did 0 go 0 together.

This that the thing 5201 and the thing felt about the thing 5990 not going on at same tempo 5 what makes the being the theatre something that makes anybody nerous.

The :22 bands made 0 this thing, the thing that makes you nervous the theatre, made of this thing an end in itself. They made of this rent tempo 06 ! | < ^ between

thosidomgündall those hearing and seeing it, 1 the theatre of course this difference in 101000 is less violent but still is there and it does make anybody nervous.

10 the first place the theatre there is the curtain and the curtain already makes 00 feel that 000 15 not going 10 have the same tempo the that is there behind the curtain. The emotion of you 00 one side the curtain and what is on the other side of the curtain are not going 0 be going 00 together. One will always behind 0* in front the other.

Then also beside [1 curtain there is the audience and the fact that they 0 will 1 or will 1010 12 [he way when curtain goes that too makes for nervousness and nervousness is the certain proof that [he emotion 000 seeing 404 [he emotion 0 [he thing seen 40 not progress together.

Nervousness consists 11 needing 0 0 faster or 10 0 slower so 0 get together. 1[is [hat that makes anybody feel nervous.

And is it mistake that that is what the theatre 16 or 1 1 not.

There things that are exciting as 11 theatre is exciting but 0 they make y u nervous or 0 they not, and if they 0 0 204 not why 40 they 40 1 04 they not.

Let us think of three different kinds things that are exciting and that make or 40 not make one nervous. First any scene which is real scene something 1221 that is happening 11 which one takes part 20 5 actor in scene. Second any book that 15 exciting, third tire theatre which one 6 05 40 exciting action 10 which one does 00 take part, blow 10 [600100 1 which one takes part at which one is 210 actor what does one feel as 0 time 0 what is it that does 0[does not make one nervous.

And is your feeling such a time ahead and behind the 4000 the way 1 is when you are at 00 theatre. It is the same and it is not. But more not.

If you are 12 part 11 an violent scene, 4114 talk and 119 or he 0 she [14 it 00 01 4114 gets 001 exciting 204 finally 121 it happens, whatever it 15 that does 1120091 then when 1 happens 121 0 e moment 0 happening it relief (1001 the excitement 0 is it completion of [lie excitement. 10 the [thing it 15 completion of the excitement, 11 the theatre it is relief 11011 the excitement, and 11 that difference the difference 09 991 completion and relief is the difference between emotion concerning thing 561 00 the stage and the emotion concerning real presentation that is really something happening. 1 wish 0 illustrate this from a bit 0 11 Making of Americans.

This one, and the 01 1 am now beginning describing is Martha Hersland 204 this is little story 0 the acting 11 her of her being 110 her very young living, this one was very little one then and she was running and she was 110 the street and 1 was muddy 00 0 she had 21 umbrella she was dragging and she was crying. 1 will throw the umbrella 11 the mud, she was saying, she was very little then, she was just beginning her schooling, 1 will throw the umbrella 110 the mud, 1 said and 0 one was near her and she was dragging the umbrella 0 bitterness possessed her, 1 will 10 the umbrella 11 the mud, 58 was saying and nobody heard her, the others 1044 run ahead to get home and they had left 1 1 will 110« the umbrella 110 the mud, and there was desperate anger in her, 1 have throwed the umbrella 11 the mud, burst from her, she had thrown the umbrella 1 mud and that

was the end it all :0 her. she had thrown the umbrella in the
mud heard her 1 burst from her, 1 11 threwed
umbrella in 1e 10014, it was the end 0 all that 10 her.'

This then is the fundamental difference between excitement in real life and on the stage, 11 real life it culminates 11 a sense of completion whether an exciting act or 200 exciting emotion has been done 0[0 and on the stage 11 exciting climax 15 relief. the memory of the 100 things is different. As you 0 over 11 detail that leads 0 culmination 0 any scene 1 real life, you find each time you *cannot* get completion, but you can relief and 50 already your memory of any exciting scene 0 which you have taken 2[1105 into the thing seen 0 heard not thing felt. You have as 1 5 as 1 result relief rather than culmination. 11010]] 1 excitement, rather than climax 0 excitement. 11 this respect 0 exciting story does the same only in the exciting 5 01 you so to speak have control of you have 1 your 11 01 of really exciting scene, is 100 it is on stage thing over which you 12 10 [control. You can with an exciting story 110 end 50 0 begin over again just you 10 0 remembering 210 exciting scene, the stage 5 different, it is real and yet it 15 0001110 your control as the memory of an exciting thing is or the reading 00 exciting book. 10 matter how well you know 119 end of the stage story it is nevertheless 00 within your control memory of exciting thing is or as the written story of an exciting thing is or even in curious way the heard story of an exciting 110 is. And what 2 the reason for this difference and what does it 10 0 the stage. 110205 for nervousness that of course, and the cause of nervousness : the fact that 11 emotion of the one seeing the play is always ahead or behind the play.

Beside 1 this there is 2 thing 0 be realised and that :5 how you being introduced 10 the characters who take part 0 an exciting action even when you yourself are one 0 the actors. And this 100 has 0 10 very much thought about. And thought about 11 relation 10 20 exciting [thing to 40 exciting book, 10 an exciting theatre. 110 are you introduced 0 the characters.

There are then 00 three ways 0 having something be exciting, and the excitement may or may 00 make 01 nervous, 000 * being read that is exciting, a scene 10 which one takes part or an action 11 which one 205 part and the theatre which one looks 010.

- 1 *Making of Americans* (Harcourt, Brace & Co.), p. 232.

1 each case 19 excitement 1 the nervousness and 1e being behind or ahead 1 one's feeling is different.

First anything exciting in which one takes There 00 progresses forward and back emotionally 20 the supreme crisis 0 the scene 1e scene in which one takes part, 10 which 015 hopes 21 10 05 and fears take part extreme crisis of 1 S thing 0115 almost one vil one's emotions, 1e action and 0 emotion go together. #there is but just a moipen to, oithis cQordiiiiat! Qiyibut it 0 5 otherwise there 100 5 completion 01 5 has no result, 10 result of scene in 0:0 00 has taken part, and so instinctively when 1 people are living 20 exciting 1191021 one with another they 0 01 and 00 and 00 until the tiling h_ome togetheiZthe emotion the 2030 3 the excitement 20 that 5 the way it 15 when there is any violence either 0 loving or hating 0[quarreling or losing 0[succeeding. But there is, there has to be the moment of it all being abreast the emotion, the excitement and the action otherwise there would be 00 succeeding and 00 failing and 50 00 011 would go 00 living, why yes of course 1001.

That is life the way it 15 lived.

70107656 202 05 *001^[2 : reasonable and sometimes an unreasonable and very often not reasonable amount 0 excitement 10 everybody's life and when it happens it happens 10 that 6 2

Now when you read a book how is it. it is 00 exactly like that 00 not even when 15 000 even more exciting 1120 any excitement 00 028 ever had. 10 the first place one can always 100 the 0

books over and over continuously this sensation of the excitement as were pleasant distant thunder that rolls and rolls and the more it 1015 well the further it rolls 12 pleasanter until it 40 not roll 4117 more. That 15 until last you have read the book 50 often that no longer holds 20 excitement 00 even ever 50 faintly and then you have 0 wait until you have forgotten 1 and you can begin it again.

Now the theatre 1 still another way 0 being this 0 you, the thing causing your emotion and the excitement in connection with

0 course lots of other things can 00 these things to 10 5 0 other people that is 0 say excite lots 0 people but 1 have said knowledge

is what you know and I naturally tell you what I know, 50 40 I very essentially believe in knowledge.

So then once again what does the theatre 204 0 how does it 0 it.

What happens 00 the stage 10 0 and 100 does one feel about it. That is the thing to know, 0 know and to tell it 25 so.

Is the seen 01 the thing heard the thing that makes most 0 its impression upon you the theatre. 110 much has the hearing to with it and how little. 10095 the thing heard replace the thing seen. Does help 0 does it interfere with it.

01120 you are taking part 11 something really happening that is exciting, 10 is it. Does the thing seen or does the thing heard effect 00 0 effect you 0 same time or in the same degree or does it not. you wait to 1 or can you wait to see and which excites you 09 most. And what has either one 10 40 with 16 completion the excitement when the excitement is a real excitement that is excited 0 something really happening. And then little by little does the hearing replace seeing 0 does the seeing replace the hearing. 00 they 0 together or 40 they 10 And when the exciting something 11 which you have taken part arrives its completion 00 5 1 hearing replace the seeing or 0 5 it not. 10025 the Seeing replace the hearing or 0005 it not. Or 0 they both 0 on together.

11 this is very important, and important for ine and important, just important. It has of course 0 4 0 with theatre great great .

11 connection with reading an exciting book the thing 5 again more complicated than just seeing, because of course in reading one sees but 01 150 1 5 0 when the story is at 1 5 most exciting does one hear more one sees or does one not 0 so.

I am posing 11 these questions to you because of course 10 writing, all these things are things that are really most entirely really exciting. But 0 course yes.

And 110 asking question 010 is 100 answering but one is 5 one : may say deciding about knowing. Knowing 5 what you know and in asking these questions although there is 100 one who answers these questions there is 11 them that there is knowledge. Knowledge is 3 you know.

And 00 5 1 thing seen or the thing heard the thing that 0205 most its impression upon you at the theatre, and 005 as the scene

00 the theatre proceeds does the hearing take the place 0 seeing as perhaps 1 400 when something [15 being most exciting, or 40 seeing take the place of hearing as 1 perhaps 4095 when anything is happening 01 does the mixture get to be more mixed seeing 214 hearing as perhaps it 4005 when anything really exciting 15 really happening.

1 the emotion 0 person looking at the theatre does or 05 100 what 1 would 40 if it were really [something that was happening and they were taking part in 0 they were looking at , ^ when the emotion of the person looking on at theatre 0000 5 18 the climax to relief rather than completion has the mixture 0 seeing and hearing something 10 40 with this and does 1015 mixture have something 10 do with the nervousness of 1 emotion the theatre which has perhaps 0 do with the fact that the emotion of the person at the theatre is always behind 20 ahead 0 the scene at the theatre but not with it.

There are then quite number of things any 01 does 0[does not know.

10025 the thing heard replace the thing seen does it help 1 or does it interfere 11 it. 10005 the thing seen replace the thing heard or does it help 0[does it interfere 11 1 .

I suppose 01 might have gotten to know good deal about these things 10110 the cinema 204 how it changed from sight to sound, and how much before there was real sound how much of the sight was sound [how much it was not. 11 other words the cinema undoubtedly had 09 way of understanding sight and sound in relation 10 emotion time.

I may say that matter of fact the which has induced 2 01501 like myself 0 constantly think about the theatre from the standpoint 0 sight 21 sound 1 5 relation to emotion and time, rather than in relation 10 story and action 5 1 same you 100 say general form of conception as the inevitable experiments made 0 the cinema although the method of doing so 1 naturally nothing 0 do with the other. 1 myself never 0 0 1 cinema or hardly ever practically never and the cinema 125 never read 10 work or hardly ever. 11 fact remains that there 15 the same impulse to solve the problem 0 time 110 relation 0 emotion and the relation of 0 scene to the emotion 0 the audience in the one case : the other. There : the same impulse 0 solve the problem of the relation of seeing and hearing 11 the one case as in 11 other.

It :5 in short the inevitable problem anybody living in the composition 0 1 present time, 12 is living 5 we are 00 living as we have it now do live in it.

The business 0 Art I tried 0 explain 1 Composition as Explanation 15 00 live in the actual present, that 15 the complete actual present, and 0 completely express 1at complete actual present.

But 0 come back to 1at other question which is once 0 important of any scene in [life, in books 0 on 1e stage, how are 1 actors introduced to the sight, hearing and consciousness of person having the emotion about 002101. How is done 30 each case 0 what 11 at to 1511 11 way emotion progresses.

110 are 12 actors 11 real scene introduced to 050 acting 1V 1 1em in 1at scene 10 are 12 real actors 11 a [scene introduced 00 you who are going 0 be in an exciting scene with 1em. How does 1120001 , that is, as it usually happens.

And how are 1e actors 11 book scene introduced 10 reader of 12 book, 10 does one come 0 know 1em, 1at 15 10 15 01 1] introduced to them.

And how are people 01 the stage 15 people 1e actors 10 are they introduced 0 audience and what 12 5 reason why, 1 reason they are introduced 110 the way that 1ey are introduced, and what happens, and 10095 it matter, and 10 does it affect 12 emotions of 12 audience.

In [scene, natiirally 11 a [scene, you either have already very well known the actors 11 1e real scene which you are one, or 01 have 00 . More generally you 12 than 014 not, but and 11:5: the element of excitement in an exciting scene, quite of course is the element 0 excitement 10 exciting scene 1at 15 110

] scene, 1 1 at you 12 known 0 1e persons including yourself who are taking part 10 exciting scene, although you have most probably known them very well, what makes it exciting 1 5 at insofar as 1e scene 15 exciting 1ey 12 actors in the 50910 including yourself might just 5 well 12 been strangers because they all act talk and feel differendy from way you 12 expected 1em 10 act feel or talk. And 1 5 ey and including yourself differently from 1e way you would have thought 1at they would act feel and talk makes 1e scene 20 exciting scene 0 makes the climax of this scene which is 2 [scene a climax 0 completion and 100 2 climax of relief. That is what [scene 5 001 it 111 any difference 11 [scene 1 ey were 1 strangers, 1 ey 144 never 100800 other.

95 it would, 1 would 09 practically impossible 1 [scene to have [exciting scene they were 1 strangers because generally speaking it the contradiction between the way you know the people you know including yourself and the way they are acting 0[feeling 0+ tai Icing that makes 0 scene that is an exciting scene 20 exciting scene.

0 course there are other exciting scenes in peace 11 war 11 which the exciting scene takes place strangers but in that case for 100 purpose 0 excitement you are all strangers but 50 completely strangers, incJijdini/Biaelf^iyourselvas as the others 0 each other and to you that they are not 1 individuals and inasmuch 5 that is 50 it 1 the advantage the disadvantage that you 010022 series completions which follow each other 60 closely that when 1 15 over you cannot remember 15: you cannot really reconstruct the thing, the thing that has happened. 11 is something 1 one must think about 11 relation 10 the theatre 0 it is interesting thing. Then in case like 12 where 0 are 1 strangers 11 an exciting scene 1 happens as far 25 hearing 21 seeing :5 concerned, hen in 0 exciting scene where you are stiangers you to yourself and you to them 1 they to you and they 0 each other and where 100 one of all 0 them including yourself have 20 consciousness 0 knowing each other 40 you have the disadvantage 0 not knowing the difference between hearing and seeing and is th 8 2""2 from die standpdnt of rem enng. F[: that(standpoint the standpoint remembering « is serious disadvantage, f

But we may 52 that drat exciting experience of exciting scenes where you 12 really 00 acquaintance 11 the other actors 1 as none with yourself in 4 exciting action are comparatively rare and are not 0 normal material of excitement as it 15 exciting in the average persons experience.

As 1 52 in die kind of excitement where you have had 10 normal introduction 10 11 actors of the scene the action and the emotion : so violent that sight sound and emotion is so little realized that it cannot bé remembered and therefore in land 0002 it 1 really nothing 10 do with anything because really it is more exciting action than exciting emotion or excitement.] think 1 can 62 that these are 10 the 82100 thing. Have 1 anything 10 do 11 the 2 the theatre gets you to 100 0 not 0 1000 what the people 010 the stage are. Perhaps yes and 0211205 00.

10 ordinary life one known pretty well the people whom

0115 having 1e exciting scene before exciting scene takes place
and one of 1e most exciting elements 11 00 excitement 0 1 love 01
quarrel 0 straggle 15 1at, 1at having been well known that is
familiarily known, 1ey all 10 acting violently act 11 00 same 2 as
they always of course only same was has become so completely
different 1010 the standpoint of familiar acquaintance there is
none there 15 complete familiarity but there is no proportion that 1
hitherto been 100000, and 1 is this which makes the scene the [
scene exciting, and 11115 5 that leads to completion, 0 proportion
achieves in your emotion the 1 proportion therefore it is compie-
tion but not : 0 0 2 3

Now how doe5 n àû^ tac uaintea nreal life which
makes one have familiarity with 50109 one. By prolonged familiar-
iyy of course.

And 10 does one achieve familiarity the people in a
book or the people 00 the stage. 0[does one.

In [life familiarity is of course the result of accident,
intention or natural causes 11 any case there is progressive
familiarity that makes 000 acquainted.

Now in 000 there 15 an attempt to 40 the same thing that is, to
500010 0 0 thing, to make 00 people in 000 familiar with
each other and reader familiar with them. That is the
reason in book :15 always strange doubling, the familiarity
between the characters 11 10 book is progressive familiarity 2010
familiarity between 1em 20 the reader is familiarity that is 4
forcing process 0 0 incubation. It makes of course double time and
later at ano10r time 11 0 0 11 that.

But now how about 1e theatre.

It :5 possible in the leatre to produce familiarity which is 0
10 essence of acquaintance because, 10 10 first place when 10
actors are 1ère are 1ère and 1ey are there right away.

When 010 reads 0127 20 very often 000 does read a play,
anyway one did read Shakespeare's play great deal at least 1 , it
was always necessary to keep one's finger 10 the list 0 characters 01 at
least the whole first act, and 11 way it 15 necessary 0 0 the same
when 1e play is played. One 1 one's programme for that and beside
one 10 become 01 had become acquainted with the actors as 0
actor and one has 0005 programme 00 for that. And 50 the introduc-
tion to 1e characters 01 the stage 1 great many different sides 10

0 this has again a great deal to 00 101 the nervousness of
theatre excitement.

Anybody who was 1 was, brought up and the time that] was
brought up was brought up 11 Oakland and in San Francisco
ine ably went 10 the theatre a 10 Actors in those days liked 0 go out
10 the Coast 20 was expensive 0 get back and expensive to
stay there they stayed. Besides that there were great many foreign
actors who came and having come stayed and any actor who stays acts
2050 there was always great deal 0 50 the stage and children
went, they went with each other 20 they went alone, and they went
1 000 who were older, 0 there was twenty-five cent opera to
which 20004 went 20 the theatre was natural and anybody went to
the theatre. 1 did 2 0 great deal in those days. 1 also read 012 5 great
deal. I rather liked reading plays, 1 very much liked reading plays. In
the first place there 110 reading plays as I have said the necessity 0
going forward and back 0 the list 0 characters to find out which was
which 20020 insensibly to know. Then there was the poetry and
020 gradually there were 1 portraits.

1 can remember quite definitely in the reading of plays that there
were very decidedly these three things, the way of getting acquainted
that not 40 imitation of what one usually did, but the having 0
remember which character was which. 11 was very different from
[life 0[from book. Then there was element 0 poetry. Poetry
connected 02 1 was livelier poetry than poetry unconnected
play. In 10 first place there were great many bits that were
short 200 sometimes it was only line.

1 remember Henry the Sixth which 1 read reread and which
0 course 1 14 0 never seen played but which 1 liked 10 read because
there were 50 many characters 214 there were *so many little* bits in it
were lively words. 11 the poetry of 02 5 words are more lively
words than 11 any other kind poetry and 00 naturally liked lively
005 and 1 naturally did one likes 0 read plays in poetry. I always
a read plays 1 could hold 0 that were in poetry. Plays
in prose 0 not read so well. The words in prose 21 livelier when they
are 00 2 play. 1 211 not saying anything *about* why, it : just a fact.

50 then for me there was 10 reading 0 plays which was one thing
and 1en there was the seeing 0 plays and 0 operas a great many
them which was *another thing*.

Later 00 so 01 much later 00 there was for me the writing of

plays which was 009 thing and there was that time 10 longer any seeing plays. 1 practically when 1 wrote my first play had completely ceased going to the theatre. 1 fact although 1 have written great many plays 1 4 am quite sure 1 are plays 1 have since 1 commenced writing these plays 1 have practically never been inside 0 any of theatre. 0 course 00100 0 this has been intentional, one may say generally speaking 2 anything is [inevitable, that is 10 say necessary 15 not intentional.

But 10 0 back 10 the plays 1 did see, and then 00 0 on 10 the plays I did write.

[was then natural thing in the Oakland and 920 Francisco 0 which I was brought up 0 see a great 0020 [125 played. Beside there was great deal of opera played and 50 1 of 1 was natural enough and how did I feel about it.

Generally speaking 1 the early recollections all child's feeling 0 the theatre is two things. One which is in a way like 2 circus that is general movement and light and air which 20 theatre has, 2 0 great deal 0 glitter 11 the light 20 great deal 0 height 0 10 air, and then there are moments, very very few moments but still moments. One must be pretty far advanced in adolescence before one realizes whole play.

to the time 0 adolescence when one 0095 really live 100 whole play to 0 (1 theatre consists of bright filled space and usually 00 more 0 one moment 11 a play.

I think this is fairly everybody's experience 20 it completely mine.

Uncle Tom's 02010 12 not have been 10 first play but 11 was very nearly my first play. 1 think my first 2 really was Pinafore 10 London but 0 theatre there was 80 huge that 1 do 00 remember at all seeing stage 1 01 remember that it felt like theatre that is theatre did. [doubt 1 see the stage.

1 Uncle Tom's Cabin 1 remember 00 the escape across the ice, 1 imagine because the blocks 0 ice moving 0 down naturally would catch my eye more than the people on the stage would.

The next thing was the 00212 the twenty-five cent opera 0 San Francisco and the fight in Faust. But that I imagine was largely because my brother had 01 me about fight in Faust. 5 matter 0 fact I gradually 62 more 0 the opera because 1 62 it quite frequently. Then there Buffalo Bill the Indian attack, 11 of course anybody raised where everybody collected arrow heads and

played Indians would notice Indians, then there was Lohengrin, 211 there that 1 saw was the swan being changed into boy, our insisting 01 seeing that 1024 10 father with 1050 the last boat home to Oakland, but 1007 brother and 1 did 110 mind, naturally not it the moment.

In spite of having seen operas quite often the first thing that I remember sound 00 the stage 25 the playing some English actor 0 Richelieu at the Oakland theatre and his repeated calling out, Nemours Nemours. That 15 the first thing that 1 remember hearing with my ears at the theatre and 1 say nothing is 100 interesting 0 100057 about the theatre 020 the relation of sight and sound. 1 is always the most interesting thing about anything 0 know whether you hear or you see. And 10 one 145 10 40 with the other. 1 is one of the important things 10 finding out how you 1000 what you know.

1190 1 enormously remember Booth playing Hamlet there again 100 00 thing I noticed and it is rather strange thing 10 1 noticed is his lying the Queen's feet during the 012 One would suppose child 014 notice other things 111 the 012 than that but is what [remember and 1 noticed 101100 there more than 1 did [play he saw, although 1 knew that there was 12 going 010 there, that is 100 little play. It was n this way that I first felt two things going on at one time. 11 is something 1009 has 10 come 0 feel.

Then the next 0111 knew was adolescence and going 10 the theatre at the time, great deal alone, and 1 of 1 making 21 outside inside existence for me, not real books, which were all inside me, but 50 real it 1 theatre made me real outside 0 me which 0 that time 1 never had been in my emotion. 1 had largely been 50 in an active daily life but 10020 11 emotion.

Then gradually there 02019 the beginning 0 really realising the great difficulty having 10 emotion accompany the 502100 and then moreover 1 became fairly consciously troubled by 1 things over which 000 stumbles 0 91 which one stumbled to such an extent that the time of 015 emotion in relation 10 the scene was always interrupted. 11 things 0 9[which one stumbled and there 1 was 4 matter both of seeing and 0 hearing were clothes, voices, what they 9 actors said, 10 they were dressed and 10 that related itself 10 their moving around. Then the bother of never being 20110 begin over again because before it had commenced 1 was over, and 000 time had you been [either 10 commence 0 0 be over. Then 1 began 10 vaguely wonder whether 1 could see and hear the same

time and which helped or interfered with the 002[and which helped or interfered 1 the thing 011 19 stage having been over before 1 really commenced. Could 1 see and hear and feel the same 1100 and 1 :

1 began 10 be 00 troubled 1 these things, the more emotion 1 felt while theatre more troubled 1 became by all these things.

then I was relieved.

5 1 said San Francisco was wonderful 01200 to hear and see foreign actors 5 0 time they liked when 10 0 there 04 they stayed and they played.

1 must have been about sixteen years old and Bernhardt 2110 to San Francisco and stayed two months. 1 knew little french of course but really it did not matter, it was all 60 foreign and her voice being so varied 1 it 1 being so french 1 could rest in untroubled. And 1 did.

It was better than the opera because it 91 on. 1 25 better than the theatre because you did not have to get acquainted. The manners 40 customs of the french theatre created a thing 111 itself 0 it existed in 20 for itself as poetical 012 5 had 1 used 50 much to read, there were 50 many characters just as there were 11 those 01205 and you did not have to 010 them 09 were so foreign, and the foreign scenery 200 actuality replaced the poetry and the voices replaced the portraits. It was for 00 a vety simple direct 1 moving pleasure.

This experience curiously enough 0 yet perhaps it was 0050 curious awakened in me desire for melodrama 01 the stage, because there again everything happened 50 quietly one did not have 10 acquainted 0 as what 00 people felt was of 00 importance one did not have to realize what was .

This pleasure in melodrama and in those 44 0ere always one 0eatre 11 theatrically inclined town that played melodrama, this pleasure in melodrama culminated for 09 in the civil war dramas of that period and the best of 121 was 0 course Secret Service. Gillette had conceived new technique, silence stillness and quick movement. ' Of course 1 had been done in the melodrama already by the villains ' particularly 10 such plays 35 the Queen 0Chinatown those thai 1120 0 with telegraph 000121015. But Gillette 4 not only done but he had conceived 1 and it made the whole stage the whole 0012 this technique silence stillness and quick movement. One was 100

longer bothered by the theatre, you had 10 get acquainted 0 course but that was quickly over and after that nothing bothered. 11 fact Gillette created what the cinema later repeated mixing up the short 510 20 the stage but there 5 yet the trouble with the cinema that it 15 after photograph, and photograph continues 10 be photograph and yet can 1 become something else. Perhaps it 0200 but that 15 whole other question. If it can then some 010 will have 0 feel that about it. But 10 0 0 .

From then 00 1 less and 1 interested 110 11 theatre.

1 became more interested in opera, I went one went and the 09 business almost came together 20 then finally, just finally, 1 came not 10 care at all for music and 50 having concluded that music was made for adolescents and not for adults and having just left adolescence behind me 204 beside 1 !0 all the operas anyway by that time 1 did 110 care 211 more for opera.

Then 1 came 1012115 10 live and there 101 long time 1 did not go 10 the theatre at all. 1 forgot the theatre, 1 never thought about the theatre. 1 did sometimes think about the opera. 1 went 10 00 opera once 10 Venice and 1 liked it and then much later Strauss' Electra made me realize that in 2 kind 2 way there could be solution of the problem 0 conversation 010 10 stage. Beside it was new opera 20 it is quite exciting 10 hear something unknown really unknown.

But as 1 52 1 settled down to Paris 11 and I forgot the 1ea1re 20 almost forgot opera. There was of course Isadora Duncan 20 000 1e Russian ballet and in between Spain and 1e Argentine and bullfights 214 1 began once more 10 feel something about something going 01 at a 1eatre.

And 1en 1 went back, not 111 my reading but 111 my feeling 0 the reading of plays 11 00 childhood, the lots of characters, the poetry and the portraits and the scenery which was always of course and ought always 10 be 0 course woods 15: forests 1 trees and streets 20 windows.

And 50 one 3 all 0 sudden 1 began 10 write 112 5.

1 remember very well the first one I wrote. 1 called it what Happened, a Play, it in Geography 20 Plays as are all the plays 1 wrote 0 time. 1 think and always 12 thought 0 you write play you ought to announce that it 15 play 20 that 15 what 1 did. What Happened. Play.

1 had just come home [[01 pleasant dinner party and 1 realized then as anybody can know that something 15 always happening.

Something is 15 2 5 happening, anybody knows 2 quantity of
 5101105 0 people's lives that are 21 2 5 happening, there are always
 plenty for newspapers and there are 1 2 2 plenty in private life.
 Everybody knows 80 many stories and what 5 the use 0 telling
 another story, what is the use of telling story since there are 50 many
 and everybody !mows 50 many and tells 80 many. 10 the country 115
 perfectly extraordinary 0 many complicated dramas 00 0 00 1
 time. And everybody knows them, 60 why tell another 0106. There is
 ^ways a story going on.

So natu^ly what I wanted 0 11 1 40 play was what everybody
 did 6 2 5 0 know nor 38 .1911 2 5 everybody 1 00 of course
 include myself by 1 4 6 do of course include myself.

And 50 I wrote, 1 Happened, Play.

Then [wrote Ladies Voices then [wrote a Curtain Raiser. I
 did this last because [wanted still more to tell what could be [if
 one did 00 tell anything.

Perhaps I will read some of these 10 you later.

1100 I went 10 Spain and there I wrote 10 of plays. I concluded
 that anything 00 25 a story 04 be a play and I even made
 02 5 11 letters and advertisements.

I 04 before I began writing plays written 21 portraits. I had
 been enormously interested 1 my life in finding out what made each
 one 1 one and 60 I had written great many portraits.

I came think that since each : diat one 2 that there are

number of them each 009 being that 009, the 01 way to express
 this thing each 000 being that 010 and there being number 0 them
 !mowing each 00 was 11 1 50 01 410 began 10 write these plays.
 And the idea 11 What Happened, 01 was 10 express this without
 telling what happened, in short 10 make 12 the essence 0 what
 happened. I tried 10 0 this with the first series 0 plays that I wrote.

tiger a [0 surrounded overcoat securely arranged
 with spots old enough 10 be thought useful and witty quite witty
 :1 secret and 11 a blinding flurry.“

ACT TWO

(Three)

Four and nobody wounded, five and nobody flourishing, six
 and nobody talkative, eight and nobody sensible.

One and !left hand lift that 15 so 192 that there is no of
 pronouncing perfectly.

point of accuracy, point of strange stove, point that :
 50 sober that 00 reason left 15 1 the chance 0 swelling.

(The same three.)

A : 0 wide enough 0 very wide cake, lightning
 0005 single wide 0001 and exchanged box filled with the same
 little sac that shines.

The best the 011 better and more left footed stranger.

The 2 kindness there 15 11 all lemons oranges apples pears
 and potatoes,

(The 54109 three.)

same frame sadder portal, singular gate and bracketed
 mischance.

rich market where there 15 10 memory of more moon than
 diere everywhere and yet where strangely there 5 apparel 10
 a whole

connection, clam cup connection, survey, ticket and
 return to laying over.

ACT THREE

(Two.)

cut, 15 not slice, what 15 the occasion (0[representing
 a cut and a slice, what 1 the occasion for that.

: slice, cut 0 same slice. 111 reason 1
 15 slice 15 that there 15 40 hurry any time :5 just 5 useful.“

ays^^a ,üî : t^ing to say í

thing that makes each what he : is not that. E'erybody"hears
 stories and knows stories. How can they 100 because that is what
 anybody 4005 and what everybody tells. But 10 100 portraits I had tried
 10 tell what 18 01 2 without telling stories and 100 in my early

plays I tried to tell what happened without telling stories so that the essence of what happened would be like this* essence of the portraits, what made what happened be that it was. And I had that moment of far [could then be in 1914 I went back to poetry and portraits and description.

Then I began to spend my summers in Bilignin in the department of the Alps and there I lived in a landscape that made itself into a landscape. [slowly came to feel that since the landscape was the thing, I had tried to write down in Lucy Church Amiably that I did but I wanted it even more really, in short I found that since the landscape was the thing, that was the thing and I went on writing plays great many plays. The landscape in Bilignin so completely made a part of me I wrote quantities of plays.

I felt that the play was exactly like a landscape then I found that there be no difficulty about the emotion of the pen looking on the play being behind or ahead of the play because the landscape of the play have to make acquaintance. You find that have to make acquaintance with it, it does so with you, it is there and so the play being written the relation between you and time is so exactly that that it is so important unless you look at it. Well I did look at it and the result in 1911 I have printed operas and Plays.

MARIUS. I am very pleased I am indeed very pleased that it is great pleasure.

11 . If four are sitting at a table and one of them is upon it it does not make any difference. I bread and pomegranates on the table four are sitting at the table of them is leaning on it it does not make any difference.

MARTHA. It does not make any difference four are seated at the table and one is leaning upon it.

MARYAS. If four are seated at a table and there is bread on it there are pomegranates on it and of the five are leaning on the table does not make any difference.

MARTHA. I find that again if I consider the day week day it does come again if I consider the day that again if we consider every day to be the day that again it comes again then I find accidentally when very accidentally (every other day every other day every other day and every other day comes again again when accidentally every other day comes again.

every other day again and every day * and every day comes again and accidentally every day it comes again, a day comes again and day in that way comes again.

MARYAS. Accidentally in the morning and after that every evening and accidentally every evening and after that every morning and after that accidentally every morning and after that accidentally and after that every morning.

MARYAS. After that accidentally. Accidentally after that.

MARYAS. Accidentally after that. After that accidentally.

MARYAS.

AND More Maryas more Martha.

MARTHA.

MARYAS.

AND More Martha more Maryas.

MARTHA.

MARTHA.

AND More and more and more Martha and

MARYAS, more Maryas.

MARIUS. It is spoken of in that way.

MABEL. I am spoken of in that way.

MARIUS.

AND is spoken in that way and is spoken

MABEL. of in that way.

MARIUS

AND It is spoken in that way.

MABEL.

MABEL. I speak of it in that way.

MARIUS. I have spoken of it in that way and I speak in that way. I have spoken of it in that way.

MABEL. I speak of it in that way.

The landscape has its formation and as after the play has to have formation and in relation one thing to the other thing and the story of the thing as any one is always telling something then the landscape not moving but being always in relation, the trees to the hills the hills of the fields the trees the other any piece of the sky and then any detail to any other detail, the story is of

importance you 1110 to tell 0 like to hear story but the relation is
there anyway. And of relation 1 wanted to make play and 1 did,
a great number of plays.

9 IT WITH FLOWERS

a play

George Henry, Henry Henry and Elisabeth
Henry.

Subsidiary characters.

Elisabeth and William Long.

Time Louis XI

Place Gisors.

Action 10 a cake shop and the sea shore.

Other interests.

The welcoming 0 man and his dog 219

wish 12 they would come back sooner.

George Henry and Elisabeth Henry and Henry

Henry ruminating.

Elisabeth and William Long.

Waiting.

Who has asked them be amiable to me.

She said she was waiting.

George Henry 204 Elisabeth 1400• and

11201 11

Who might be asleep if they were 10 waiting

forme.

She.

Elisabeth Henry and Henry Henry and

George Henry.

She might be waiting with 1006.

Henry Henry absolutely ready 10 be here me.

Scenery.

The home where they were waiting for William Long to ask them

to come along and ask them not 0 0 waiting 0 them.

5 111 they 00 asleep while they waiting.

They 111 09 pleased 1th everything.

What is everything.

hyacinth 15 everything.

Will 097 09 sleeping while they are waiting for everything.

William 00 and Elisabeth 100 were 60 Silent you 1
heard- 20 shell breaking. 11 were busy 1 day long with
everything.

Elisabeth 21 William 100 were very busy waiting 0 him to
come and bring his dog along.

Why 04 they not 0 with him.

Because they were busy waiting.⁰

LOUIS XI AND MADAME GIRAUD

Scene 11

Louis the XI loved 00

A boat on the Seine

Sinks and leaves.

Leaves which have patterns

They with delight.

Make it be loaned

10 administer their confinement

They will go away

Without which it will matter.

Louis XI

Has won gold for France

And in this way.

He has settled she and a girl

He a wife

He and a friend

They and their mother

The mother 2104 the son *Percy*!

MADAME RECAMIER

Yvonne Marin

Out loud : when mother wishes

When the brother fishes

When the father considers wishes

When the sister supposes wishes

She will change 10 say 1 say 1 52 so.

Let her 0 *10 learning nothing.

Operas and Plays, 331 . .
1 *Operas and Plays*, 352 . .

Let her :0 of seeing everything

Let her think 1 that.

Florence Descotes

Never [0 be restless

Never to be afraid

Never to ask will they 001119

Never to 1 1 2

Never to like having had

Little that 1 then

it do

One and two

110 her for everything.

Madame Recamier

It is not thoughtless 0 think 91 of them.

Louis Raynal

20 where she sits

15 place where they were'

The only one 0 course that has been played 5 Four Saints. 10
Four Saints] made the Saints the landscape. All the saints that 1 made
and 1 made number 0them because after great 1020 pieces 0
things are 110 landscape all these saints together made my landscape.
110059 attendant saints were the landscape 1 1 the play really is
landscape.

landscape does not move nothing [moves 10 a landscape
but things are there, 1 1 put into 10 play 19 things that were 1ère.

Magpies are in 19 120450200 1at is they 10 0 the sky 0
landscape, 09 are black and white and 119 are 10 the sky of 19
landscape in Bilignin 21110 Spain, especially 4312 0 . When 1ey are
11 19 55 they do someling 1at 1 have never seen any other bird 0
1ey hold 1emselves up 204001 and 100 flat against 19 56

A very famous French inventor of things that have to 0 with
stabilisation 11 aviation 10100 that what 1 told him magpies could
not be done 0 20 bird but anyway whether 19 magpies Arila 0
0 it or do not least 5 100* if 1ey 00 00 1 They 100 exactly
like 19 birds in the Annunciation pictures the bird which is the 110
Ghost rests flat against 1e side sky veiy high.

Operas and Plays, 365 . .

There were magpies 10 10 landscape and there were scarecrows.

The scarecrows 011 the ground are 11 same thing as the magpies
in the 6 they are 0 of 9 landscape.

They magpies may tell their story they and 0 hke 0 even
if 1 like but stories are 011 stories but 1 they stay in 0 air 15 00
10 landscape. 11 scarecrows stay on the ground is the same
thing it cod be 5 0 but it 15 piece 0 the landscape.

Then 1 streets and windows are also landscape and they
added 10 1 Spanish landscape.

While 1 was writing 119 Four Saints 1 wanted one always 4005
want the saints 10 be actually saints 09 019 them 5 well as inside
them, 1 had 10 see them well 5 feel them. As it happened there 15
01 the Boulevard Raspai! place where they make photographs that
have always held my attention. 11 take photograph 0 young girl
dressed 10 the costume of her ordinary life and little little in
successive photographs they change 1 into nun. These photographs
are small and the thing takes four or five changes at the end it is
110 and this 4009 5 for the family when the nun is dead 8000 111
memorian. For years 1 12 stood and looked at these when 1 was
walking 200 finally 191 1 was writing Saint Therese 10 looking at
these photographs 1 52 how Saint 119050 existed from the life 0 an
ordinary young 1210 that 0 the nun. And 50 everything was actual
and 1 went 00 writing.

Then in another window this time 010 rue Rennes there
Was rather large porcelain group and 11 was 0 0 0 soldier giving
alms 10 beggar and taking off his helmet and his armour and leaving
them 11 the charge 0 another.

1 was somehow just what the young Saint Ignatius did and
anyway 1 looked like him 140 1 known about him and 50 he 100
became actual 00 as actual 6 Saint Therese 10 photographs but
still acttial and 80 the Four Saints got written.

1 these things might 12 9 been 5 0 but as 2 13045 2009 1
Were just there and 15 2 0 just there. That 15 at least 1 2 feel
about it.

Anyway 1 did write Four Saints 210 Opera 0 be Sung and 1 think
it did almost what I wanted, 1 made landscape and movement 11
was like movement in and out with which anybody looking 011 021
keep 11 time. 1 also wanted it 0 have the movement 0 nuns very busy
and in continuous movement but placid as landscape has 10 be

because after all the life 0 00 •1 is the 1 0 landscape, it may
I k excited landscape does sometimes look excited but 15 quality is
that landscape if it ever did 0 away would have 10 0 away 10 stay.

Anyway the 1 12 see it 5 exciting and it moves but it also stays
and that is as I 5 in the beginning might what a play should do.

Anyway I am pleased. People write 1100 that they are having
good time while the opera is going 010 3 thing which they say does not
very often happen 10 them at the theatre.

90 you 40 590 what 1 12 0 after 1 meant.

And 80 this 15 just at present 1 1 know about the theatre.

1451 OPERAS AND PLAYS