

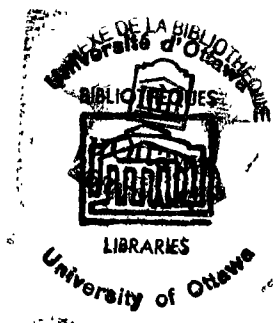
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REALISM IN GALSWORTHY'S THE SILVER BOX

by

Sister Maria Carignan

Thesis presented to the Faculty of Arts of the
University of Ottawa in partial fulfillment of
the requirements for the degree of Master of Arts



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CURRICULUM STUDIORUM

Sister Maria Rita Carignan was born August 13, 1923, in St-Claude, Manitoba. She received a general Bachelor of Arts degree from the University of Manitoba, Canada in 1952, and a Bachelor of Pedagogy degree, also at the University of Manitoba in 1955.

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INTRODUCTION

The purpose of this thesis is to show characteristics of realism in John Galsworthy's drama The Silver Box. These characteristics will be revealed by a detailed study of the play.

This study will show that Galsworthy, who was born in 1867 and died in 1933, was aware of the many changes taking place in English society and expressed some of these changing conditions in The Silver Box.

Evolution of the social conditions during the last decades of the nineteenth century and the early decades of the twentieth century, is discussed by the historian D. F. Macdonald in The Age of Transition.¹ More specifically, in the realm of literature, the age of transition spanned the years 1880 to 1920.²

¹D. F. Macdonald, The Age of Transition, New York, St. Martin's Press, 1967.

²A journal, edited by H. E. Gerber, entitled English Literature in Transition 1880-1920, Indiana, Purdue University, has been published three to six times yearly, beginning in the year 1957. Three anthologies of English literary works in this period were published: J. M. Munro, ed., English Poetry in Transition 1880-1920, New York, Pegasus, 1968; H. E. Gerber, ed., English Short Story in Transition 1880-1920, New York, Pegasus, 1967; H. F. Salerno, ed., English Drama in Transition 1880-1920, New York, Pegasus, 1968.

During this period realism became one of the dominant characteristics in the drama. New themes and new subject matter realistically described poverty, prostitution, and problems created by differences of class, such as the rich and the poor and the treatment given to each group.¹ Realism was the tendency to face facts and be practical as well as the attempt to picture people and things as they really were.² Galsworthy wanted to set before the public, a realistic portrayal of character and of life.³ He considered that the drama of his time was experiencing a renaissance "inspired with high intention, but faithful to the seething and multiple life around us."⁴ Realism was the technique in which he believed and in which he wrote The Silver Box.

The plot of The Silver Box revolves around the theft of a woman's reticule by Jack Barthwick, when he was in a state of drunkenness; and the theft committed by Jones of the purse containing the money, as well as of the silver cigarette box, while he too was in a state of intoxication. The

¹Salerno, English Drama in Transition 1880-1920, p. 18.

²John Gassner and Edward Quinn, editors, The Reader's Encyclopedia of World Drama, New York, Thomas Y. Crowell Co., 1969, p. 705.

³Galsworthy, The Inn of Tranquillity, New York, Charles Scribner's Sons, 1932, p. 190.

⁴Ibid., p. 199.

reality of the problem of social inequality is revealed most dramatically in the court scene when Jones is sentenced to one month hard labor while Jack is free to return to his life of leisure. Such is the realism with which Galsworthy deals.

The theme of The Silver Box is the double standard between classes: double standard of social conduct as well as double standard of penalties, one law for the rich and one law for the poor. The play poses the problem of social injustice and implies the need for an improved life for the poor. Galsworthy's technique draws out the realities of class divisions and social inequalities.

The play is set in the first decade of twentieth century London, in the home of the wealthy member of Parliament, John Barthwick. Four of the six scenes in The Silver Box take place in this upper-middle-class home. One scene is in the one-room dwelling of the poor Jones's family, and the final scene occurs in a London police court. Galsworthy was a member of the upper-middle class and therefore was aware of their mores. He felt obligated, however, to understand the lower classes, their environment, and their problems.¹

Much attention is given to the realistic portrayal of characters in The Silver Box. Galsworthy portrays in detail

¹H. V. Marrot, The Life and Letters of John Galsworthy, New York, Charles Scribner's Sons, 1932, pp. 24, 65 to 67.

upper-middle-class attitudes and environment through major characters: Jack Barthwick, Mr. Barthwick, Mrs. Barthwick, and minor characters such as Roper and the Magistrate. The same concern for realistic detail is used in the delineation of major lower class characters: Jones, Mrs. Jones, and minor characters such as Marlow and Wheeler. Thus, the detailed study of The Silver Box in the following chapters will show this play to be an expression of the realistic technique in drama.

CHAPTER I

GALSWORTHY AND THE DRAMA OF HIS TIME

Section 1

John Galsworthy: The Man

The purpose of this chapter is to give a brief background of Galsworthy's life and writings; to show how the age in which he lived contributed to his interest in realism and naturalism; to explain the transitional period; to define realism and naturalism.

Galsworthy (1867-1933) was born in England at Kingston Hill, Surrey, and died at Hampstead. His prosperous upper-middle-class family had risen from yeoman stock. Galsworthy's mother came of a Worcestershire county family. His father was a successful attorney.

Educated at a preparatory school in Bournemouth and subsequently at Harrow and New College, Oxford, Galsworthy read Law as his father intended him for that profession. In 1890 he was called to the Bar, but even though he never practiced, his knowledge in this field was of value and is evident throughout his work. "His legal training has undoubtedly been of great advantage to him . . . it has taught

him to see both sides of a case and to present them without prejudice."¹ A notable feature of The Silver Box is the trial scene which Galsworthy rendered dramatic and convincing by his knowledge of legal terms and procedures.

Travelling occupied a large place in Galsworthy's life. On one of his first voyages, that to Australia, he struck up a friendship with Joseph Conrad, with whom he remained very close to the end of his life. Galsworthy's sister, Mabel, writes of their friendship: ". . . there can be no doubt that it was the contact with his [Conrad's] acutely observant, introspective type of brain and vivid speech which gave my brother's own mind its first push towards the appreciation of literature."² For diverse reasons Galsworthy travelled many times to America and to the continent where he sought rest and gave lectures. He supervised the preparation for the acting of some of his plays and did readings of them in a few cities.

Perhaps the largest part in stimulating him to write was played by Ada, Galsworthy's wife. After speaking of Conrad's influence, Mabel reports: ". . . It remained for Ada Cooper to make the suggestion that actually induced him to try his own hand, and he often declared that but for her

¹H. Alexander, "Galsworthy as a Dramatist," Queen's Quarterly, 40 (May, 1933), 179.

²M. E. Reynolds, Memories of John Galsworthy, London, Robert Hale and Company, 1936, p. 25.

he never would have done so."¹ Even before she became his wife, she had said: "Why don't you write? You're just the person."² Soon he was reading her his stories and discussing corrections with her. Ada was his inspiration and stimulus, an inspiring and heartening influence in his life. She was also his secretary as his nephew records in his diary: "For among many other joys and duties my Aunt acted for over thirty years as his indefatigable Secretary and amanuensis, typing the first two or three drafts of his work and writing his letters from dictation in her own hand."³

Galsworthy is well known both as a novelist and a dramatist. However, he was a prolific writer and he worked in many literary forms, such as the short story, "conte", essay, poem, epic, fantasy--all these helped to fill the thirty volumes of his collected works, with his twenty-seven plays included. The numerous letters he wrote to his family, friends, publishers, critics and admirers are also of importance in understanding the diversity of his interests.

In 1921 Galsworthy became the first President of the P.E.N. Club (International Association of Poets, Playwrights, Editors, Essayists and Novelists), an honour which he greatly

¹M. E. Reynolds, Memories of John Galsworthy, p. 25.

²Marrot, The Life and Letters, p. 101.

³Ibid., p. 587.

appreciated but also a duty which he faithfully discharged for many years. Many other honours were awarded him, culminating with the Nobel Prize in 1932. He refused an offer of knighthood in 1918 because, in his own words, "Literature is its own reward."¹ Then he recorded in his diary: "I've always thought and said that no artist of letters ought to dally with titles and rewards of that nature. He should keep quite clear and independent."² Marrot adds: "Somehow, it seemed obvious, from the very nature of Galsworthy's work, that he would not care for personal distinctions of this kind."³

It was more in Galsworthy's character that he should use his income in unselfish ways "unobtrusively finding charitable ways of helping those less fortunate than himself."⁴ His nephew reports that his uncle regarded possessions in the nature of a trust: ". . . he considered it [fortune] should be used to make more tolerable the lives of those around him, to help others, and to remedy, as far as lay in his power, the many injustices with which he came into contact."⁵ For

¹Marrot, The Life and Letters, p. 436.

²Ibid., p. 436.

³Ibid., p. 436.

⁴R. Sauter, Galsworthy the Man, London, Peter Owen, 1967, p. 40.

⁵Ibid., p. 40.

example, his Nobel prize money was devoted to a trust fund for the sole benefit of the P.E.N. Association. Financial independence made it possible for Galsworthy to devote his time to the study of man and life as they existed in his day, and to do research and creative writing which expressed the realism of which he was so preoccupied.

Section 2

The Age of Transition

The purpose of this section is to define the "Age of Transition" in drama, and to express the opinions of some critics writing about the last years of the nineteenth century and the early decades of the twentieth century. Galsworthy, writing from 1895 to 1933, was part of the "Age of Transition" which spanned the years 1880 to 1920 in English literature.

In an essay entitled "The Nineties, Beginning, End or Transition?" H. E. Gerber supports the belief that the nineties form part of a wider period ranging from 1880 to 1920 which is called "transition." In Gerber's opinion "the various movements discoverable in the nineties did not die with the nineties."¹ This decade was "a colourful, fervent, sometimes clamorous, often comic and just as often tragic decade," but a decade "in the heart of a cultural period which can best be denoted by the words 'interim', 'experimentation', 'turning point', or 'transition'".²

Graham Hough also proposes the concept of a

¹Gerber, "The Nineties, Beginning, End or Transition?" Edwardians and Late Victorians, ed. by R. Ellmann, New York, Columbia University Press, 1960, p. 67.

²Ibid., p. 55.

"transition period" from 1880 to 1914. This period is distinct from both the traditional Victorian age and the modern period. The "Age of Transition" is "a period in which all foundations of modern literature were being laid."¹ Journals and anthologies devoted to the "Transition" period are noted above.² One of these texts, Salerno's, contains dramas believed to best represent the "Age of Transition." Galsworthy's The Silver Box is one of these works.

The Restoration and eighteenth century drama had been very lively in comparison to that of the nineteenth century; the latter declined in the number and in the quality of its plays. There was, however, a renewal of serious drama during the final two decades of the last century and this renewal contained the foundation of modern drama. Salerno speaks of the types of drama in the nineteenth century as pantomime, vaudeville, extravaganza, burletta and burlesque--broad farce with music.³ This century saw also the rise of the star system, and revivals of plays especially those of Shakespeare were made popular for theatrical personalities. Some hack writers adapted popular novels, stories,

¹Hough, "George Moore and the Nineties," Edwardians and Late Victorians, p. 2.

²Introduction, p. 1.

³Salerno, English Drama in Transition, p. 11.

mythological material to produce scripts for the satisfaction of the public: ". . . novels, stories and plays in other languages, particularly in French, were freely translated and adapted for the English stage."¹

Modern drama had its beginning in Europe and had great influence in England. Preliminary precise efforts at realistic drama started in France with Honoré Balzac (1799-1850), Gustave Flaubert (1821-1880), and Henri Becque (1837-1899). In Scandinavia, Henrik Ibsen (1828-1906), and August Strindberg (1849-1912), shaped the drama into a critical and analytical instrument of realism. The realistic movement became more humanized in Russia with Leo Tolstoy (1828-1910), Anton Chekhov (1860-1904), Maxim Gorki (1868-1936). In central Europe, Gerhart Hauptmann (1862-1946), and Frank Wedeking (1864-1918), continued the movement in their efforts at realistic drama. The realistic style underwent some changes as it spread across the Western world. Finally, the realistic style acquired "intellectual nimbleness" in England. Gassner gives as examples of "nimbleness" plays written by G. B. Shaw (1856-1950), by Galsworthy and by other dramatists of the period.²

¹Salerno, English Drama in Transition, p. 13.

²John Gassner, A Treasury of the Theatre: From Ibsen to Ionesco, New York: Simon Schuster, 1965, p. xi.

Two movements were noticeable in the early twentieth century in England: the first began with A. W. Pinero (1855-1934), H. A. Jones (1851-1929), Oscar Wilde (1856-1900), and the second involved Galsworthy, the Repertory Playwrights, and G. B. Shaw (1856-1950).¹ As the drama entered the twentieth century it showed relics of older realism: "In England Pinero and Jones, rather sentimentally and without any singular boldness of purpose, had essayed the new form [realistic form] before the opening of the century, and both pursued their dramatic careers in the years immediately following."² In his book, British Drama, Nicoll summarizes the last years of the nineteenth century:

Thus the last years of the nineteenth century closed with a revival of both wit and woe in the theatre. The play of ideas, dealing with social problems had arisen out of the sentimental experiments of earlier years; where the poetic dramatists had all failed, younger literary men were now engaged in evolving a new theatrical form out of farce, extravaganza, and melodrama; the public was being regaled with a fresh kind of serious realistic dialogue and an exploitation of artificiality for gaily jesting purposes. Here the foundation of the modern stage was firmly built.³

At least two great influences affected the end of the

¹See A. Nicoll, English Drama: A Modern Viewpoint. London: George G. Harrap and Co. Ltd., 1968, pp. 105-110.

²Nicoll, World Drama, London, G. G. Harrap and Co. Ltd., 1949, p. 664.

³Nicoll, British Drama, London, G. G. Harrap and Co. Ltd., 1964, p. 246.

nineteenth century: decadence and realism. The first influence stressed exterior presentations such as beauty and style, while realism stressed the concept of truth in the selection of material presented. The pragmatism of the realist led him to naturalism¹ and the application of principles of scientific inquiry.² English drama in the years 1880 to 1920 awakened to the stirrings of the modern spirit and rose again to an era of greatness. The arrival of modern drama was marked by the masterly dramatic achievement of the following representative plays: The Liars by Jones, The Second Mrs. Tanqueray by Pinero, The Importance of Being Earnest, by Wilde, Major Barbara by Shaw, The Admirable Crichton by J. M. Barrie, The Silver Box by Galsworthy, The Playboy of the Western World by J. M. Synge, and Our Betters by S. W. Maugham.³ These new dramatists abandoned the tiresome and restrictive conventions of traditional nineteenth-century drama, which catered to the audience's craving for melodramatic sensations and for flattering images of itself, and set out to portray society as it really was. The transition period introduced the questions of prostitution and

¹See Chapter I, Section 3, pp. 18-25.

²B. Brawley, A Short History of the English Drama, New York, Freeport, Book for Libraries Press, 1969, p. 219.

³See Salerno, English Drama in Transition.

poverty, of social equality and conformity, of justice before the law as practised, of the problems created by class and caste differences.¹ Many plays written and produced during the period of transition show the pettiness of class distinction and stress the brutal truths of poverty.

Each of the above plays contains the unique vitality that made it originally a valid and absorbing theatrical experience. They are also typical of the "new plays" that helped to restore English drama to a level of distinction and set the guidelines for subsequent developments in the twentieth-century drama.

Nicoll points out that "in looking at the dramatic achievements of the period as a whole, all we can do is to draw attention to a few general tendencies. One of these is the definite establishment of the prose realistic play, sometimes concerned with the personal relationships of the characters, sometimes seeking to present theatrical images of wider social forces, often with particular stress upon 'ideas'."² Though it is difficult to group the plays of the time an important place is given to the social drama that achieves effect through social situations. Galsworthy's The Silver Box holds an important place in the realistic social

¹See Salerno, English Drama in Transition, p. 18.

²Nicoll, British Drama, p. 251.

drama; it established him as a significant dramatist.¹

It was mentioned above that there were two movements in the modern drama--the first concerned Pinero, Jones and Wilde and it stressed lively stage dialogue and effective means of presenting characters. The second movement, with Galsworthy, the Repertory Playwrights, and Shaw, initiated a greater concern with social problems.² Some of the plays of these authors were staged by the directors³ of the Court Theatre, between 1904 and 1907, during which time The Silver Box began to be staged.

In A Short History of English Drama, Evans supports Nicoll in reference to the experiments in play production at this time and to Galsworthy and his work: "he [Galsworthy] believed that character and ideas were more important than plot,"⁴ and that his drama "was held in tightly . . . by that limited concept of realism which dealt solely with a contemporary scene, usually in a middle-class setting."⁵ Downer also writes of the Court Playwrights' experiments, of

¹Nicoll, British Drama, p. 254.

²Nicoll, English Drama: A Modern Viewpoint, pp. 108 and 110.

³H. Granville-Barker and J. E. Vedrenne.

⁴I. Evans, A Short History of English Drama, London, Penguin Books, 1948, pp. 159 and 162.

⁵Ibid., pp. 162-163.

Vedrenne one of the Court Theatre managers, and of his association with Granville-Barker who directed the Stage Society. Downer agrees with Nicoll that the plays of the time "do not form a simple pattern."¹ And he adds: "In the major playwrights first developed by the Court, however, Granville-Barker, Galsworthy, and Harkin, there are significant resemblances: they are realists, critics of society, and they are very much a part of the modern movement which would remove the shackles of convention from the individual."² Gassner in his essay on "Modern Drama in England and Ireland" stresses the changes in drama. He reports that the guardians of convention were surprised by the advances made in the development of the drama.³

The trend of the dramatists of transition was toward the social play; Galsworthy wrote problem plays, Shaw wrote witty thesis plays, and Maugham wrote comedies. The transition period traced the guide lines for the development of the twentieth century English drama.

¹A. S. Downer, The British Drama, New York, Appleton-Century-Crofts Inc., 1950, p. 311.

²Ibid., p. 312.

³Gassner, A Treasury of the Theatre, p. 500.

Section 3

Realism and Naturalism

The purpose of this section is to discuss and define the terms realism and naturalism.¹ The drama of this time "offers no happy endings as a salve for suffering characters or as an evasion of an issue; nor does it substitute sentimentality for stern confrontations of reality."² The terms realism and naturalism have a good deal of latitude attached to their meaning. They are interrelated but not identical modes of dramatic expression. One significant definition is as follows: ". . . the general philosophy of realism, nourishes the hope that men possess the reason and will to improve their condition, or at least recognize the need of

¹The following works concerning realism and naturalism in the drama were consulted: G. J. Becker, ed., Documents of Modern Literary Realism, New Jersey, Princeton, 1963; Brawley, A Short History of the English Drama; J. H. Bornecque et P. Cogny, Réalisme et Naturalisme, Paris, Classiques Hachette, 1958; F. W. Chandler, Aspects of Modern Drama, New York, The MacMillan Co., 1939; H. S. Davies, Realism in the Drama, London, Cambridge University Press, 1934; Downer, The British Drama; Galsworthy, The Inn of Tranquillity; Gassner, A Treasury of the Theatre; Gassner, Masters of the Drama, New York, Random House, 1954; Gassner and E. Quinn, editors, The Reader's Encyclopedia of World Drama; Nicoll, British Drama; Nicoll, World Drama; Emile Zola, Le Naturalisme au Théâtre, Paris, Bibliothèque-Charpentier, 1912; G. J. Scrimgeour, "Naturalist Drama and Galsworthy", Modern Drama, 7, May, 1964, W.L. Courtney, "The Realistic Drama", The Living Age, Sept. 27, 1913; P. P. Howe, "Galsworthy as a Dramatist", The Fortnightly Review, Nov. 8, 1913.

²Gassner, A Treasury of the Theatre, p. xv.

improvement. Naturalism, on the other hand tends to regard emotional instability, selfishness, and moral blindness as inherent in the nature of man."¹ Realism was the original tendency out of which grew naturalism under Zola's (1840-1902) influence.² Zola attempted to treat human beings as biological pawns rather than agents of free will. E. Scribe and A. Dumas, in France, in the 1870's decided to give theatre audiences "a slice of life."³ No thought was given to good taste. Zola expressed this attitude in his Le Naturalisme au Théâtre, in 1881. Zola's attitude prompted Gassner to write of him as follows: "Making extravagant claims for a truly modern drama, Zola took his stand on the side of what he called 'nature' and found a suitable name for his conception of 'scientific' realism in the term 'naturalism', already familiar in other fields."⁴ The typical realistic play is usually set in the home of a middle-class family and ends by

¹Gassner and Quinn, The Reader's Encyclopedia of World Drama, p. 704.

²Zola is given credit for the most influential statement on the theory of naturalism in Le Roman Experimental (1880), in which he states that the ideal of naturalism is the selection of truthful instances subject to laboratory conditions.

³Galsworthy, The Silver Box, London, Gerald Duckworth and Co., 1960, p. 65; Chandler, Aspects of Modern Drama, p. 31; Gassner, A Treasury of the Theatre, pp. xii, 2, 6; Becker, Documents of Modern Literary Realism, p. 29.

⁴Gassner, A Treasury of the Theatre, p. 5.

exposing the hypocrisies and self-deceptions beneath the comfortable surface of their lives; whereas the typical naturalistic play usually deals with a much lower class of society: the proletariat, or the masses, the exploited laboring people as victims of the social or economic system; "Whether or not we approve of a dramatic art devoted to the prose of life, that is what we receive from the realists and from the naturalists."¹ Real life was infused in the work of the dramatists of the time. Drama acquired special attributes of importance in differentiating the modern realistic play from the work of the early nineteenth century.

Realism was a reaction against idealistic romanticism and art for art's sake which isolated man from humanity. It demanded truth present in the social condition of the time: "Le réalisme proscrit l'historique, il veut l'étude de notre époque. Il ne déforme rien et, pour cela, il représente le côté social de l'homme."² Therefore, realism may be defined as the exact, complete, sincere reproduction of the social milieu, of the era in which one lives. Realism is justified by reason, by the needs of the intelligence, and by the interest of the public. This reproduction of the social

¹Gassner, A Treasury of the Theatre, p. 2.

²Bornecque et Cogny, Réalisme et Naturalisme, p. 25.

milieu must be free from lies and from all deceit. It must be as simple as possible so that it may be understood by all people.¹

In 1888, Guy de Maupassant was writing that truth was sometimes stranger than fiction and that "Le réaliste, s'il est un artiste, cherchera, non pas à montrer la photographie banale de la vie, mais à nous en donner la vision la plus complète, plus saisissante, plus probante que la réalité même."² Maupassant wants the writer to give specific proof of the reality of the experiences he is recording; otherwise he will fall short of the expectations which Maupassant places on realistic work.

Zola's writings exude the spirit of naturalism. He is its apostle and its theorist, not only in the novel but also in the drama as well.³ In his book, Le Naturalisme au Théâtre (1881), he says: "La force du naturalisme est justement d'avoir des racines profondes dans notre littérature nationale, qui est faite de bon sens. Il vient des entrailles même de l'humanité, il est d'autant plus fort qu'il a mis plus longtemps à grandir et qu'il se retrouve

¹Bornecque et Cogny, Réalisme et Naturalisme, p. 26.

²Ibid., p. 135.

³Davies, Realism in the Drama, p. 93.

dans un plus grand nombre de nos chefs-d'oeuvre."¹ Zola believed that naturalism alone answered the needs of the society and had deep roots in the spirit of the era. It would supply the only living and lasting formula of art, because this formula expressed the state of being of modern intelligence.²

Flaubert's essay "On Realism" recalls that "reality should only be a springboard"³ for future experimentation and expression; and Zola writes: ". . . I have often discussed the experimental method as applied to the novel and drama. The return to nature, the naturalistic evolution, which is the main current of our age, is gradually drawing all manifestations of human intelligence into a single scientific course."⁴ Zola wanted to eliminate abstract characters, and use real characters with true histories and with relevance to everyday life.⁵ From characters Zola moved on to stage settings and to the reality of representation of milieu on stage.⁶ Dramatic authors of the "Age of Transition" had

¹Zola, Le Naturalisme au Théâtre, pp. 11-12.

²Ibid., p. 14.

³Becker, ed., Documents of Modern Literary Realism, p. 96.

⁴Ibid., "Le Roman Expérimental," p. 162.

⁵Ibid., "Naturalism in the Theatre," p. 201.

⁶Ibid., p. 226.

begun to use realistic stage settings and Galsworthy in The Silver Box belonged to this group.

J. K. Huysmans summarizes realism and naturalism in the light of Zola's L'Assommoir: "Realism would seem to consist in choosing the most abject and trivial subjects, the most repulsive and lascivious descriptions, in a word, in bringing to light the sores of society. After removing the ointment and bandages which cover the most horrible sores, naturalism would seem to have one goal, that of probing them to their frightful depths in public."¹ Galsworthy brings to light the sores of society and probes their depths in public but his is the more delicate touch of the English bourgeois who "creates according to his temperament with the primary object of stirring the emotional nerves of his audience."²

Galsworthy's temperament was not in harmony with the harsher dissonances of the deepest realism and naturalism known in France.³ He tended more toward the better elements of what was found in the "pièce-bien-faite" or the well-made play,⁴ where the technique was characterized by easy plotting,

¹Becker, ed., Huysmans, "Emile Zola and L'Assommoir," pp. 232-233.

²Galsworthy, The Inn of Tranquillity, p. 69.

³Marrot, The Life and Letters, p. 4.

⁴Salerno, English Drama in Transition, p. 343.

exploitation of some sentimentality and some theatrical devices (e.g. cry of children in The Silver Box),¹ type characters, surprise, coincidence, the pathetic scene and the neatly worked out high points for the conclusion of scenes. Galsworthy used the devices of the well-made play in developing the plot, while his most serious concern was with the important social problem plays: "Social justice and equity are impossible within a class structure--injustice and inequity are taken for granted, more or less, by both master and servant."²

The problem play dramatized controversial social questions related to personal or business ethics. Liberal-thinking dramatists began writing problem plays in the nineteenth century when they questioned the validity of traditional institutions. In the critical realism of Ibsen, the problem play attained artistic maturity, and A. Dumas, fils, further developed these characteristic features which are still noted today (1968).³ Galsworthy began writing at a time when the "English stage was emerging from a period of Victorian doldrums,"⁴ and was in a state of experimentation.

¹Galsworthy, The Silver Box, p. 46.

²Salerno, English Drama in Transition, p. 20.

³Gassner and Quinn, The Reader's Encyclopedia of World Drama, p. 680.

⁴Galsworthy, The Silver Box, p. 66.

His work is impregnated with realism.

In summary, realism, as used in this thesis, is simple fidelity to life expressed in literature, whereas naturalism is the application of the principles of scientific determinism to fiction. The Silver Box will be considered mainly in its expression of fidelity to life, therefore in its realism.

CHAPTER II

PLOT, THEME, AND SETTING

Section 1

Plot

The purpose of this chapter is to discuss briefly the plot, the theme, and the setting of The Silver Box in the light of the realistic characteristics explained above, and to discuss the characteristics of naturalism insofar as these characteristics appear in the play.¹ This first section contains some general comments on Galsworthy's concept of plot and some brief remarks on the realism of the plot of The Silver Box.²

In A History of the Theatre edited by G. Freedley and J. A. Reeves, one reads: "After a successful career as a novelist, his [Galsworthy's] first play, The Silver Box (1906), was presented at the Court Theatre. This example of realistic drama is characteristic of all his plays, for in this he shows

¹See Chapter I, section 3, pp. 18-25.

²A detailed analysis of plot is contained in the discussion of "Characters", Chapter III, pp. 40-106.

his concern for the plight of the poor. He had a real humanitarian interest in his people, both the haves and the have-nots."¹ Most of the critics of Galsworthy's plays tend to bring to light the realism and naturalism which stem from the juxtaposition of poor and rich. He develops the plot through "clashing characters drawn with a naturalism full of an uncanny illuminative force--the prudish, blasé wealthy, and the disheartened embittered poor."²

Galsworthy gives his opinion of a plot: "A good plot is that sure edifice which slowly rises out of the interplay of circumstance on temperament, and of temperament on circumstance, within the enclosing atmosphere of an idea. A human being is the best plot there is."³ Galsworthy considers the character whose life is affected by circumstance to be the most vital part of the plot.

A main ingredient in the plot of The Silver Box is the antipathy between the upper-middle class and the labouring class. The hypocrisy of the liberal John Barthwick, M.P.,

¹Freedley and J. A. Reeves, A History of the Theatre, New York, Crown Publishers Inc., 1962, p. 575.

²Leon Schalit, John Galsworthy: A Survey, London, William Heinemann Ltd., 1929, p. 223.

³Galsworthy, "Some Platitudes Concerning Drama", The Inn of Tranquillity, p. 193.

is obvious: "Despite his liberal views, he and his family are really predatory in the community, for they do not hesitate to destroy a weaker family that gets in their way."¹

The plot structure is simple, there is no subplot. The affairs of Jack are part of the main plot, for the dramatist's central concern is to show that there is one law for the poor (Jones and family) and another for the rich (the Barthwicks). The exposition is very slight and is given casually, in passing. The end is scarcely serious enough to be called a catastrophe.

Marriott discusses plot in Galsworthy's drama: "The Greek tragedies depicted men in conflict with destiny or inexorable fate: Galsworthy depicted men in conflict with the equally inexorable forces of our legal or social system. His thesis was only a symbolical proscenium arch through which one could see the struggles of a human soul."² Marriott is speaking of the "conflict" without which no plot exists because plot is a result of one force acting upon another. This action requires realism in its most intimate aspects, and this realism rests on the willingness to see all sides of a question. "The plot is the struggle of an

¹W. L. Phelps, Essays on Modern Dramatists, New York, The Macmillan Co., 1921, p. 106.

²J. W. Marriott, The Theatre, London, G. G. Harrap & Co., 1945, p. 108.

individual against Society, . . . Police, lawyers, turning and twisting of the law, a court of justice, the sentencing of the weaker, a certain ironic hopelessness--all this we find in his very first drama."¹

Galsworthy's keen insight into the hearts of men and women, as well as his training for the Bar, enabled him to find all the material for drama in the realities of life, in the depiction of joys and sorrows which were his constant pursuit.² The plot of The Silver Box is the outcome of his interest in real life.

¹Schalit, John Galsworthy: A Survey, p. 223.

²Marriott, The Theatre, p. 111.

Section 2

Theme

Galsworthy sets forward the theme with exact faithfulness to reality: "We are made aware that there is one law for the rich and one for the poor, but that does not imply by any means that Barthwick is a villain or Jones a blameless hero."¹ The theme is treated with deliberate irony; between the social contrast of the classes, is an unbridgeable gap produced through environment and character.²

Galsworthy selected simple situations and worked to develop his theme, adding a dramatic structure that was skillfully wrought and drawn up in excellent prose. Eric Gillett writes: "The main theme of the play is the operation of the law as it affected rich and poor."³ There are two distinct social groups: the first is the prosperous, consequential Barthwicks, with their good-for-nothing son Jack, typifying outward respectability and dominated by the belief that their "Pharisee-like façade"⁴ must not and cannot be damaged; and

¹A. Nicoll, World Drama, p. 664.

²Schalit, John Galsworthy: A Survey, p. 223.

³John Galsworthy, Ten Famous Plays, London, Duckworth, 1952, p. viii.

⁴Ibid., p. viii.

the second is the poor Jones family, miserable, down-at-heel, with no defences. Sheer poverty drives the latter into an indefensible position and in the end Jones is sentenced to hard labour in prison while Jack who was guilty of taking the unknown lady's purse, gets off with impunity. Jack Barthwick is aware of the reality of inequality when he says, "We're all equal before the law--tha's rot, tha's silly."¹ He knows that equality is not real when he compares his situation with that of Jones's.

Galsworthy's management of the opportunities for pity and irony afforded him by the central situation was, for the theatre of the time, fresh and remarkable. "To the critics, the play, with its complete lack of sensation and sentimentality, seemed uncontrived, almost casual, so original was the dramatist's treatment . . . A revival, over thirty years later proved that The Silver Box remains a good play and a penetrating study of life in its time. Generations to come may regard it as a picture of almost unbelievable conditions in Edwardian England."² During the centenary celebration of

¹Galsworthy, The Silver Box, London, Gerald Duckworth and Co., 1960, p. 4. This text is used for all quotations from the play. In order to eliminate unnecessary footnotes and to facilitate ease of reference for the reader, the pages from which the quotations are taken are shown immediately following the quotations.

²Galsworthy, Ten Famous Plays, p. ix. Introduction by E. Gillett.

Galsworthy's birth in 1967, Earl E. Stevens, commented that Galsworthy's plays should be revived because they could add to the contemporary theatre, elements of serious issues, craftsmanship, sincerity and restraint.¹ Salerno, in 1968, considered the theme of The Silver Box "as topical today as it was at the turn of the century."²

The theme of the double standard between classes was used by Galsworthy to elucidate the problems confronting society.³ Some of these problems are shown in the portrayal of a society with class distinction. Unemployment goes hand in hand with poverty and leads to labor demonstrations and unrest; it also causes character disintegration as shown through Jones. Other tragic outcomes of unemployment are prostitution (for example, the case of Mrs. Livens, p. 47), and drinking. The machine is indicated as an unemployment factor. Unemployment can be of at least two kinds: that of the out-of-work poor and that of the idle rich. Undoubtedly, Jack's idleness is in part a cause of his loose behavior. While the poor are faced with eviction and starvation, the

¹Stevens, "John Galsworthy: An Annotated Bibliography of Writings About Him," ELT, X, 4 (December, 1967), 238.

²Salerno, English Drama in Transition, p. 343.

³This idea is expressed in the following: Nicoll, British Drama, p. 256; Nicoll, English Drama: A Modern Viewpoint, p. 114; Galsworthy, The Inn of Tranquillity, p. 190.

rich have comfort and luxury. The judge smiles at Jack who confesses to too much champagne but glares at Jones who was unable to carry liquor. All these problems are, in large part, the result of the socio-economic-political situation which is the basis of the theme of the problem plays. The Silver Box dramatizes the controversial social question of the unequal treatment of the rich and the poor.

Section 3

Setting

The purpose of this section is to examine the realistic setting of The Silver Box. Setting is atmosphere, surrounding social influence, and environment. The play takes place in London of 1906. The first two Acts occur on Easter Tuesday, and Act III takes place on Wednesday of the following week. The three settings of the play are the Barthwick upper-middle-class home, the lodgings of the Joneses, and the police court.

Galsworthy knew the environment of his characters, and he had learned of the conditions of the poor in his early studies as a solicitor.¹ While he was at Oxford one of his friends, G. M. Harris, recalls that the only characteristic Galsworthy displayed which differentiated him from the rest of his set was ". . . his fondness for wandering about at night in the poorer districts, listening to the conversations of the people, sometimes visiting doss-houses. I suppose he must even then have been gathering material for his knowledge of mankind, but he gave no hint of how he was going to make use of it."² These experiences gave him knowledge which he used for the setting and atmosphere of The Silver Box.

¹Marriott, The Theatre, p. 111.

²Marrot, The Life and Letters, p. 65.

The viewers of the Victorian plays had been attracted by settings that were elegant and frequently extravagant. Early twentieth century dramatists, on the other hand, used stage directions to eliminate some of the unnecessary dialogue and to facilitate the realistic settings.

Realism is found in the setting of Act I. scene i, of Galsworthy's The Silver Box. Important details of this upper-middle-class home in Rockingham Gate are brought out: the curtain rises on the Barthwick's dining-room which is large, modern and well furnished.¹ The window curtains are drawn and the electric light is burning. In the centre of the stage is a large round dining-table with a tray of whisky, a syphon set, and a silver cigarette box. The time is the early hours of Easter Tuesday. The opening directions set the wealthy atmosphere. The entrance of Jack, in evening dress and opera hat, adds to the atmosphere of well-being. The room is comfortable and Jack loses no time in using the sofa as his bed. He offers Jones some whisky and a cigarette, anything in fact, because Jack feels good and generous and Jones has helped him get into his home. Jones notices the modern furniture and comments: "Fat lot o' things they've got 'ere!" (p. 5).

¹The Prompt Copy gives realistic details of the "property list", p. 140, of the stage diagram, p. 141, and of the setting of The Silver Box, p. 146.

Scene ii in this first Act takes place in the same room. It is eight-thirty as scene ii begins. The servants are cleaning the room. Man and maid-servants in the Barthwick home give it an outward appearance of luxury. Wheeler, the maid-servant, is telling Mrs. Jones, the charwoman, that her husband has been hanging around probably to get money to go to the "Goat and Bells" tavern for drink. This reference shows the setting frequented by Jones. As the two women notice Jack asleep on the sofa, Wheeler decides that she had better tell Marlow about it because it is his job to see to Jack. Jack falls asleep on the sofa because he is too drunk to get to his room. The servants finding him at this hour are aware, of course, of the reason for his being there. Marlow expresses it tersely: "Looked a bit dicky, eh, Mrs. Jones." (p. 7).

Act I scene iii takes place some minutes later in the same dining-room. The breakfast setting is appropriate to the status of a Member of Parliament reading "The Times", a Conservative journal. Barthwick was a professed Liberal but his reading of "The Times" indicates his affinity with the established Tory class. He wants to show his impartiality toward other political parties. A significant detail of well-to-do middle classes is the tray with the morning mail.¹

¹The Prompt Copy mentions three letters for Mrs. Barthwick and eight letters for Mr. Barthwick, p. 140.

Galsworthy loses no opportunity, in his explanatory notes, of bringing the action closer to real life. Therefore, the comforts and ornaments of the Barthwick home illustrate the Barthwick social position.

In Act II scene i, the lodgings of the Jones family on Merthyr Street, are described as a single room, bare with tattered oil cloth and damp, distempered walls, pointing up their wretched financial circumstances. The time is half-past two. Mrs. Jones puts the teapot on the hearth, "and sitting in a wooden chair quietly begins to cry." (p. 25). In spite of her trials she does her best to give the miserable room in which they live a look of tidiness. Her parcel wrapped up in "The Times" containing half a loaf, two onions, three potatoes, and a tiny piece of bacon, offers a sharp contrast with the affluence of the Barthwick dining-room in the previous scene, and the wine and nuts on their table in the following scene. Mrs. Jones's powdered tea from a scrap of paper, the hearth, the wooden chair, all details are in harmony with the characters of poor Jones and his wife and their dramatic function of serving as opposites to the wealthy Barthwicks.

Act II scene ii takes the audience back to the dining-room of the Barthwick home, that same evening. The sounds of the breaking of nuts and of the glasses being filled with port are heard early in the scene. These people

can afford such luxuries as wine and nuts. The situation is different in the Jones family where even the necessities of life are missing.

The scene in Act III is a London Police Court; it is one o'clock in the afternoon, on Wednesday of the following week. There is a canopied seat of justice, surmounted by the lion and unicorn. A relieving officer stands close to the witness-box. Mr. Barthwick and Roper are sitting in the front bench and Jack is behind them. Galsworthy shows firsthand experience of court room action, and his exposé is restrained and brief: "Before the fire a worn-looking Magistrate is warming his coat-tails, and staring at two little girls in faded blue and orange rags, who are placed before the dock. . . . In the railed enclosure are seedy-looking men and women. Some prosperous constables sit or stand about." (p. 47). The paternal Magistrate with his ferocious voice, the bald constable, the silent, inattentive little girls in rags, all details give the impression of Galsworthy's knowledge of the court of the time.

In the whole setting of The Silver Box, Galsworthy has achieved his aim "to produce a play throughout which there should be no movement, no gesture, no word, no scene, no furniture that would not be there in real life if the fourth wall were removed from the rooms in which the play was

staged."¹ Galsworthy also selected these movements, gestures, words, so that they brought out not merely scenes of everyday life, but human nature in significant situations. His technique of astute realism was new on the English stage and proved him to be a leader in the realistic movement in English drama.

¹Schalit, John Galsworthy: A Survey, p. 228.

CHAPTER III

CHARACTERS

Section 1

Jack Barthwick

The purpose of this chapter is to reveal the realism of the main characters. Five characters will be examined in depth: Jack, Jones, Mrs. Jones, Mr. J. Barthwick, M.P., and Mrs. Barthwick. One section will deal with some minor characters. Each main character is important because he contributes to the realism of the play; therefore each will be analysed chronologically as he or she appears in the play. Realism in The Silver Box will be understood more fully.

The Silver Box is a realistic drama ". . . that is, the language and the characterizations approximate the ordinary."¹ Galsworthy "views his characters not with the cold objectivity of a scientist but in the manner of a father who reluctantly throws his children into the world and then observes their struggles in helpless anguish. There are no totally despicable characters in Galsworthy, and no characters

¹Salerno, English Drama in Transition, p. 20.

whose degradation is so great as to excite only our disgust."¹
This statement is true concerning the characters discussed in this chapter.

Jack Barthwick is the son of the wealthy Liberal M.P., John Barthwick. He is first seen fumbling into the room and uttering confused words. These actions and Jack's inability to open the door himself indicate his drunkenness: "Who says I sh'd never've opened th' door without 'sistance. . . . Never gave tha' fellow anything!" (p. 3). This introduction arouses our attention. Jack's broken bits of speech, his strange behaviour, his inability to find and pick up the shilling he has dropped, his swinging of the reticule which opens up to lose its contents--all these details, his language and his character show simple fidelity to life.

As a member of the wealthy middle class, Jack realizes that he owes "tha fellow" something. He lurches through the corridor to bring back the man who has helped him open the door. He boasts about his family: "My father's name's Barthwick; he's Member of Parliament--Liberal Member of Parliament" (p. 4). As the host, he offers the man a drink and descants on political parties: ". . . there's ve-lill difference. . . . We're all equal before the law--

¹D. W. Heiney, Essentials of Contemporary Literature, New York, Barron's Educational Series, Inc., 1956, p. 95.

tha's rot, tha's silly . . ." (p. 4). His callousness appears in his remarks concerning the woman he has just left: "I've had a row with her . . . Don' care who knows I've scored her off. Th' cat!" (p. 4). His selfishness is apparent in the fact that he doesn't want the man to make any noise. No one must see him, Jack Barthwick of all people, in such a state! Nevertheless, as he feels indebted to Jones: ". . . sh'd never have got in without you," he offers him a drink, ". . . a cigarette . . . anything you like." (p. 4).

There is verisimilitude in this introductory scene. It reveals to us a selfish young man, used to having his own way, lacking in a sense of responsibility, all of which is a typical response to foolish indulgence from his parents. This scene is also revealing of some of the characteristics of that special bourgeois class which became wealthy too soon to know how to use its newly acquired wealth.

Wheeler, the maid servant, says to Mrs. Jones as she looks at Jack still asleep on the sofa the next morning: "It's my belief he was tipsy last night like your husband. It's another kind of bein' out of work that sets 'him' to drink." (p. 7). When Jack awakens to find himself alone with Mrs. Jones, he has the impudence to tell her: "Look here, you, Mrs.--Mrs. Jones--don't you say you caught me asleep

here." (p. 7). And he lies readily: "It's quite an accident; I don't know how it happened. I must have forgotten to go to bed. It's a queer thing. I've got a most beastly headache." (p. 7). Jack must think Mrs. Jones very naive to believe that he has "forgotten to go to bed."

Realism has bourgeois life and manners as its subject. These manners are found in Act I scene iii, at the breakfast table in the Barthwick home. Mr. Barthwick, has opened a letter to his address, but he finds out that it is meant for his son who has overdrawn his account at the bank. Jack enters late for breakfast, is angry because his letter has been opened, and angrier because of what it contains. Jack mutters: "Brutes." (p. 12). Mr. Barthwick tells his son that he doesn't deserve to be so well treated because cashing a cheque without sufficient funds is a criminal offence which might have ruined his life, had he not been the son of a rich man who paid off his debt.

Jack's lack of responsibility emerges again when he answers his father's question concerning the knowledge of the seriousness of his action: "I don't know about the gravity. Of course, I'm very sorry if you think it was wrong." (p. 12). His lack of understanding of business matters is indicative of the response of the thoughtless young man, or it may be an attempt to rationalize an attitude which is quite true to human nature, especially

with a selfish person. After being questioned by his father as to how much money he has left of the last forty pounds he received, he admits in desperation that he has none. Jack feels the recurrence of his "most beastly headache," (p. 13), and he leaves to be taken care of by Mrs. Barthwick. Jack's conduct demonstrates the bourgeois belief that money will buy everything.

The most revealing episode of Jack's wild conduct occurs when Marlow introduces a lady to see "Master John". Mr. Barthwick wishes to deal with her himself. The unknown lady insists that she "must" see Mr. Barthwick's son, because, she finally blurts out, "He took away my--my reticule." (p. 14). She does not care about the reticule but she needs her money which was all in the crimson silk purse in the reticule. The Liberal M.P. is scandalized and cannot believe the words of the unknown lady: "Oh! don't you see--tipsy! We had a quarrel." (p. 15). He calls Jack to solve the enigma. As soon as Jack realizes who the woman is, he looks around for a chance to get away as he lies: "Reticule. I don't know anything about it." (p. 16). But his father and the unknown lady restore his memory. The lady must pay her rent today!

Jack's memory is still not quite clear and his "beastly headache" has not been cured. However, the following words of the unknown lady enlighten him: "But you 'took'

it; you know you did. You said you'd score me off." (p. 16). He finally admits: "Why did I take the beastly thing?" (p. 16). Jack leaves to find the reticule, and returns with it empty of the red purse with the money. The woman is tearful and excited. There is a battle of words over the woman's need for her money and Jack's inability to pay her now. He says that he will send her a cheque, but she breaks out into an impassioned appeal and with a sudden fierceness tells him: ". . . I'll summons you. It's stealing that's what it is!" (p. 17). Mr. Barthwick has to settle the claim to restore peace and get rid of this importunate woman.

The altercation between father and son continues as Mr. Barthwick plainly tells his son: "You don't seem to have any principles. You--you're one of those who are a nuisance to society; you-you're dangerous! . . . Your conduct, as far as I can see, is absolutely unjustifiable. It's--it's criminal. Why, a poor man who behaved as you've done . . . d'you think he'd have any mercy shown him? What you want is a good lesson. . . . You're not fit to be helped." (p. 18). The dissipated, badly spoiled son is the fruit of his upbringing and he turns upon his father with an unexpected remark: ". . . You wouldn't have helped me this time, I know, if you hadn't been scared the thing would get into the papers!" (p. 18).

Jack has had his say but, before the scene ends,

two more details will make a disagreeable impression on him. Marlow announces that the silver cigarette box has probably been stolen; and for Jack's ear alone Marlow adds: "You left your latchkey in the door last night, sir." (p. 19). Jack has reason for uneasiness, and remains silent throughout the inquiry scene concerning Mrs. Jones, her family affairs and the stolen cigarette box.

The "true depiction" of Jack continues in Act II scene ii, where he breaks in on his parents' conversation and shows his total lack of feelings about serious matters. His comments are reminiscent of the "beatific smile" of intoxication at the opening of the play: "Crakers, please, dad," (p. 33), breaking into the conversation three times in a row, with a hint of malice at the end. The Barthwicks speak of Marlow and his secretiveness. Jack interposes: "Marlow's a most decent chap. It's simply beastly every one knowing your affairs." (p. 33). Secrecy concerning his dishonest conduct is important to Jack. He hardly cowers at his father's rejoinder: "The less you say about that the better!" (p. 33). He continues to break into the conversation as he raises the wine glass to his nose: "Is this the '63? . . . Port, please, dad." (p. 34). When Mrs. Barthwick says she hates people who can't speak the truth, father and son exchange a look behind their port! They have not exactly been truthful with her. In this scene the father and son exchange conniving glances

which show a lack of trust among the members of this deceitful family.

The detective Snow enters with the cigarette box, which he knows belongs to the Barthwicks because of the crest and cipher on it. Barthwick pours a glass of sherry for him, and Jack gives the glass to Snow as he regards him indolently. Every detail of Jack's actions reveals his character. When he hears that Jones was violent and that he threatened his father and himself, he is bemused and he says: "Punch the beggar's head." (p. 36). He shows no pity for others.

The situation becomes critical for the Barthwicks, and especially for Jack, when Snow discloses that Jones persists in saying he himself took the box. It was not his wife as had been suspected. But more important yet is the information regarding Jack's state of inebriety! Jack's cracking of nuts stops, Mr. Barthwick loses his smile and puts his glass down; there is an ominous silence as Snow looks from face to face, adding [Jack] "took him [Jones] into the house and gave him whisky; and under the influence of an empty stomach the man says he took the box." (p. 37). Snow meaningfully looks at Jack: these facts could be brought up against Jack at the trial. At intervals, the naive Mrs. Barthwick tries to shield her son but finally Jack has to answer for himself. He is embarrassed and hesitates, but his unscrupulous nature primes the detective and fools Mrs.

Barthwick: "Well, of course, I--of course, I don't know anything about it." (p. 37). The presentation of these characters is true to life. A young man like Jack, shirking his responsibility, is likely to try to evade any possible confrontation with reality by fair or foul means.

Mr. Barthwick would like to drop the case but there will have to be a charge of assault; and "the queer thing is there was quite a sum of money found on him [Jones], and a crimson silk purse." (p. 37). Mr. Barthwick is startled; Jack rises and sits down again. Evidently, the information is going to cause a stir and a scandal. It must not get out. The M.P. and Jack are aghast and hastily utter an anguished: "No!" Snow is adamant: "The facts must come out," (p. 38), and he looks at Jack significantly. Jack's cowardice and lack of understanding of serious matters is shown again in his question: "I say, what shall I have to swear to?" (p. 38). Once more, the characters are brought face to face with the harsh realities of the outcome of thoughtless actions, particularly in Jack's case.

Mr. Barthwick understands the implications of the case if it is brought to court. He is worried about the scandal if the newsmen learn of his situation; therefore, he pretends that he has great sympathy with the poor and that in his position, he must try to avoid further distress upon them. Mr. Barthwick wants to avoid a scandal. Jack has

always had his father on whom to rely. Now, he will have to face the court alone and take an oath. The truth of the situation appalls him; he is too cowardly to accept responsibility for his actions.

Snow leaves the family in a state of agitation and Jack must explain the horrid situation to his mother. The explanation evokes an honest response: "At Oxford everybody gets a bit 'on' sometimes---." And as Mrs. Barthwick thinks it "most dreadful!" (p. 39), Jack angrily retorts as the spoiled young man that he is: "Well, why did you send me there? One must do as other fellows do. It's such nonsense, I mean, to call it being drunk. Of course I'm awfully sorry. I've had such a beastly headache all day." (p. 39). The term "must" is characteristic of a college student who wants to do what the "other fellows do". As the uncomfortable altercation continues between the disgusted father, the mystified mother, and the thwarted son, Jack in his ignorance and deceit thinks he has the answer: "Look here, don't excite dad--I can simply say I was too beastly tired, and don't remember anything except that I came in and [in subdued voice] went to bed the same as usual." (p. 40).

The hypocrisies and self-deceptions of Jack will nearly all be revealed by the end of this act, and his father contributes to the unveiling of these disagreeable characteristics. After Jack's last words, in the above

paragraph, his father retorts: "Went to bed? Who knows where you went?--I've lost all confidence. For all I know you slept on the floor." (p. 40). The viewer or reader is of the same opinion: one cannot trust the cowardly and deceitful Jack. Mr. Barthwick is concerned because social pride is a strong characteristic of this middle-class M.P. Therefore, he has only one thing in mind--the "perfect disgrace" that will accompany the mention of "my purse" as Jack calls it.

Mrs. Barthwick "insists" on knowing what "my purse" means: "You know perfectly well you haven't got one." (p. 40). Jack is forced to admit the ridiculous situation in which he finds himself: "Well, it was somebody else's. It was all a joke--I didn't want the beastly thing--." (p. 40). Mrs. Barthwick, in spite of the fact that she thinks she knows everything, is more mystified than ever and perseveres in her questions. Jack has had a difficult time with his father, but it becomes more difficult and complex to make his mother understand his predicament, and he fumbles through his explanations: "It was pure sport. I don't know how I got the thing. Of course I'd had a bit of a row--I didn't know what I was doing--I was--I was--well, you know, I suppose I must have pulled the bag out of her hand." --"Whose hand? . . . whose bag?"--"Oh! I don't know--'her' bag--it belonged to--[in a desperate and rising voice] a

woman." (p. 41). This time, even though she is told the truth, Mrs. Barthwick is unwilling to believe it. In her position as a woman of the upper-middle-class society, she finds it difficult to accept the realities of the faults of her son.

The painful and truthful scene is interrupted by the arrival of the lawyer, Roper. Mr. Barthwick would like to take all in his hands, because he feels his son's lack of responsibility and understanding of business will be more harmful to the reputation of the family: "Did you ever see such a mess? It'll get into the papers." (p. 42). This is the ultimate worry of the Liberal Member of Parliament. He turns to Roper for an answer. Roper already seems to know all the details of the case as he addresses Jack: "I suppose you didn't leave your latchkey in the door?" . . . "Where did you sleep last night?" (p. 42). At last, Jack answers truthfully: "On the sofa, there--." (p. 42). He knows: "Because I woke up there in the morning." (p. 43). As a result of his father and mother trying to save appearances, wanting him to say the truth and yet not wanting to hear the truth, Jack is overwhelmed and glares at them as he utters: "Well, what the devil . . . I--I don't know what you 'do' want." (p. 43). Then he passionately explains: "I won't be badgered like this." (p. 44). Finally, he is happy enough to let the others do the work as Roper tells him he will not

have to go to court: "Thanks, awfully! So long as I don't have to go. I think if you'll excuse me--I've had a most beastly day." (p. 44). Galsworthy's characters: Jack, Mr. Barthwick and Mrs. Barthwick are true to life, because they react very naturally to a situation which has disturbed their quiet complacency. Their conversation is filled with expressions of worry and doubt, of anger and dissent.

In Act III, Jack exposes more deeply the hypocrisies and self-deceptions beneath the comfortable surface of the lives of the upper-middle-class family. Jack swears to the truth in court, yet of Jones he says in a loud voice: "I don't know the man." (p. 58). To the Magistrate's question: "Do you remember this man being outside when you came in?" (p. 58), he answers: "No, sir, (hesitantly) I don't think I do." -- "Did 'anyone' help you open the door?" -- "No, sir--I don't think so, sir--I don't know." (p. 58). When the Magistrate allows Jones to question Jack himself, Jones says: "Don't you remember you said you was a Liberal, same as your father, and you asked me wot I was?" (p. 59), -- "I seem to remember--." (p. 59). Jones continues: "And I said to you, 'I'm a bloomin' Conservative,' I said; an' you said to me 'You look more like one of these 'ere Socialists. Take wotever you like,' you said." (p. 59). With sudden resolution Jack answers: "No, I don't. I don't remember anything of the sort." (p. 59). Here, Jack returns to his lying and

deceitful self. To "save his skin," he is ready to have someone else punished in his place. He is too cowardly to accept and suffer the results of his actions. Galsworthy's treatment of Jack here reveals "the modern passion for showing things just as they are--that is, for verisimilitude."¹ Jack has reason to hang his head as he resumes his seat; there's nothing for him to be proud of in his behaviour.

The Magistrate berating Jones for his conduct tells him: "You are a nuisance to the community." (p. 62). Jack immediately recognizes his father's words to himself and cannot abstain from telling him so: "Dad! that's what you said to me!" (p. 62). Nevertheless, a few moments later, Jack can throw up his head and walk out with a swagger. "It's 'is money got 'im off--Justice!" (p. 62), is Jones's bitter comment. In truth, Jack shows himself hard-hearted.

To the end of the play, Jack is oblivious to the shame and catastrophe falling on the Jones family because of his own irresponsible actions. Too much money, overindulgent parents who have not trained Jack to become independent and self-reliant, lack of experience, upper-middle-class standards, all militated against Jack's becoming a well-rounded personality with an awareness of social obligations to all his fellow men. It was not surprising to find that he lacked

¹Gassner, A Treasury of the Theatre, p. xiv.

sensitivity and thoughtfulness. He alone is important in his eyes, and the plea of the suffering surrounding him goes unanswered. In summary, Jack's role is not a very agreeable one: he is dishonest, cowardly, lazy and selfish.

Jack is a manifestation of Galsworthy's technique as a dramatist: "He began to document his work, to present his material objectively and to pay close attention to the role of instinct and milieu in human behavior."¹ Thus, Jack has color, vital spirit, life and animation, features and feelings. He is true to one segment of life.²

¹Gassner, A Treasury of the Theatre, p. 3.

²Becker, ed., Documents of Modern Literary Realism, F. Desnoyers, "On Realism", pp. 80-81.

Section 2

Jones

Jones appears in the first scene of each of the three acts in the play, though his presence is felt and his character partly revealed by his wife in Act I scenes ii and iii. Galsworthy, in his essay "Some Platitudes Concerning Drama", writes that he wants: "To set before the public no cut-and-dried codes, but the phenomena of life and character, selected and combined, but not distorted, by the dramatist's outlook, set down without fear, favour, or prejudice, leaving the public to draw such poor moral as nature may afford."¹ In the character of Jones particularly, Galsworthy uses this impartial presentation of the mannerisms, attitudes and speech of a common unemployed laborer: a mixture of good and bad whose misery at being unemployed, apparently drives him to drink.

In the stage direction for Act I scene i, Jones is said to be "about thirty years of age, has hollow cheeks, black circles round his eyes, and rusty clothes. He looks as though he might be unemployed, and enters in a hang-dog manner." (p. 3). Since the play occurs within ten days, Jones's appearance would not change, nor would his age. The

¹Galsworthy, The Inn of Tranquillity, p. 190.

realistic touch of the photographic method¹ is found in these descriptive details of Jones's actions as he looks furtively around him. Jack had told him to take a drink; in fact, to take anything he liked. Jones will make good use of the invitation: he drinks Jack's glass of whisky, and he pours himself another glass and drinks it. He takes a cigarette from the silver box, puffs at it and drinks more whisky. Jones is now completely inebriated and his following words and actions reveal a bitter attitude.

Jones compares the reticule to "cat's fur" and as he sees the crimson purse on the floor he says: "More cat's fur. Puss, Puss!" Looking at Jack, he calls him: "Calf! Fat calf!" (p. 5), then he clenches his fist as if to batter in his sleeping, smiling face. The truth of Jones's bitter feelings is evidenced by every movement he makes, as he suddenly "tilts the rest of the whisky into the glass and drinks it. With cunning glee he takes the silver box and purse and pockets them." (p. 5). He finds relief in so doing, and adds: "I'll score 'you' off too, that's wot I'll do!" (p. 5). If Jack can "score off" a woman by taking her reticule, Jones can score Jack off in a similar way by taking the silver box and the red purse. With a snarling laugh

¹Term used by Galsworthy in discussing naturalism in the essay: "Some Platitudes Concerning Drama" in The Inn of Tranquillity, pp. 199-200.

and a lurch to the door, Jones goes out.

The character of Jones is revealed when, in Act I scene iii, Mr. Barthwick cross-examines Mrs. Jones, to find out whether she has stolen the cigarette case. It comes to light that Jones has been out of work for some time, but Mrs. Jones staunchly defends him and says that he tries to find work. In fact, what she is explaining is the industrial and social condition by which the automobile has replaced the horse as a medium of transportation, a condition which deprives some grooms of their method of livelihood, and her husband is one of those grooms. Moreover, after Mr. Barthwick's probings, we understand that Jones lost his first position because "he didn't treat me rightly and of course his employer said he couldn't keep him because of the example." (p. 22). This example is that Mrs. Jones has been married only eight years and her eldest child is nine, a fact which supposes that both Jones and his wife had had sexual relationships before their marriage. When Jones is out of work, the children sometimes go without food. He treats Mrs. Jones very badly and takes some of her money. When he does earn something, he sometimes spends it in drink but "sometimes he gives it to me for the children." (p. 23).

Mrs. Jones finds some good in her husband. To Mr. Barthwick's statement: "And he's a bad character," (p. 23), Mrs. Jones answers: "No, sir, I don't say that sir. I

think there's a good deal of good in him; though he does treat me very bad sometimes . . . He often raises his hand to me . . . Not long ago he gave me a blow here [touches her breast]." (p. 23). Then Mrs. Jones speaks of her fear of leaving him because of what he might do: "he can be so very violent." (p. 24). Yet she admits that: ". . . he's fond of the children, and it's very hard for him to see them going without food." (p. 24).

From these comments, it is clear that Jones has been immoral in his previous conduct, in the light of the social and moral standards of Victorian life. His lack of work contributes to his drinking problem, but he has most important redeeming qualities: he loves his children and he wants to work!

The following scene with Jones, Act II scene i, reveals Galsworthy's faithfulness and conscientiousness in representing a real person in the character of Jones. Mrs. Jones reminds her husband that the rent is due; he replies: "Let 'em come and find my surprise packet. I've had enough o' this tryin' for work. Why should I go round and round after a job like a bloomin' squirrel in a cage. . . . Sick of it I am!" (pp. 25-26). This animal imagery is to be noted as part of Galsworthy's realistic and close to naturalistic technique. In Act I scene i, Jones had referred to "cat" and "calf": now he talks of a "squirrel", "sheep", "serpents".

To him, the men who join demonstrations and like it, are "sheep". When he goes to look for a job and he sees "brutes" looking him up and down, "it's like a thousand serpents in me." (p. 26). Jones is bitter and rebellious toward the wealthy and resentment prompts his actions and words. His understanding of the state of society is quite clear. "I'm not arskin' for any treat. A man wants to sweat hisself silly and not allowed--that's a rum start, ain't it? A man wants to sweat his soul out to keep the breath in him and ain't allowed--that's justice--that's freedom and all the rest of it." (p. 26).

Jones hates to accept charity and though he loves his wife, he finds her too "milky mild" because she does not know what is going on "inside o' me." He has "done with the silly game." He is ready to lie and "rot" where he is. Pride will not allow him to continue bowing to the demands of the upper class: "I've never been afraid of what's before 'me' . . . if you think they've broke my spirit, you're mistook. I'll lie and rot sooner than arsk 'em again." (p. 26). Jones is the victim of social and economic conditions of the early years of the twentieth century.

While Mrs. Jones stands motionless by the table, Jones gets angry with her meekness and despises her for it: "What makes you stand like that--you long-sufferin', Gawd-forsaken image--that's why I can't keep my hands off you.

So now you know. Work! You can work but you haven't got the spirit of a louse!" (p. 26). His sarcasm becomes more biting and he compares his situation with that of the Barthwicks for whom his wife works. "I see this Barthwick o' yours every day goin' down to Pawlyment snug and comfortable to talk his silly soul out; an' I see that young calf, his son, swellin' it about, and goin' on the razzle-dazzle. Wot 'ave they done that makes 'em any better than wot I am? They never did a day's work in their lives. I see 'em day after day--." (p. 26). He understands life around him. Time allows him to observe and "hang about the house" of the Barthwicks much to the displeasure of his wife. Nevertheless, he feels he can go where he likes and he gives his wife a detailed account of what happened to him one day recently.

This monologue is a bitter expression of Jones's frustrations. There is a hunger for sympathy, an appeal for understanding that seems to be lacking between himself and his wife. He tried to get a job but he was the thirtieth to appear on the scene that morning. Needless to say, there was nothing for him, so his colloquial answer: "Thank you, then rot the world!" called an immediate dismissal: "Blasphemin'," he [the employer] says, "is not the way to get a job. Out you go, my lad!" (p. 27). Jones's sardonic laughter gives him a bit of relief. According to Jones's statements, the rich would like the laborers to have no feelings: "Don't you

raise your voice because you're starvin'; don't yer even think of it; take it lyin' down! Take it like a sensible man, carn't you?" (p. 27). The colloquial recital of Jones's experiences in his search for work, the number of unemployed men, Jones's awareness of what the wealthy think of the poor are factual expressions of the time.

In the episode following this one, in Act II scene i, Jones ridicules the wealthy who lavish attention on animals, while some humans close by go hungry. He imitates the lady down the street asking him if he wanted to earn a few pence while holding her dog outside the shop: "--fat as a butler e' was--tons o' meat had gone to the makin' of 'him' . . . but I see 'er lookin' at the copper standin' alongside o' me, for fear I should make off with 'er bloomin' fat dog." (p. 27). He is perspicacious; he has lost faith in human kind. The relating of these incidents fits in well with Galsworthy's interest: "The individual, seen clearly and completely, was his concern."¹ Galsworthy has used: "the dramatic form which concentrates on the revelation of character as its primary function."² The presenting of Jones's character is excellent.

The entrance of the landlady at this moment, is a source of relief because it breaks the tension. But it soon

¹Downer, The British Drama, p. 317.

²Ibid., p. 316.

becomes a source of anxiety for Mrs. Jones and it will precipitate the climax of this scene. To pay the rent, Jones produces a sovereign from his trousers' pocket, throws it to his wife, who catches it in her apron with a gasp of astonishment, saying to her: "Here, Jenny, chuck her that." (p. 27). When Mrs. Seddon, leaves, Jenny can only exclaim: "Oh, James!" He defends himself immediately: "I picked it [purse] up I tell you. This is lost property, this is! . . . Name? No, there ain't no name. This don't belong to such as 'ave visitin' cards. This belongs to a perfec' lidy. Tike an' smell it." (p. 28). Jones and his wife are drawn with great vividness and restraint throughout the play, but especially in this straightforward and convincing scene.

Mrs. Jones tells her husband that the money belongs to somebody else; but he answers: "Finding's keeping. I'll take it as wages for the time I've gone about the streets asking for what's my rights. I'll take it for what's 'overdue', d'ye hear?" (p. 28). Jones had never stolen before. Now, in his animosity towards society, he decides he is going to use what he has found: "Money in my pocket! And I'm not goin' to waste it. With this 'ere money I'm goin' to Canada. I'll let you have a pound. You've often talked of leavin' me. You've often told me I treat you badly--well, I 'ope you'll be glad when I'm gone." (p. 28-29). Mrs. Jones says she's not too certain about being glad, but

Jones is relentless: "It'll change my luck. I've 'ad nothing but bad luck since I first took up with you." But he admits more softly: "And you've 'ad no bloomin' picnic." (p. 29).

When Mrs. Jones asks him what will become of the children when he has gone, Jones gets gloomy: "If you think I want to leave the little beggars you're bloomin' well mistaken." (p. 29). Yet he admits, even though he is angry, that "The kids'll get along better with you than when I'm here. If I'd ha' known as much as I do now, I'd never ha' had one o' them. What's the use o' bringin' 'em into a state o' things likes this? It's a crime, that's what it is; but you find it out too late; that's what's the matter with this 'ere world." (p. 29). When Mrs. Jones says she would miss the children "dreadfully" if she were to lose them, Jones retorts sullenly: "An' you ain't the only one." (p. 29).

The crucial moment of character revelation occurs when, as Mrs. Jones shakes out Jones's coat, the silver box drops and the cigarettes are scattered upon the bed. Jones becomes pugnacious and tells his wife to "Leave that coat alone." (p. 29). He tells her he is no thief, he just took the thing out of spite and because he had been drinking: "I'm no thief. I'm no worse than wot that young Barthwick is; he brought 'ome that purse that I picked up--a lady's

purse--'ad it off 'er in a row, kept sayin' 'e 'd scored 'er off. Well, I scored 'im off. Tight as an owl 'e was! And d' you think anything 'll happen to him?" (p. 30). Mrs. Jones tries to make him understand that the Barthwicks suspect her and that she will lose her reputation and her position, but he sees only his side of the story. He knows Jack is guiltier than he is. He becomes truculent: "I'll make it hot for 'em yet. What about that purse? What about young Barthwick?" (p. 30).

As Mrs. Jones tries to take the box to return it, he prevents her: "You drop it, I say!" (p. 30), and he rushes on her with a snarl. Just then the officer of the law comes in, picks up the box and calls on Mrs. Jones to follow him even though she professes her innocence. Then comes a change in Jones. He admits he took the box and that his wife is innocent: "Take her if you dare!" (p. 32). He becomes incensed toward the policeman and his words show tenderness for his wife: "Drop her, and put up your 'ands, or I'll soon make yer. You leave her alone, will yer! Don't I tell yer, I took the thing myself!" (p. 32). The realistic response of Jones to complex social, political, economic, and family conditions is shown when he strikes Snow. The struggle is soon over as another policeman overpowers Jones, and he and his wife are arrested.

These last two incidents show how: "Galsworthy is a

psychological analyst of some skill; he is sensitive to psychological variations."¹ Galsworthy reveals the gamut of emotions through which Jones passes during this domestic scene. He has penetrated the complex personality of Jones by his sensitiveness to the inner conflicts being waged. Jones is struggling to keep his family together. But he feels useless as a man because he fails to bring in money for food and rent, and has to rely on the pittance brought in by his wife. The futility of his efforts is frustrating when he considers what a poor lodging he has for his wife and children. His struggle is so intense that he wishes to leave for Canada because his family might have a better chance without him. Galsworthy shows a deep understanding of the character, personality, and emotions of Jones.

In Act III, all the features of the character of Jones are reviewed as he appears in court. He is defiant and sullen. Galsworthy again has succeeded in his "desire to seize and express complete reality."² Jones admits stealing a silver cigarette box and he adds: ". . . but I've a lot to say about it." (p. 51). It will take time and he may not be believed but Jones will talk till they take him out. When Snow mentions his "violent demeanour", Jones breaks in:

¹S. Kaye-Smith, John Galsworthy, London, Nisbet and Company, Ltd., 1916, p. 104.

²A. Chevrillon, Three Studies in English Literature, London, William Heinemann Ltd., 1923, p. 156.

"Violent-- of course it was. You put your 'ands on my wife when I kept tellin' you I took the thing myself." (p. 54). After his wife's testimony, the magistrate questions him. He answers in a low, sullen voice: "Wot I say is wot my wife says. I've never been 'ad up in a police court before, an' she can tell you the same, that I was goin' to throw the thing into the water sooner than 'ave it on my mind." (p. 56). This incident reveals a basic honesty and a sense of loyalty to his wife.

In writing of dialogue in one of his letters, Galsworthy explains: "My own method was the outcome of the trained habit of naturalistic dialogue guided, informed, and selected by a controlling idea, together with an intense visualisation of types and scenes."¹ The proof of this statement is found in the trial scene concerning the dialogue of the Magistrate, of Roper and of Jones. The Magistrate is stern, but Jones knows that what he has to say is the truth. He explains that when he was returning from the public house: "I see this young Mr. Barthwick tryin' to find the keyhole on the wrong side of the door." (p. 56). He goes on slowly: "Well--I 'elped 'im to find it--drunk as a lord 'e was." (p. 56). One captures the irony of this last statement. Then Jones describes the scene in which Jack tells him:

¹Marrot, The Life and Letters, p. 714.

"Take anything you like." (p. 57). He adds that he took whisky and a smoke.

The same thing happens to Jones as to Jack after he has taken the rest of the whisky: ". . . an' I carn't tell yer what 'appened after that." (p. 57). When the Magistrate tells him: "And yet you say you stole the box?" Jones answers: "I never stole the box. I took it." (p. 57). He "took" it because Jack had told him to take anything he liked. When mention is made of his taking the box to his house, Jones breaks in with: "I ain't got a house." (p. 57). This statement shows keen awareness of his destitution. Much of what happens to the man Jones stems from the fact "that the stature of the man derives rather from the environment which has shaped him than from within himself."¹ He is a product of the unequal laws of a capitalist society.

When Jack appears on the stand and perjures himself by saying he does not know the man Jones, the latter cannot restrain himself and he breaks out with: "Well, I know you!" (p. 58). Further on in the trial Jones demands to question the "gentleman" Jack, and he repeats all the statements that Jack had made to him on the night of the theft. He even brings in the "sky-blue bag." But at this point, Jones is made to keep quiet. As Roper, Jack's lawyer, diverts the

¹Nicoll, British Drama, p. 256.

enquiry, Jones violently interferes saying the truth: "I've done no more than wot he 'as. I'm a poor man. I've got no money an' no friends--he's a toff--he can do wot I can't." (p. 59). Jones has reason for rebellion when one realizes that he is given no chance whatsoever to redeem himself in the eyes of the court. He wishes the facts to be brought out in the open: I don't want it smothered up, I want it all dealt with fair--I want my rights." (p. 61). But money has more power than truth. Here the truth of Jones's case is hushed up by the prevailing condition of money: "Circumstance, not human will, determines it so; this is the rule of society. Everyone realizes the truth: in the police-court scene, when the Magistrate tells Jones that he is 'a nuisance to the community'."¹ This last remark is ironical in that it was earlier applied to Jack by his father.²

The social system leaves Jones and his family helpless because Roper deliberately wards off the truth of Jones's statements. From the seedy looking men and women in the court room we hear "a hoarse and whispering groan" (p. 62), after the prisoner's door is shut on Jones. But he had time to say his mind before leaving: "Call this justice? What about 'im? 'e got drunk! 'e took the purse . . . but

¹Nicoll, British Drama, p. 255.

²See Chapter III, Section 1, p. 45.

it's 'is 'money' got 'im off -- 'Justice'!" (p. 62). This last scene shows Galsworthy "interested in human nature, eager to see and show its secret workings" by the "fulness and accuracy of the concrete detail" and "a reverence for truth."¹ Jones paid the penalty of the laissez-faire attitude of the late nineteenth and early twentieth century. He was an example of the laborers who lived from hand to mouth, at the mercy of the fluctuations in trade.² The mental, physical, and moral wretchedness of men such as Jones was factual.

Galsworthy knows how to use the ironic kind of humor that is common to the underprivileged class. Colloquialism and humor are well illustrated in Jones's jeremiad to his wife, which ends: "I've had enough o' this tryin' for work . . . If they want me, let 'em come for me!" (p. 26). The frustrated attempts of Jones to find a job drive him to discouragement, to a certain passivity in further efforts to find work. Thus, Jones unveils the deep-rooted evils of a bourgeois-oriented society that tries to ignore the inarticulate poor. He is a manifestation of the problems faced by the proletariat at the turn of the twentieth century.

¹Chevriillon, Three Studies, p. 156.

²A. Baugh, ed., A Literary History of England, Sec. V, S.C. Chew, New York, Appleton-Century-Crofts, Inc., 1948, p. 1283.

Section 3

Mrs. Jones

Dramatists of the transition period expressed human life and suffering in a new way. Simple men were depicted in conflict with the inflexible forces of legal and social systems. The Silver Box reveals these problems and conflicts in society by accurate delineation of characters. This section deals with Mrs. Jones, a typical woman of the late Victorian and early Edwardian proletarian class who has to earn her living at odd jobs. She is long-suffering in her adversity, from the beginning of Act I scene i.

Mrs. Jones is "the most sympathetic character in the play."¹ She is slim, dark-eyed, dark-haired and oval-faced. Her voice is even, soft and smooth; her manner is patient; her way of talking is quite impersonal. Speaking of her husband who was drunk and came in at two the previous night she tells Wheeler, the maid-servant: "He made me get up, and he knocked me about; he didn't seem to know 'what' he was saying or doing. Of course I 'would' leave him, but I'm really afraid of what he'd do to me. He's such a violent man when he's not himself." (p. 6). Nevertheless, Mrs. Jones excuses her husband; she knows that he is worried because

¹Alexander, "Galsworthy as a Dramatist," p. 183.

he cannot find work.

Mrs. Jones, in Act I scene ii, is matter-of-fact about expressing her feelings concerning her husband. This is how she speaks of his jealousy and of his treatment of her:

And he throws such dreadful things up at me, talks of my having men to follow me about. Such a thing never happens; no man ever speaks to me. And of course it's just the other way. It's what he does that's wrong and makes me so unhappy. And then he's always threatenin' to cut my throat if I leave him. It's all the drink, and things preying on his mind; he's not a bad man really. Sometimes he'll speak quite kind to me, but I've stood so much from him, I don't feel it in me to speak kind back, but just keep to myself. And he's all right with the children too, except when he's not himself. (p. 6).

Mrs. Jones's humble, gentle, and sympathetic attitude gives her an elevated stature and a moral position superior to the upper-middle-class characters in the play: "It was the realists who made the commoner completely at home in the theatre and gave him the tragic stature hitherto reserved for the aristocracy, insofar as it was within the province of realism to endow anyone with such stature. In time, too, the lowly hero was apt to be found more and more in working class circles and among peasantry rather than in middle-class circumstances."¹ Mrs. Jones bears the brunt of the frustrations of her husband, and the responsibility of supporting the family.

¹Gassner, A Treasury of the Theatre, p. 4.

In Act I scene ii, Mrs. Jones, speaking to Marlow, alludes to her previous experiences. Mrs. Jones seems to be the victim of circumstances and social milieu. She tells Marlow how her husband lost his job with the gentry because of an indiscretion in his conduct with her. They have both suffered the consequences of their action.

One of the press notices, on the occasion of the performance of The Silver Box, stresses Galsworthy's attention to character. The Academy records: "His knowledge of life and character and the springs of human action was extensive and profound."¹ This is seen in the character of Mrs. Jones. Mr. Barthwick's questioning of her is haughty. When Marlow tries to say: "that Mrs. Jones seems a very honest--" (p. 20), woman, Mr. Barthwick stops him to find out whether she had been alone in the room at any time. He has her called in and questions her to the point of indiscretion. Mr. Barthwick, the M.P., wants to prove that he has the situation under control, but Mrs. Jones shows that she does not think or question the established order of society. She is simply "milky mild" and passive before the authority, in this case Mr. Barthwick and his wife. She greets them in a "soft, and even unemphatic" (p. 21), way and relates very meekly her troubled situation, answering their questions with all

¹Marrot, The Life and Letters, p. 200.

honesty. Speaking of the children to whom she is very devoted she says: "Well, sir, I have to give them their dinner to take with them. Of course I'm not always able to give them anything; sometimes I have to send them without; but my husband is very good about the children when he's in work. But when he's not in work of course he's a very difficult man." (p. 21).

A few moments later, Mr. Barthwick is somewhat stunned when she speaks of having to put away most of her things: "Put your things away! You mean to--to--er to pawn them?" (p. 22). Then he speaks of her salary and of the rent she must pay, and she admits to being behind in the rent because she works only four days a week. Again she excuses Jones's being out of work. "Of course he would work if he could get it, sir, but it seems there are a great many people out of work." (p. 23). Mr. Barthwick hurries to change the subject because it makes him uncomfortable: "We--er--won't go into that." (p. 23). He becomes more sympathetic: "And how about your work here? Do you find it hard?" (p. 23). In her simplicity Mrs. Jones answers: "Oh! no, sir, not very hard, sir; except, of course, when I don't get my sleep at night." (p. 23). Another personal glimpse of her life is very naturally given to the viewer or reader when she says: "He [Jones] often raises his hand to me. Not long ago he gave me a blow here [touches her breast] and

I can feel it now. So I think I ought to leave him don't 'you', sir?" (p. 23). These statements are an expression of what Nicoll means when he says: "His [Galsworthy's] characters are ordinary commonplace men and women even when they are the 'best' of their kind."¹ As the conversation between Mr. Barthwick and Mrs. Jones comes to an end, the latter realizes that suspicion about the missing cigarette box is on her, and before leaving she reaffirms her statement: "I have not seen it, and of course I 'don't' know where it is." (p. 24).

In Act II scene i, we have the inevitable meeting of Jones and his wife: "The drama . . . is meant only to bring them [the characters] out completely, to present them in all their moods with all the possible gestures of living men, with the hidden current of thought and sentiment, the rhythm of which is as proper to each as his way of walking or the sound of his voice."² This scene along with the trial scene is one of the most dramatic in the play.

Mrs. Jones goes through a series of emotions very natural to one in her subordinate and uncomfortable position as the wife of an unemployed drunkard. Here, "Galsworthy possesses in a remarkable degree the ability to discover the

¹Nicoll, British Drama, p. 256.

²Chevillon, Three Studies, p. 160.

dramatic in natural and unforced situations . . . His dialogue is crisp and human with all the cadences of speech."¹ What is more natural than Jones asking: "Got anything for dinner?" (p. 25); and Mrs. Jones's comment: "There's fourteen shillings owing for rent, James, and of course I've got only two and fourpence. They'll be coming for it today." (p. 25). This last remark calls down a flow of words and a recrimination from Jones; whereas Mrs. Jones quietly answers: "You talk more wild sometimes when you're yourself, James, than when you're not." (p. 26).

In this whole scene, Mrs. Jones acts as a foil to set off the suppressed emotions of her husband. She tells him: "And I wish you wouldn't come after me like that, and hang about the house. You don't seem able to keep away at all, and whatever you do it for I can't think, because of course they notice it." (pp. 26-27). This sets him to a new harangue against society in general and he ends up asking her: "What's in that head o' yours?" (p. 27). Mrs. Jones doesn't answer because the landlady comes in for the rent. She realizes that the money Jones threw her to pay the rent and what he calls "lost property" is stolen money: "Of course the money wasn't yours; you've taken somebody else's

¹Thomas H. Dickinson, The Contemporary Drama of England, Boston, Little, Brown and Company, 1917, p. 213.

money." (p. 28). This is just the beginning of a domestic quarrel that Mrs. Jones tries to abate with quiet impassive answers and statements.

When Jones says: "I 'ope you'll be glad when I'm gone" (p. 29), poor Mrs. Jones answers: "You 'have' treated me very badly, James, and of course I can't prevent your going; I can't tell whether I shall be glad when you're gone." (p. 29). Jones admits that his wife hasn't had a 'picnic' with him. But she recalls what seems to hurt her most: "And you treat me so badly, James, going after that Rosie and all." (p. 29). She reminds him of the children; and when he says, that if he had known what he knows now, he would never have had one of them, she answers: "I should miss them dreadfully if I was to lose them." (p. 29) Mrs. Jones expresses a natural motherly instinct and love for her children.

The crisis in the quarrel is reached when Mrs. Jones sees the silver cigarette box dropping from her husband's coat as she takes it to hang it up. She incredulously picks up the box and stares at it; Jones rushes at her and snatches the box away. All Mrs. Jones can repeat is: "Oh, Jem! oh, Jem!" (p. 30). He retaliates with abusive language while she twists her apron strings and answers him: "It's Mr. Barthwick's! You've taken away my reputation. Oh, Jem, whatever made you?" (p. 30). Jones does not understand her words, so

she explains: "It's been missed; they think it's me. Oh! whatever made you do it, Jem?" (p. 30). Jones excuses himself. He was in liquor, and he did only what Jack did to the lady. But Mrs. Jones sees more to it than that: "Oh, Jem! it's the bread out of our mouths!" (p. 30). As she attempts to take the box from him saying: "I'll take it back and tell them all about it," (p. 30), Jones becomes angry and rushes at her; she slips away and he follows, overturning a chair. What can be a more ordinary situation than this argument in a poor family when tempers are short because money is lacking and frustration brings out the meanness of the characters?

At this crucial moment, Snow, the detective comes in and takes the silver box with the initials J.B. on it. He calls on Mrs. Jones to follow him on a charge of stealing the box. In her quiet voice, still somewhat out of breath, she tells him: "Of course I did 'not' take it, sir. I never have taken anything that didn't belong to me; and of course I know nothing about it." (p. 31). Even though she reiterates the fact that she is innocent of the theft and that she must see to her children, the detective takes her in. At this moment, Jones sullenly admits to have taken the cigarette box himself and that his wife is innocent. As he passionately fights off the policeman holding his wife, he makes conditions worse for himself and for her, and he also

ends up by being taken to court.

In delineating Mrs. Jones, Galsworthy used the "painter's privilege" which is nothing but a "series of quiet little touches by an unerring brush, each amazingly expressive."¹ These touches are related to one particular person and complete a rounded personality with special attitudes of thought, will and feeling. They allow Galsworthy to study carefully one particular figure at a time. Galsworthy has graphically described Mrs. Jones in her difficult circumstances.

Mrs. Jones does not say or do much in Act III, but her words and actions help to reveal the character of the people at the trial. She "stands motionless with hands crossed on the front rail of the dock." (p. 50). The clerk asks her whether she admits to stealing a silver cigarette box and she answers in a low voice: "No, sir, I do not, sir." (p. 51). After Marlow told the court that he had found Mrs. Jones alone in the room where the cigarette box had been, the clerk turns to her and asks: "Have you anything to ask him?" (p. 52), her answer is very quiet and respectful as usual: "No, sir, nothing, thank you, sir." The Magistrate asks of Snow, the detective who took Mrs. Jones into custody; "What was her behaviour?" (p. 53), Snow

¹Chevrillon, Three Studies, p. 157.

answers: "Perfectly quiet, your worship. She persisted in the denial. That's all." (p. 53). Once more, the clerk turns towards Mrs. Jones to see if she has anything to ask Snow, and once more she answers in the negative.

This trial scene is real: "Galsworthy helped by his legal experience, is able to render it dramatic and at the same time convincing [with] a touch of sober realism, of refusal to exploit a theatrical situation for its own sake. [This shows] the striking artistic sincerity which is characteristic of the author."¹ So, in *Mrs. Jones*, there is real sincerity in the author's delineation of her character. To the end she is true to herself: "Well, your Worship, of course I can only say what I've said all along, that I didn't take the box." (p. 54). Pressed further by more questions, she admits her husband came in late and that he was not himself because of drink. To the Magistrate's question: "And did he say anything to you?" (p. 54), she answers without hesitation: "No, your Worship, only to call me names. And of course in the morning when I got up and went to work he was asleep. And I don't know anything more about it until I came home again. Except that Mr. Barthwick--that's my employer, your Worship--told me the box was missing." (p. 54).

¹Alexander, "Galsworthy as a Dramatist", p. 183.

As the trial continues, the facts of the scene in Jones's room are brought to light. Mrs. Jones explains her reaction on seeing the box: "Of course when I saw the box, your Worship, I was dreadfully upset, and I couldn't think why he had done such a thing; when the officer came we were having words about it, because it is ruin to me, your Worship, in my profession, and I have three little children dependent on me." (p. 55). The Magistrate still questions and Mrs. Jones continues with soft emphasis the narration of the events as she conceives them: "I asked him whatever came over him to do such a thing--and he said it was the drink . . . something came over him." (p. 55). Throughout their married life and their hardships together, Jones had never stolen. Mrs. Jones is certain that Jones would not have taken anything if he had been "himself". Her faithfulness to Jones is evident in her words and, in spite of all the trouble he has caused her, she wants to shield him from further harm.

The trial goes on with a few more words from Mrs. Jones. To the Magistrate's question: "You are the charwoman employed at the house?" (p. 56), she answers the truth: "Yes, your Worship, and of course if I had let him into the house it would have been very wrong of me; and I have never done such a thing in any of the houses where I have been employed." (p. 56). Mrs. Jones faces the morality of the

situation with clarity and strength of character in spite of her meek disposition.

When her husband becomes sullen, belligerent and angry, because he realizes the harm that has come to his wife and that she has lost her good name, Mrs. Jones intervenes for her husband's sake: "Your Worship, it's the children that's preying on his mind, because of course I've lost my work, and I've had to find another room owing to the scandal." (p. 61). The Magistrate appears to sympathize with Mrs. Jones, in words at least: "You have been brought here twice, you have lost your work--and this is what always happens," (p. 61), but he does not rectify the situation. He leaves her with the words: "Now you may go away, and I am very sorry it was necessary to bring you here at all." (p. 61). Mrs. Jones is grateful for his words but as she leaves the dock, she looks "back at Jones, twists her fingers and is still." (p. 61). The Magistrate is somewhat uneasy and he tells her: "Go away, there's a good woman." (p. 61). He believes he has done his duty toward one who has been unjustly treated by society and by her employer, Barthwick.

Mrs. Jones is left helpless at the end of the trial. As Mr. Barthwick follows his swaggering son out of court, Mrs. Jones turns to him in humble gesture and a subdued exclamation: "Oh! Sir!--" All he can do is to make a shamefaced gesture of refusal and hurry out of court. This

scene is impressive by its great restraint. Mrs. Jones, true to her character to the end, continues in her meek and passive way to accept the norms of the society that shuns the poor and leaves them destitute. This is Galsworthy's "uncontrived 'slice of life' play which simply states a problem without making any attempt to offer a solution."¹ Galsworthy concerned himself with depicting prevalent social problems, with common characters and speech, found in the conventional social milieu of conflicting groups in society.²

Mrs. Jones is a product of Galsworthy's depiction of common characters. She is meek, honest, industrious and she does not question the established order of society. Her passiveness makes her rather dull at times, but this is relieved by her devotedness to her children. There is no happy ending for Mrs. Jones: she is the victim of the social and economic system of the early twentieth century.

¹Galsworthy, The Silver Box, p. 65. Comment by A. Walkley.

Salerno, "The Problem Play: Some Aesthetic Considerations," ELT, XI, 4 (December, 1968), 197.

Section 4

John Barthwick M.P.

Galsworthy wrote and spoke extensively "throughout his quarter of a century as playwright upon his theories of the nature of the drama".¹ His concern with character and its proper delineation is expressed in one of his letters to Granville-Barker in which he gives his opinion as to how to cast each character. Of Mr. Barthwick he says: "The keynote of Barthwick is want of courage. He thinks himself full of principle and invariably compromises in the face of facts."² This is a very good description of Mr. Barthwick, who is portrayed in a poor light.

Mr. Barthwick is first met at the breakfast table in Act I scene iii. He is between fifty and sixty and his actions show him "quietly important." (p. 10). He pretends to understand people and the motives of their actions; he looks into their eyes to see if they are honest, but his psychology is, in reality, quite limited. Mr. Barthwick has a "bald forehead", wears a pince-nez and is reading "The Times." As an M.P., his interest is in politics and his

¹B. Wilson, ed., John Galsworthy's Letters to Leon Lion, The Hague, Mouton and Company Printers, 1968, p. 11.

²Marrot, The Life and Letters, p. 191.

first statement reveals the fact that another Labour man has just got in at the by-election for Barnside. In his conversation with his wife, he tells her it is not a very important matter and that "the representation of all parties is necessary for any proper reform, for any proper social policy." (p. 10). Because Mrs. Barthwick shows impatience with his talk, he shrugs his shoulders and pretends to be very tolerant as he answers: "Im no alarmist." (p. 10). She retorts that he has no imagination and that Liberals and Conservatives should "join hands" to "nip" the Labour Party "in the bud." He finds her absurd and says that "the very essence of a Liberal is to trust in the people!" (p. 11). As she continues her descant against the lower classes, he stresses his position with a sense of his own importance: "I welcome any change that will lead to something better." (p. 11). He is somewhat sentimental and says that if they can't help the poor, they should be sorry for them.

The incident following this last statement, in Act I scene iii, shakes his self-complacency somewhat. It concerns his son Jack, whose letter Mr. Barthwick has inadvertently opened. Jack had overdrawn his bank account and his father has paid bills that Jack could not meet. Mr. Barthwick fearing a prosecution suit, hastened to pay the debt of forty pounds. Nevertheless, he tries to awaken his son to his responsibilities as the latter takes his place at the

breakfast table: "You don't deserve to be so out of that."
(p. 12). Jack resents his father's remark and says so.
Another battle of words ensues, this time with his son:
"If you hadn't had me to come to, where would you have been?
. . . Obtaining money with a cheque you knew your bank could
not meet. It might have ruined you for life. I can't see
what's to become of you if these are your principles." (p.
12). He stresses "principles" but it is difficult to define
whether he really has any set standards of moral conduct.
He is an opportunist.

Mr. Barthwick places himself as a model of behavior:
"I never did anything of the sort myself." (p. 12). Jack
does not accept this statement easily. Rather he expects his
father "always had lots of money." (p. 12). When his father
denies this fact saying he was always kept short of money,
Jack wants to know how much he had. Mr. Barthwick side-
steps the issue: "It's not material." (p. 12). The impor-
tance lies in: "The question is, do you feel the gravity of
what you did?" (p. 12). Mr. Barthwick is full of the sense
of his righteousness. He wants to know how much money his
son has left from the last forty pounds he received, and is
dumbfounded when he finds out Jack has none left. He is
beginning to reap the rewards of having spoiled his son with
too much money, and this is only the starting point of a
painful awareness.

Marlow, coming in for young John whom a lady wants to see, is received by Mr. Barthwick who decides he will see the young lady himself. After hearing the unknown lady's story about Jack taking her purse, he becomes uneasy, then scandalized. Through Marlow, he summons Jack to come and answer this young lady's plea: that of returning her reticule. When Jack denies knowing anything about it, he is sharply brought to his senses by his father's abrupt: "Come, do you deny seeing this young lady last night?" (p. 16). Mr. Barthwick's self-complacency becomes more shaken as the facts are brought into focus and his voice is commanding as he tells Jack: "You can restore this property, I suppose." (p. 16). He cannot believe that his son has stolen the woman's purse!

When the lady asks Jack to return her money or: "If you don't I'll summons you. It's stealing, that's what it is!" (p. 17), Mr. Barthwick's uneasiness grows. His "principles," as he calls them, are aroused: "One moment, please. As a matter of--er--principle, I shall settle this claim. Here is eight pounds; the extra will cover the value of the purse and your cab fares. I need make no comment, no thanks are necessary." (pp. 17-18). Mr. Barthwick is a typical bourgeois of the early twentieth century, who wants to keep his place in society, and his reputation, no matter at what cost to those suffering from his actions.

The shattering experience of Jack's theft leads to an outburst of emotions on the part of Mr. Barthwick. In this case especially, Wilson's statement applies: "The playwright considers both fact and feeling in that he deals with both character and its environment."¹ Mr. Barthwick speaks his mind openly, telling his son he has no principles, he is "a nuisance to society", he is "dangerous"! He berates him for an "absolutely unjustifiable" conduct calling it "criminal." Jack turns upon him fiercely: "You wouldn't have helped me this time, I know, if you hadn't been scared the thing would get into the papers." (p. 18). R. S. Aiyar, in his Introduction to Galsworthy's Plays, recapitulates this situation well as he writes: "Barthwick (Sr.), Liberal M.P., is a typical member of his class. He has a mortal dread of 'things getting into papers'. It is this fear that prompts him to pay off the money to the 'unknown woman' and so hush up the matter. The young profligate knows it so well that he flings it in his father's face, when taxed by him for his vices."² Jack's reaction is typical of someone who is trying to excuse himself in presence of his father's defensive measures to protect what he cherishes most: his situation in society.

¹Wilson, ed., John Galsworthy's Letters, p. 14.

²Aiyar, Introduction to Galsworthy's Plays, Poona, Aryabhushan Press, 1925, p. 58.

In the same scene, the loss of the cigarette box comes to light when Jack asks Marlow where the cigarettes are. As Jack is sent off to see if Mrs. Barthwick has the box and whether she has missed anything else, Mr. Barthwick inquires about the servants and, imbued with a sense of his own importance, says: "I shall make a point of clearing this up. On principle I shall make a point of fixing the responsibility; it goes to the foundations of security. In all your interest--." (p. 20). When his wife ventures: "It's perfectly detestable to me to suspect any body," (p. 20), he answers her as befits a man conducting an inquiry: "It is not a question of one's feelings. It's a question of justice. On principle--." (p. 20).

There is much talk but no real action on his part even as he tells those around him that he will be good to poor Mrs. Jones whom he suspects: "If we are not able to do much for them we are bound to have the greatest sympathy with the poor." (p. 21). In the minute inquiry by Mr. Barthwick, about Mrs. Jones circumstances, is found some of the best dialogue in the play. Galsworthy has been faithful to his tenets on dramatic art: "Good dialogue again is character, marshalled so as continually to stimulate interest or excitement. . . . The art of writing true dramatic dialogue is an austere art. . . . relying for fun and pathos on the fun

and tears of life."¹ The incident of the inquiry reveals the lack of leniency in Mr. Barthwick.

In Act II scene ii, the Barthwicks are just finishing dinner and are discussing servants in general and the Jones family in particular. Mr. Barthwick considers himself a good judge of character when he says: "There's one very good rule--look at their eyes," (p. 34), to see if they are telling the truth. Considering how he misjudges Mrs. Jones, it is difficult to take his statements seriously and it is disagreeable to hear him speak of his "principles" so often. It is irritating to listen to his: "I ask myself whether we are sufficiently careful in making inquiries about people before we engage them, especially, as regards moral conduct," (p. 35), when one considers how despicable his own conduct is, at times. Snow enters and reports the arrest of Jones and Mrs. Jones and tells the Barthwicks what Jones has said about being admitted to the house. He also tells them about the crimson purse and Mr. Barthwick is once more terrified at the thought of the story of Jack's theft getting into the papers.

Roper, arriving on the scene, does not seem surprised at Jack's conduct, but takes it for granted. On the other hand, "Barthwick, quite upset at the prospect of the whole

¹Galsworthy, The Inn of Tranquillity, p. 195.

scandal getting wind, entreats Roper to keep the purse out of the papers. Evidently, honour with these men has absolutely no relation to honesty!"¹ Mr. Barthwick accuses his wife of having no more imagination than a fly, because she doesn't understand the danger of publicity. "The Barthwicks and their tribe use 'imagination' in special senses of their own--as synonymous with self-interest, prudence, foresight in safeguarding one's property against possible attacks etc."² Mr. Barthwick's principles are partly self-interest, prudence and foresight in safeguarding the secret of the dishonesty in his private life.

Mr. Barthwick becomes irritable, and when his wife speaks to him angrily, he becomes quite flustered: "I--I'm upset. From beginning to end, the whole thing has been utterly against my principles." (p. 45). She answers tartly: "Rubbish! You haven't any! Your principles are nothing in the world but sheer--fright!" (p. 45). Aiyar comments: "Yes, she has hit the nail on the head: his principles are but another name for 'fear for being talked about.' It is worthwhile looking closer into the heart of what this Phari-see calls his principles."³

¹Aiyar, Introduction to Galsworthy's Plays, p. 58.

²Ibid., p. 59.

³Ibid., p. 59.

Mr. Barthwick tries to fix the responsibility of the theft of the cigarette box because he says it "goes to the foundation of security." (p. 20). Then he gets Mrs. Jones arrested because it is "a question of justice." (p. 20). He expresses his "principles" by much talk about social welfare. He unconsciously reveals himself when he expresses his distrust to his wife: "Ah! You must be careful whom you speak to in these days." (p. 34). Then he poses as a good Samaritan when he says that the lower classes are their own enemies because they do not trust the higher classes. Mr. Barthwick pretends that he is sympathetic to the poorer classes when his real motive for withdrawing the prosecution of Jones is that it would enable him to keep Jack out of court. He is being an opportunist.

The meaning of Aiyar's criticism of Mr. Barthwick's words is justified when one considers how wrong Mr. Barthwick is in his evaluation of the character of those surrounding him. The tip he gives his wife concerning the undeserving poor is proof of his lack of knowledge of himself and of others: "There's one very good rule--look at their eyes." (p. 34). But Aiyar considers that Mr. Barthwick is not a heartless man: "That little hesitation at the close, when Mrs. Jones turns to him with an entreaty, shows that he is not without a touch of humanity."¹ But Barthwick does not

¹Aiyar, Introduction to Galsworthy's Plays, p. 61.

understand Mrs. Jones or her problems.

Coats considers that Galsworthy brings his best and his worst characters together at the end of the play: "The worst character is John Barthwick, M.P.", who loves to hear himself talk about Liberal principles, whereas he weakens as soon as he thinks his interests and reputation are in jeopardy. "In the end, when Mrs. Jones turns to her former employer and says, 'Oh, sir!' in the most pleading tones, Barthwick can only turn tail and slink away. His hypocrisy and meanness are unmasked."¹ The discrepancy between Mr. Barthwick's so-called principles and the seeming callousness of his character is obvious.

¹R. H. Coats, John Galsworthy as a Dramatic Artist, New York, Charles Scribner's Sons, 1926, pp. 69-70.

Section 5

Mrs. Barthwick

In Act I Mrs. Barthwick shows herself much opposed to Socialists and Labour men, and considers the lower classes as selfish and unpatriotic. "Education is simply ruining the lower classes. It unsettles them, and that's the worst thing for us all. I see an enormous difference in the manner of servants." (p. 11). Education in the early twentieth century was becoming more wide-spread. Mrs. Barthwick reveals herself just as selfish as those people she accuses: the servants who "hang together" for survival. She condones Jack's overdrawing at the bank: "Come, John, you know Jack didn't mean anything . . . I still think his bank ought to have cashed that cheque. They must know your position." (p. 11).

When Mrs. Barthwick finds out about the missing cigarette box, she immediately suspects Mrs. Jones: "I shouldn't be a bit surprised if the charwoman knew something about it." (p. 20). Then, at the inquiry of her husband, after Mrs. Jones has answered that she has been married eight years, it takes Mrs. Barthwick to question sharply: "Eight? You said the eldest child was nine." (p. 22). She shows her prudishness by her indignant and pharisaical: "How disgraceful!" This is a typical response of the "superior" class.

Mrs. Barthwick's attitude towards the servants is one

of distrust: "Servants have too much licence. They hang together so terribly you never can tell what they're really thinking... I hate that secretiveness; it destroys all confidence." (p. 33). Her attitude is ironical when we consider that the same idea of "sticking together" also affects the upper-middle-class. Mrs. Barthwick seems glad when one of the servants is punished: "She mentions with warm approbation Mrs. Holyrood's [her friend's] dismissal of her servant for improper conduct . . . She is shocked by Mrs. Jones's allusion to her pre-marital relations with her husband in the presence of Mr. Barthwick and Jack."¹ Her self-righteousness about the Victorian standard of morality concerning sex is shown in her words: "The woman impressed me most unfavourably. She seemed to have no shame. That affair she was talking about--she and the man when they were young, so immoral! And before you and Jack! I could have put her out of the room!" (p. 35). When Snow speaks of Jones's being given to drink, she says: "It's to be hoped he will get a severe punishment." (p. 36). She is harsh in her judgment.

Mrs. Barthwick's attitude toward the servants lasts even after she has been greatly shocked to learn of Jack's conduct with the unknown lady and of his drunkenness. Previous to this knowledge, she had exclaimed in disgust: "I hate

¹Aiyar, Introduction to Galsworthy's Plays, p. 61.

people that can't speak the truth. It's just as easy to speak the truth as not. I've always found it easy enough. It makes it impossible to tell what is genuine, one feels as if one were continually taken in." (p. 34). Yet, she covers up for her son, encouraging him to lie: "What does he [Jack] say? Why, of course, he says the whole story's stuff!" (p. 37). Aiyar's statements reveal irony: "But we must make allowance for the primitive mother feeling in her. A rascal--and yet her son! No wonder, she, a mother, so loving and so foolish, has spoiled him, drink, debauchery, crime--she would pardon everything in him and defend him against the whole world."¹

Even Mr. Barthwick must be careful as to what he says about Jack in Mrs. Barthwick's presence. She does admit, though, that Jack's drunkenness was "dreadful." However, she does not want to accept the reality of the evidence that Jack took a lady's reticule: "I don't believe that Jack took the purse." (p. 42). Furthermore, when Jack says: "Well, mother, I--I don't know what you 'do' want," (p. 43), she replies: "We want you to speak the truth and say you never let this low man into the house." (p. 43). In fact, she does not want reality or truth of events, but a safeguard for her family's reputation.

¹Aiyar, Introduction to Galsworthy's Plays, p. 62.

When Mrs. Barthwick hears the faint sobbing of a child through the open window, she can't stand it, and she says so sharply: "I can't stand that crying. I must send Marlow to stop it. My nerves are all on edge." (p. 45). The true to life situation grates on her nerves: "Nothing upsets me like a child's crying." (p. 46). On being told that it is the Jones's little boy who is crying against the railings she feels an iota of pity: "Poor little chap! John, we oughtn't to go on with this!" (p. 46). Aiyar is critical of her conduct: "She is not particularly kind to the suffering poor. On hearing the moving cry of the Jones child, she is in evident distress . . . but how we wish she did something to relieve the waif's misery!"¹ This misery is all too real! Mrs. Barthwick is upset because she has been disturbed by the cries of the child, but she does nothing to alleviate the misery of his situation.

Galsworthy's own comments on Mrs. Barthwick can well summarize her character: "The key note of Mrs. Barthwick's character is want of imagination. Her imagination is only once aroused, and that by a 'personal' touch, viz, by the child's crying at the end of Act II."² Mrs. Barthwick has a pharisaical attitude and a natural reluctance to bother

¹Aiyar, Introduction to Galsworthy's Plays, p. 62.

²Marrot, The Life and Letters, p. 191.

herself with the sorrows of others. She does not want to be disturbed in her self-righteous opinion of the prerogatives of the upper-middle class.

Section 6

Minor Characters

After a presentation of The Silver Box at the Court Theatre, the Press notice of The Academy was outstanding. Here is one excerpt relating to characters: "His [Galsworthy's] knowledge of life and character and the springs of human action was extensive and profound."¹ The report speaks of all the important characters and deals with some of the minor ones which will be discussed in this section: ". . . he showed us . . . the admirable upper-middle-class butler [Marlow] and no less admirable middle-class maid [Wheeler], the solicitor [Roper], the magistrate, the detective [Snow], the relieving officer, last but not least, an 'unknown lady', surely the most masterly picture of that class ever drawn for the stage."² Galsworthy shows these characters in the ordinary hum-drum situations of life.

Ashley Dukes considered Galsworthy had "reaffirmed the existence of the common man; an individual long ignored upon the English stage."³ He also added: "He examines the

¹Marrot, The Life and Letters, p. 200.

²Ibid., p. 201.

³Dukes, Modern Dramatists, New York, Freeport Libraries Inc., 1967, p. 141.

psychology of the butler as minutely as that of the member of Parliament."¹ In introducing Marlow, Galsworthy said of him: "Incidentally a butler, he is first a man." (p. 7). A proof of his manhood follows in reference to the theft of the cigarette box. He refuses to suspect Mrs. Jones: "Suspicion's no business of ours. I set my mind against it." (p. 9). In one letter to Granville-Barker, concerning The Silver Box, Galsworthy wrote: "The butler (quite a young man) wants quiet sincerity . . ."² Marlow also tries to shield the unknown lady. To Mr. Barthwick's question: "What sort of a lady?" Marlow answers without expression in his voice: "I can't tell, sir; no particular sort. She might be after charity." (p. 13). When Mr. Barthwick begins his inquiry about the cigarette box, Marlow comes to the defense of Mrs. Jones: "I should say, sir, that Mrs. Jones seems a very honest woman . . ." (p. 20).

Marlow tries to spare Jack when he tells him quietly about the key left in the door. He did not want Jack's parents to know about this incriminating incident. Mrs. Barthwick speaks her mind about the butler: "Even with Marlow, you feel that he never lets you know what's really in his mind. . . . I feel sometimes I should like to shake him."

¹Dukes, Modern Dramatists, p. 142.

²Marrot, The Life and Letters, p. 192.

(p. 33). But Jack is on the butler's side: "Marlow's a most decent chap. It's simply beastly everyone knowing your affairs." (p. 33). At the end of Act II, when the child's crying is heard, Marlow seems quite sympathetic to the little one: "It's Mrs. Jones little boy, ma'am; he came here after his mother." (p. 46). All these incidents form the reality of common man and more particularly of the common butler.

Wheeler appears only in Act I scene ii, but she is the occasion for the character delineation of Mrs. Jones, early in the play. She is matter-of-fact about how she would deal with Jones: "I wouldn't live with a man that raised his hand to me. I wouldn't put up with it." (p. 5). She becomes even more radical when she asks Mrs. Jones: "Why don't you get him locked up? . . . You'll never have any peace until you . . . [do] . . ." (p. 6). Wheeler is even more clear-sighted when she notices Jack on the sofa: "It's my belief he was tipsy last night, like your husband. It's another kind of bein' out of work that sets 'him' to drink." (p. 7). The awareness of the situation of those around her is clear in the statements made by Wheeler.

The solicitor Roper is a man of a few words but of decisive action. His brief appearance, in Act II scene ii, shows his efficiency. He comes to the crux of the matter immediately: "Got the box?" (p. 41). Roper's concern rises when he hears of Jones's having taken the box and the purse

after Jack had let him in: "H'm! The purse! Depravity in high life!" (p. 42). While Mr. and Mrs. Barthwick discuss Jack's actions, Roper follows closely, intervening when necessary to show that he knows all aspects of Jack's conduct: "I suppose you didn't leave your latchkey in the door?" (p. 42). Then he suddenly adds: "Where did you sleep last night?" (p. 42). The minute details of Jack's actions are known to Roper and he wants the Barthwicks to be aware of his knowledge. However, he deliberately falls into their way of thinking because Barthwick is rich: "You find money useful." (p. 44). When Mrs. Barthwick wants to bring in the "immorality" of the Joneses as she calls it, Roper is quick to answer: "Purely private life! May have happened to the magistrate." (p. 45). He is shrewd enough to know what will help and what will hinder the case for the Barthwicks.

In Act III, during the trial, Roper's last words show his conspiracy with Barthwick's position: "Mr. Barthwick wishes it known, your Worship, that considering the poverty of the prisoners he does not press the charge as to the box. Perhaps your Worship would deal with the case as one of disorder." (p. 61). With this last statement, he fulfills the realistic demands of his employer to keep the case out of the papers. He hushes up the culpability of Jack by stopping Jones from clarifying the initial situation.

Galsworthy makes the appearance of the Magistrate so life-like that Dukes says: "He [Galsworthy] sits upon the bench with the magistrate."¹ In the manuscript, Galsworthy calls him Julius Holden and says: "his manner, paternal and ferocious, is modulated according to the sense of the scene."² The magistrate speaks kindly to Mrs. Jones, but he is puzzled by the attitude of Jones who says: "I never stole the box. I took it." (p. 57). He is still more puzzled by Jack's answers, till he realizes that Jack had had "too much champagne" and does not remember the events of the evening. When Jones admits to having forgotten some facts after having taken too much whisky, the Magistrate can only reply: "Do you mean to say you were so drunk that you can remember nothing?" (p. 57). He is not as lenient with Jones as he was with Jack, even though both had been intoxicated at the time of the theft.

The Magistrate is himself taken up in the prevailing conditions of the strife between capital and labour, the severity of the administration of the law. Because Jones is "a nuisance to the community" and his conduct in court "has been most improper," (p. 62), the Magistrate's "light sentence" is "one month with hard labour."

¹Dukes, Modern Dramatists, p. 143.

²See Manuscript p. 129 and First draft p. 136.

The last three characters mentioned in the Press notice of 1906 are: Snow, the detective whose part is to bring Jones before the Court in Act III; the relieving officer who does his duty in a matter-of-fact way; the "unknown lady" whose reticule has been stolen and who brings out the sordid part Jack plays in this social drama.

Snow appears in Act II scene i, when he enters at the opportune moment to find the silver box on the table in the Jones's room. He speaks clearly to Mrs. Jones and carries out his duty efficiently: "My instructions are to take you on a charge of stealing this box from J. Barthwick, Esquire, M.P. of 6, Rockingham Gate. Anything you say may be used against you. Well, Missis?" (p. 31). When Mrs. Jones denies having taken the box, would rather not say anything about it, but worries about her children, the detective takes her gently by the arm because it is not his duty to question her further. As Jones refuses to let his wife go and wants to fight Snow, he obliges the officer to blow his whistle for help. In Act III, at the trial scene, Snow is very detached; he answers the questions briefly and concisely. He has done his duty: he brought the supposed culprits to court; the rest lies in the hands of others. The most he speaks at the trial is to answer the question as to whether he saw the cigarettes strewn on the bed or not: "I can't say, your Worship, that I had the opportunity of going round the room;

I had all my work cut out with the male prisoner." (p. 55). Snow has the characteristics of the usual detective.

The relieving officer is seen very briefly in the trial scene in Act III. His part is clear and it concerns the poor Livens children who have been brought to Court because they were found in "Blue Street, Pulham, crying outside a public-house. Asked where their home was, they said they had no home. Mother had gone away. Asked about their father. Their father had no work." (p. 47). The relieving officer is just a foil to bring out the miserable conditions brought on by the lack of work of the father and the loose-living of the mother who "has broken up the home and gone on the streets." (p. 47). He is also used to show how the poor would like to help each other but that social conditions are against them: "The husband's sister has eight children of her own, and says she can't afford to keep these little girls any longer." (p. 48). His matter-of-fact account is true to life.

The "unknown lady" in Act I scene iii is, according to the Press notice of 1906, "the most masterly picture of that class ever drawn for the stage."¹ Galsworthy's description of her as she enters is very specific. ". . . a young pale lady with dark eyes and pretty figure, in a modish,

¹Marrot, The Life and Letters, p. 201.

black, but rather shabby dress, a black and white trimmed hat with a bunch of Parma violets wrongly placed, and fuzzy-spotted veil." (p. 14). She is quite nervous at the sight of Mr. Barthwick, senior, because she wants to see Jack. She does not want to make a fuss, but she "must" see Jack if only for a minute. The unknown finally blurts out: "He took away my--my reticule" (p. 14), with a crimson silk purse in it and her money. She goes through a series of upsetting emotions before she is able to come out with the facts concerning the result of her meeting with Jack: "Oh! don't you see--tipsy! We had a quarrel." (p. 15). It is her final fierce appeal: "If you don't [give back her money] I'll summons you. It's stealing, that's what it is!" (p. 17), that brings action from Mr. Barthwick who settles the claim as "a matter of principle." The appearance of this "demi-mondaine," on the stage at the beginning of this century was quite daring and realistic.¹

Marriott states: "Galsworthy found all the material for drama in the realities of life . . ." ² He had keen insight into the hearts of men and women as well as skill in depicting their joys and sorrows. His was a constant pursuit

¹Schalit, John Galsworthy, p. 228.

²Marriott, The Theatre, p. 107.

of reality.¹ All the characters in this section are depicted as real people.

¹Marriott, The Theatre, p. 111.

CHAPTER IV

SUMMARY AND CONCLUSIONS

The purpose of this last chapter is to give a general conclusion to the thesis and to summarize realism in plot, theme, setting and characters of Galsworthy's first drama, The Silver Box.

In the first chapter, Galsworthy the man is shown as a humanitarian with deep-rooted values of integrity and kindness. Though he belonged to the upper-middle class, his literary works show his knowledge of all social and economic levels of English society. The great influences of his life were his wife who became his inspiration and stimulus, and his early contact with Conrad who encouraged him in his appreciation of literature. Galsworthy's great contribution to literature merited him the Nobel Prize in 1932, the year before his death.

The span of Galsworthy's life (1867-1933) included the "Age of Transition" (1880-1920) in the literary world. Gerber, Hough, Munro, and Salerno, describe the characteristics of these years of change. The developments and changes taking place were a result of the experimentation on the continent in general and in France in particular. Drama

critics write of the growing influence of the drama of ideas, the social drama and the problem drama. These plays expressed life as it is. Many representative plays of the time stress class distinction and the problems of poverty. Galsworthy's The Silver Box "was honestly designed to stimulate thought . . . he [Galsworthy] . . . was a burning humanitarian . . . his case is put before us with controlled austerity."¹ This play belongs to the realistic trend in drama.

Two outstanding elements of the drama of transition were realism and naturalism. These terms are difficult to separate; they are interrelated but not identical modes of dramatic expression. In this thesis realism is defined as simple fidelity to life. The typical realistic play was set in an upper-middle-class family, and exposed the hypocrisies and self-deceptions beneath the surface of the life of its members. In The Silver Box this exposition of hypocrisy and self-deceit is achieved by contrasting the Barthwicks with the exploited Joneses; the latter are representative of the labouring class. Galsworthy's technique generally followed the elements of the well-made play, and dealt with social problems. In this thesis The Silver Box is studied mainly as a realistic play.

¹Nicoll, English Drama: A Modern Viewpoint, p. 114.

Galsworthy's opinion of plot is that it rises "out of the interplay of circumstance on temperament, and of temperament on circumstance."¹ The most vital part of the plot is the real character whose life is affected by circumstance. In The Silver Box, the situation of the drunken Jack, who has taken the unknown lady's reticule, is juxtaposed against the situation of the drunken Jones, who takes the silver cigarette box and the red purse with the money in it. A true to life plot unfolds: superior attitudes of some members of the upper-middle class are contrasted with the oppressed condition of the Joneses. The result is a theme of prejudice, selfishness, class superiority and injustice that expresses a general historical truth.

The general setting is the upper-middle-class Barthwick home and the near poverty of the one-room dwelling of the Jones family. The technical stage directions for the settings are true to life. They show the comforts and ornaments of the Barthwick home and their affluent social condition, and the poverty and degradation of the Joneses one-room flat. The setting of the court is also realistic. Galsworthy's experience and legal studies provided him knowledge of the law and exposure to the courts of the time.

Galsworthy ". . . had the power to give a living

¹Galsworthy, The Inn of Tranquillity, p. 193.

quality to the persons with whom he dealt."¹ He does this in the delineation of characters in The Silver Box. Every one of their actions is a revelation of the character that prompts the deed, whether it is Jack's cowardliness, Jones's belligerence, Mrs. Jones's meekness, Mr. Barthwick's smug self-sufficiency, Mrs. Barthwick's sense of social standards, or the sense of dignity of the minor characters. The characters are portrayed in ordinary situations of life, which results in a truth to life expressed in The Silver Box.

Jack is examined through his reactions to the situations in which he finds himself. He is selfish, dissipated and cowardly in his dealings with the unknown lady, Jones and Mrs. Jones. In his relationship with his father and mother, he shows a lack of responsibility, and a lack of understanding of business matters. His father considers him "a nuisance to society" (p. 18). In his hypocrisy and self-deceit, Jack tries to evade all confrontation with the unpleasant side of life. He is a manifestation of Galsworthy's "close attention to the role of instinct and milieu in human behavior."² Jack's character is the result of his allowing himself to be spoiled by a too lenient up-bringing.

Jones is trying to find employment and make a living

¹Nicoll, British Drama, p. 256.

²Gassner, A Treasury of the Theatre, p. 3.

for his family. His frustrated attempts make him bitter and rebellious toward the wealthy, and lead him to drink and theft. Downer states: "The individual, seen clearly and completely, was his [Galsworthy's] concern."¹ The delineation of the character of Jones as an individual is clear and complete. His wife considers him good and kind when he is working, but difficult and aggressive when he is unemployed. The tension in his personality is the result of the conflict in a basically honest and responsible man who is trying to fulfill himself and meet his obligations, but is confronted by overwhelming economic and social conditions and an unsympathetic judicial system. His character is revealed with vividness and restraint throughout the play, but especially in the convincing scene about the paying of the rent. The colloquialisms and the grammatical errors which are so evident in Jones's speech and dialogue are typical of the labouring class of this period.

Mrs. Jones's attitude to life is one of acceptance in spite of all her misery. Keeping her family together and giving them love is her purpose in life, and she accepts suffering and work willingly if it means achieving this goal. In the argument about the rent, she irritates her husband and the dialogue with him is "crisp and human with all the

¹Downer, The British Drama, p. 317.

cadences of speech."¹ The keynote of her character is her passivity before the established order of society which she never questions. She suffers the consequences of the poverty of the working class.

Mr. Barthwick parades his "principles" in many words, but he is fearful lest his family's devious ways come to the knowledge of the public. His so-called sympathy for the poor is superficial. He lacks courage and compromises in the face of truth. Compromise is evident in his treatment of the unknown lady and in the paying of his son's debts. His self-complacency is shaken by Jack's dissipated conduct. Nevertheless, he thinks that he can place the responsibility of the theft of the cigarette box, and that he is a good judge of character because he looks at the eyes of servants to see if they are telling the truth. Barthwick wants to prosecute the Joneses, but his own interest causes him to withdraw the prosecution to keep Jack out of court. He shows a lack of basic honesty.

Galsworthy wrote that his dialogue was "guided, informed, and selected by a controlling idea, together with an intense visualization of types and scenes."² The dialogue between Mr. and Mrs. Barthwick is matter of fact and

¹Dickinson, The Contemporary Drama of England, p. 213.

²Marrot, The Life and Letters, p. 714.

revealing. Mrs. Barthwick shows selfishness and snobbery. Her attitude toward the servants is distrustful. She cannot stand people who do not tell the truth; yet, she encourages her son to lie and she condones his dissipated conduct. The pharisaical attitude of some upper-middle-class people, at the turn of the century, is shown through Mrs. Barthwick's speech and actions.

The minor characters have a "living quality". Marlow, the butler, shows discernment, tact and reserve. Wheeler, the maid, is clear-sighted and matter-of-fact. Roper, a man of few words, is decisive in action and efficient. He finds "money useful" because he accepts the defense of Jack and promises to keep the case out of the papers. The kindly and paternal Magistrate has a manner suited to each case. He is sympathetic to the Livens family and to Mrs. Jones more particularly, because he realizes she has lost her work as a result of the stolen cigarette box. He is less sympathetic with Jones because of his unruly and belligerent attitude and his angry outbursts. The detective, Snow, carries out his duty promptly; he is brief, concise and detached about his work. The relieving officer sets off the miserable conditions resulting from lack of work and from loose-living. Presenting the "unknown lady" on the stage at the beginning of the century was quite daring. The Press of the time considered her "the most masterly picture of that

class."¹ Galsworthy had keen insight into the hearts of men and women, and skill in depicting their joys and sorrows.

Finally, Galsworthy achieved an illusion of actual life in his play: The Silver Box. In material and in technique, he belonged to the group of realistic dramatists who revolutionized the British drama between 1880 and 1920. He produced natural dialogue, appropriate to each social level. The racy, colloquial speech is suitable to the humble characters he portrayed. With the upper-middle class, he uses the language of the educated Londoner. The Silver Box is a penetrating study of life in its time and a picture of the surprising conditions of Edwardian England. Galsworthy constructed a powerful play, characteristic of the realistic trend in drama during the "Age of Transition".

¹Marrot, The Life and Letters, p. 201.

APPENDIX

This appendix contains correspondence with five publishers of Galsworthy's works, with his nephew Rudolph Sauter, and with the University of Birmingham which has most of the collection of the manuscripts of Galsworthy's literary achievements.

The material in the appendix is shown in the following order: Letter dated September 11th, 1970, item I, requests information on Galsworthy's The Silver Box, from the Birmingham University Library. Reply from Birmingham University, dated September 16th, 1970, item II, states that xerox copies of pages from the manuscript and prompt copy are available. Item III, dated September 17th, 1970, regrets that Curtis Brown Publishers has nothing to offer, but refers the writer to 84 Drayton Gardens, in London. Reply, item IV, dated September 18th, 1970, informs the writer that the letter has been forwarded to the Drayton Gardens, by William Heinemann Limited. Item V, letter dated September 25th, 1970, is an answer to the letter forwarded by Heinemann, to Drayton Gardens. The latter publishing company suggests writing to Gerald Duckworth and Company for further information. Reply from Gerald Duckworth and Company forms item VI, dated

September 23rd, 1970, contains information concerning photographs of John Galsworthy. Reply from Mr. Sauter, undated, forms item VII, and gives information on how to proceed for materials on Galsworthy. Item VIII, second letter to University of Birmingham for xerox copies of The Silver Box.

Restatement of what can be done in photocopy concerning manuscript and prompt copy, item IX, dated October 1st, 1970, from the Rare-Book Librarian of the University of Birmingham. Item X, last letter to University of Birmingham, dated October 5th, 1970, restating request more carefully. Item XI, forms part of "Original MSS" of The Silver Box. Item XII, is part of first type written copy. Part of the original prompt copy is found in the last item XIII.

200 Rideau Street,
Ottawa 2, Canada.
11th Sept. 1970.

Galsworthy Room,
Birmingham University Library,
Birmingham, England.

Gentlemen:

Would you kindly let me know if the manuscript of Galsworthy's The Silver Box is available to borrowers? I am doing an M.A. thesis on this play and would very much appreciate a copy of one of the manuscript pages or of the title page.

If there is any other material such as pictures of Galsworthy himself, or of the play, or any specific recommendations concerning this play, I would be glad to know what to do, to obtain some of it as it would be helpful in my survey on realism.

Any other information pertinent to The Silver Box would be thoroughly appreciated.

Yours truly,

Sister Maria Carignan

(Sister) Maria Carignan,
s.n.j.m.

This letter was also forwarded to the following publishers:

Curtis Brown Ltd., Covent Garden, London
William Heinemann Ltd., London
Gerald Duckworth and Co., Covent Garden, London
Peter Owen Ltd., Kendrick Place, London

University Library

ITEM II

118

The University of Birmingham

Librarian
K W Humphreys, B Litt, MA, PhD, Hon Litt D, FLA.

The Main Library, PO Box 363 Birmingham B15 2TT 021-472 1301
Telex: 338160 UNIVLIB BHAM

SWM/CW

16th September, 1970.

Sister Maria Carignan,
200 Rideau Street,
Ottawa 2,
Canada.

Dear Sister,

I thank you for your enquiry concerning Galsworthy's Silver box. I can certainly let you have xerox copies of pages from the manuscript and enclose a form for you to fill in for this purpose. It should be possible to find a photograph of Galsworthy himself. The prompt copy for the play is in our collection and the silver box used in the original production is also in the collection.

Yours sincerely,

S. W. Macaul .

pp. D. Wyn Evans, Rare-Book Librarian.

ITEM III

JOHN CUSHMAN ASSOCIATES Inc., New York, U.S.A.
CURTIS BROWN Ltd, Sydney, Australia

CURTIS BROWN LTD

— 13 King Street, Covent Garden, London WC2E 8HU
Tel: 01-240 2488 Cables: Browncurt, London WC2E 8HU

CF/

17th September, 1970.

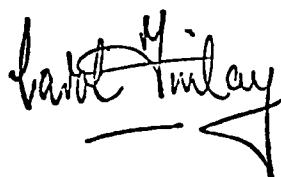
Sister Maria Carignan,
200 Rideau Street,
Ottawa 2,
Canada.

Dear Madam,

I am afraid we are not able to assist
you with any material of John Galsworthy.
Perhaps you may care to get in touch with the
Society of Authors whose address is:-

64 Drayton Gardens,
London, S.W.10.

Yours sincerely,



DIRECTORS: Hon. Michael Lambert (Chairman) Graham Watson (Managing) John Cushman (U.S.A.)
Richard Odgers Juliet O'Hea Richard Simon



ITEM IV
WILLIAM HEINEMANN LTD *Publishers*

120

Chairman: A. DWYER EVANS *Managing Director:* CHARLES PICK
Editorial Director: ROLAND GANT *Directors:* ELIZABETH ANDERSON, J. W. DETTMER,
A. J. W. HILL, T. R. MANDERSON, JOHN ST. JOHN, N. M. VINEY, *Secretary:* P. W. MEAD, A.C.I.S.

15-16 QUEEN STREET · MAYFAIR · LONDON W1X 8BE

Telephone: 01-493 4141

Telegrams: Sunlocks London W1

EMA/ESH

18th September 1970

Sister Maria Carigna, s.n.j.m.
200 Rideau Street,
Ottawa 2, Canada.

Dear Madam,

We have passed your letter of 11th
September concerning THE SILVER BOX by
John Galsworthy to The Society of Authors
of 84 Drayton Gardens, London S.W.10. They
act for the Galsworthy Estate and may be
able to help you with material.

Yours faithfully,

M. Anderson

Agreements and Rights
Department

Cables: Auctoritas London SW. 10
84 Drayton Gardens
London SW. 10
Telephone: Fromantle 6642

The League of Dramatists

Secretary: Julia Whitten Jones

25th September 1970.

Sister Maria Carignan, s.n.j.m.,
200 Rideau Street,
Ottawa, 2,
CANADA.

Dear Sister Carignan,

Thank you for your letter of the 11th September forwarded to us by Heinemann.

We have no knowledge of the original manuscript of THE SILVER BOX, but suggest that you might get in touch with the publishers of this play, Messrs. Gerald Duckworth & Co. Ltd., 3 Henrietta Street, London, W.C.2. Their Modern Plays series edition of this play contains notes on Galsworthy and the play by the Editor, Mr. John Hampden.

Yours sincerely,

Julia Jones

Gerald Duckworth & Co Ltd

3 HENRIETTA STREET, COVENT GARDEN, LONDON WC2E 8PY

Telephone: 01-836 0576 Cables: PLATYPUS, LONDON WC2

Sister Maria Carignan s.n.j.m.
200 Rideau Street
Ottawa 2
Canada

23 September 1970

Dear Madam

THE SILVER BOX

Thank you for your letter. This play was first produced in 1906 and first published in 1909 and it is most unlikely that any manuscript of it has been preserved.

Photographs of John Galsworthy are obtainable from the photographer Raphael, 26 Charing Cross Road, London WC2.

Yours faithfully,

DR GERALD DUCKWORTH & CO. LTD

Horde DIRECTOR.

ITEM VII

123

"Fort William", Dutterrow, Stroud, Gloucestershire,
GL5 2LR, England.

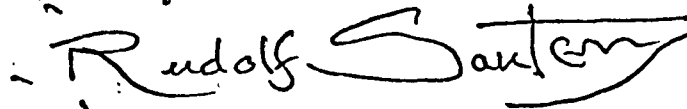
Dear Sister Carignan,

Thank you for your letter (undated) sent on to me by Peter Owen, concerning the 'Silver Box'. I am afraid that no M.S. pages would be available, but I would suggest that you approach Dr. Kenneth Humphreys, Chief Librarian, The Library, Birmingham University, Birmingham, England, where there is a Memorial Collection of Galsworthy Material, set up to be available to students. The bulk of M.S.s are there and it is possible that he might be able to help you out with photo-copies of a page or so. The M.S. is listed in the catalogue as "J.G. 18".

Perhaps he (or his assistant Librarian) would also be able to advise you as to such other material as you might require for the purpose, as they have much more experience, of such matters.

In the meantime I wish you success with your thesis, and, (if you care to) by all means let me know how you get on, and if there is any way I can help you.

Yours sincerely

A handwritten signature in black ink that reads "Rudolf Sauter". The signature is written in a cursive style with a large, sweeping flourish at the end.

(Rudolf Sauter)

To:
Sister Maria Carignan
s.n.j.m.
200 Rideau Street
Ottawa 2, Canada.

200 Rideau Street,
Ottawa 2, Canada,
24th September, 1970.

Mr. S.W. Massil,
The Main Library,
The University of Birmingham,
P.O. Box 363 Birmingham,
England.

Dear Sir:

Thank you kindly for your prompt attention to my request on Galsworthy's The Silver Box. I have filled out the form for a xerox copy of the play in manuscript. A xerox of the "prompt copy" for the play would be greatly appreciated also.

You should send the invoice to my Bursar at the address given on the back of the form as indicated, although I would like to be notified of the charges.

Gratefully yours,

Sister Maria Carignan

(Sister) Maria Carignan,
s.n.j.m.

ITEM IX

125

Mr. D.W. Evans,
Main Library,
P.O. Box 363,
The University of Birmingham,
Edgbaston,
Birmingham B15 2TT,
ENGLAND.

DWE/LN

1st October, 1970.

Sister Maria Carignan,
200 Rideau Street,
Ottawa 2,
Canada.

Dear Sister,

Thank you for returning the Xerox form. In your first letter you wrote that you only wanted a few pages from the manuscript photocopied, but on the photographic order form I see that you ask for all the manuscript and all the prompt copy. I regret that we cannot do this, though we will be happy to send you copies of a few pages from both the manuscript and prompt copy. Perhaps you would be kind enough to let me know how many pages you would like - we would be quite prepared to do, say, ten pages from each.

Yours sincerely,

D.W. Evans.

D.W. Evans
Rare-Book Librarian.

200 Rideau Street,
Ottawa 2, Canada,
5th October, 1970.

Mr. D.W. Evans,
Main Library, P.P. Box 363,
The University of Birmingham,
Edgbaston, Birmingham B15 2TT,
England.

Dear Sir,

Thank you for bringing to my attention the fact that you could not photocopy the whole manuscript and prompt copy. It was thoughtless of me to ask so much. I am sorry. I will be very happy to receive between five or ten pages from each of the manuscript and of the prompt copy, pages which you consider to be of most importance in reference to realistic detail.

I hope to finish the rest of my work within the next two weeks and would be so grateful to receive this material to insert in my thesis as soon as possible.

Sincerely yours,

Sister Maria Carignan

(Sister) Maria Carignan,
s.n.j.m.

The original manuscript of the play was destroyed by Galsworthy (see p. 132). He wrote this manuscript which he called "original manuscript", upon request in December, 1922.

Original MS. (written for the
1922

The Silver Box.

(originally called
The Cigarette Box)

Dec 1922. Y.

Early types written Manuscript
of
The Silver Box

Comedy in three acts
by

John Galsworthy

There is no handwritten MS of this play in existence,
I unfortunately destroyed it.
This play was written at Bolt Head Hotel Salcombe
Down, 5.14 Addison Road Kensington in
January February March of 1906. Presented
to Edmund Barker on a Saturday in late March
accepted on the following Monday, and first produced
by them at the Royal Court Theatre London on Sept. 6. 25 '07
This was my first play.

No. 1000000

A Piece of String in five Scenes:

Demands of the Play

Mr. Barthwick: M.P. (A wealthy Liberal)

Mrs. Barthwick: his wife.

Mr. Barthwick-junior: Their son.

James Roper: Their solicitor.

Mrs. Smith: Their charwoman.

Marrow: Their manservant.

Sheeler: Their maid-servant.

Smith: (husband of Mrs. Smith: imprisoned within their gate).

Snob: A detective.

Miss Holden: A police magistrate.

An unknown lady: from beyond.

Crowd. Time: The Present.

Scene I. The dining room at Mr. Barthwick's house. 1. a.m.

Scene II. The same. 8.30. a.m.

Scene III. Mr. Smith's lodging. 2. p.m.

Scene IV. The dining room at Mr. Barthwick's house. 3. p.m.

Scene V. The same. 4. p.m.

Then, he goes back to the table and I think, across
 whisky. He takes up 8 fingers the cigarette
 box ^{and} puts it down; and then he goes on
 doing for several times. Suddenly he looks
 toward the woman, gives a little smiling laugh, and
 holding the box in his hand pushes out of
 the room. There is ^{the} sound of a closing door.

The Curtain

The Barthwick's dining-room dark; Jack still asleep on the sofa. Time 8.30 a.m.

Through the open door enters Wheeler, followed by Mr Smith carrying a dust pan and brush. They go back to the window.

Wheeler: [a brisk person, drawing the curtains] That precious husband of yours was round ^{for} after you yesterday, Mr Smith, after you'd gone. He hangs about the corner here half the time; I ~~don't~~ ^{don't} ~~trouble~~ ^{trouble} money for drinks. I suppose, I saw him outside the Goat & Bells when I went to the post office last night. If I ever see I won't live with him. I won't live with a man that ^{raised his hands to} ~~strikes~~ me. I wouldn't put up with it. Why don't you take the children and leave 'em? If you put up with ^{them} ~~them~~, it only makes 'em worse. Never could see why because a man's married you he should knock you about. [Pulls up the blinds].

Mr Smith: [Thin, dark-eyed, dark-haired, well-fed, with a low-

Act II

Scene

This is presumably the first typewritten copy of The Silver Box. (A London police court 12.15 p.m. Scene as in diagram: A

canopied seat of Justice flanked by green curtains, crowned in front with the Lion & Unicorn. Before the fire R. forward,

Mr. Julius Holden, a police magistrate, ^{pleasantly smiling, is} warming his coat tail

^{and} ~~is~~ ^{staring} at two little girls ^{about twelve years old} in faded purple, blue, ^{and} orange

~~and~~ rags, who are leaning against the dock. Clerks

and reporter in places. Close to the witness box ~~a~~ relieving

officer in an overcoat, with a *note book*, a pug ~~is~~ face and

short brown beard. Alongside the little girls a solid bald

police constable in a short frock, ^{forward in} ~~with~~ ^{his} ~~end~~ ^{of} coat.

of front public bench Bartwick and Jack, in end seat of ~~back~~

~~bench~~ ^{and} Roper, ~~and~~ ^{is} ~~in~~ ^{the} ~~end~~ ^{of} ~~the~~ ^{bench}

~~men~~ ^{and} ~~women~~ ^{and} ~~constables~~ In the enclosed space behind, seedy-looking

^{prosperous-looking} men, ^{and} women, and constables. In the corridor at Back of sta

Snow in plain clothes, two constables in long frocks.)

Magistrate: (his manner, paternal and forbidding, is calculated to bring

to the notice of the scene, he hisses his Ss): Now, you

dispose of these young ladies.

The Clerk: Theresa Livens, Maud Livens. (The bald ~~pub~~ constable indicates the little girls one by one; they remain silent, disillusioned, and inattentive throughout): ^{The} Relieving officer; *Please!*
(The relieving officer goes into the box).

Swearing Clerk: The evidence you give to the Court shall be the truth, the whole truth, and nothing but the truth so help you God! ~~Miss~~
the book.

Relieving officer: (Kissing the book): In a monotonous, slightly superior voice - slight pause at the end of each sentence for clerk to take down evidence): About ten o'clock this morning your worship

I found these two little girls crying in Blue Street ~~at~~
Pubhouse ^(pause) ~~at~~, outside a public house. ^(pause) Asked ~~where~~ where their home was, they said they had no home, Mother had gone away. ^(pause) ~~Asked~~ about their father. Their father had no work. Asked where they slept last night - at their Aunts. (At this point evidence no longer taken down): I've made enquiries your worship. The wife has broken up the home and gone on the streets. The husband is out of work and living in a cell.

lodging houses. The husband's sister has eight children of

her own, and says she can't possibly afford to keep these ^{little} ~~girls~~

~~immigrants~~ girls any longer.

Magistrate: (going back to his seat): Now let me see. You say the Mother is on the streets; what evidence have you of that?

Relieving officer: I have the husband here your Worship.

Magistrate: Very well; then let ^{us have} ~~bring~~ him.
 (He is at corridor door, ~~back~~ ~~of~~ ~~Livens~~.) During the pause, the magistrate leans forward and stares with hard compassion at the little girls. Enter Livens. Quiet, decently dressed, ^{with grey hair,} a muffler for collar, looks like a discharged soldier. He stands alongside the witness box.) And you are the father? Now ^{why don't} ~~how~~ you ~~don't~~ keep your little girls at home ^{how is it you} - leave them to wander about the streets like this?

The father: I've got no ^{'one} ~~one~~ your Worship, I'm living from 'and to mouth'. I've got no ^{work; and nothin' to keep them on.} ~~immigrants~~

Magistrate: How is that?

The father: (ashamedly): My wife, she broke ^{my 'ome life,} ~~her~~ and pawned the thi

This is part of the Prompt Copy of the first production.

PROPERTY LIST OF "THE SILVER BOX"

ACT I. Scene I.

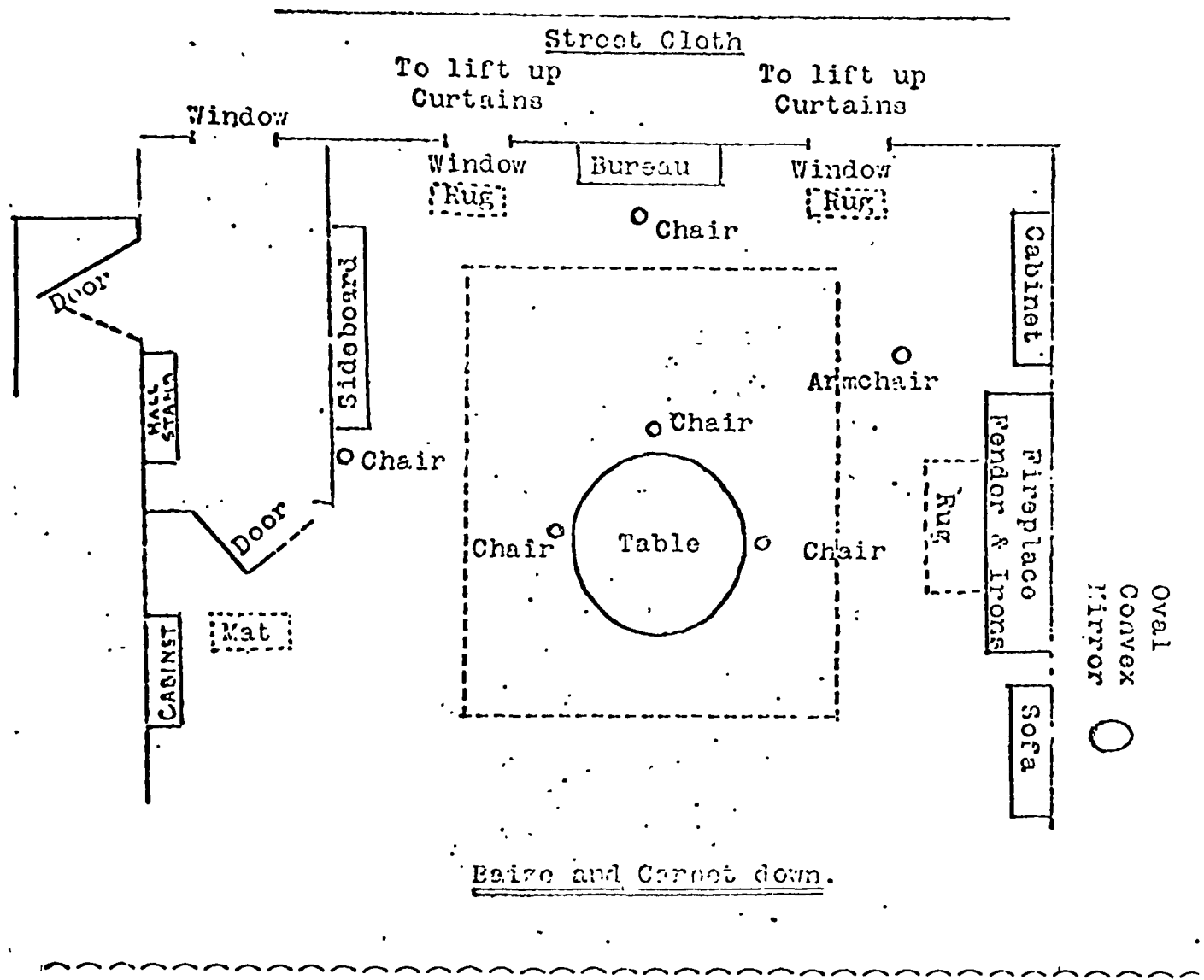
Tray on table C. with decanter, syphon, glass, wax vestas in stand, silver cigarette box with cigarettes.
Blue bag and crimson silk purse containing coins off R.
Silver coin Mr. Jack Barthwick. Hat and coats in hall.
Papers, letters etc. littered about bureau.
Blinds down and curtains drawn close.

Scene II.

Housemaid's box, pail of coals, wood and paper, matches.
Cloth for front of fire, dust pan and brush off R.
Tablecloth, sideboard cloth, tea cloth, brush and crumb tray in drawer of sideboard. 'Times' and 'Daily Mail',
Silver tray containing 1 Cream Jug, 1 Milk Jug, Sugar basin, 3 large breakfast cups, saucers and teaspoons,
3 large and 3 small plates, Entrée dish with fish,
3 fish knives and forks, butter dish and knife.
3 small flower vases, teapot and coffee pot off R.
3 letters Mrs. B.- 9 letters Mr. B.- Toast in rack.
3 serviettes.

Scene III.

Butler's tray off R. 5 coins 3 bank-notes for Mr. Hearn.



A C T I.SCENE I.

The curtain rises on the BARTHWICKS' dining-room. See diagram to face. A large modern, well-furnished room, with door R. forward, so as to command view of corridor when open; and door L. back. Window C. back. Fireplace R. back, along the wall L. forward a sofa, foot to audience. A small round dining-table nearly C. On it a tray with whisky, syphon, and a silver cigarette-box. A single electric light is burning.

TIME: Past midnight.

A fumbling heard at door R. forward. It is opened inwards, JACK BARTHWICK seems to fall into the room, and stands holding on to the door knob, staring at the audience with a beatific smile. He is in evening dress and opera hat, and carries in his left hand a sky blue velvet lady's reticule. He has a fresh-coloured, clean-shaven boyish face. Overcoat over his arm.

JACK

Hallo! I've got home all ri - (defiantly) Who says I sh'd never've opened th'door with 'sistance. (Leaves the door open and staggers C. fumbling with the reticule. A lady's handkerchief and purse of crimson silk fall out. He swings the reticule by the strings) I've scored her off! Serve her joll' well right - everything droppin' out. Th' cat! I've got her bag - (swings reticule) Serve her joll' well right. (Steadies himself by table; takes out a cigarette and puts it in his mouth. Suddenly) Now, gave tha' fellow anything! (clinging to reticule. Starts

2.

in his pockets, pulls out a shilling which drops and rolls away, looks for it without success) Beastly shilling (hunts again) Base ingratitude! Absolutely nothing (half falling to sleep on table - laughs) Mus' tell him I've got absolutely nothing.

Goes to door, and lurches down corridor, returns lurching more than ever, followed by JONES, who is also advanced, but not so advanced, in liquor. JONES is about 30, he has hollow cheeks, black circles round his eyes, and rusty clothes. A typical unemployed, with sometimes a blank expression and sometimes a morose fire in his eyes. HE ENTERS in an unwilling, hang-dog manner.

JACK

Sh! sh! sh! Don't you make a noise, whatever you do. Shu' the door, an' have a drink. (JONES shuts door. JACK solemnly) You helped me to shut the door - I've got nothin' for you. This is my house. (JACK crosses to fireplace swinging reticule round to indicate the room) My father's name's Barthwick, he's Member of Parliament - Liberal Member of Parliament; I've told you that before. Have a drink. (goes to table, pours out some whisky, drinks a little) I'm not drunk; tha's all right. (Goes to sofa) Wha's your name? My name's Barthwick, so's my father's; I'm a Liberal too - wha're you?

JONES

(in a thick, sardonic voice) I'm a bloomin' Conservative. My name's Jones! My wife works 'ere, she's the char; she works 'ere.

JACK

(on sofa) Jones? (laughs) There's nother Jones at College with me. I'm not Socialist myself, I'm Liberal - there's ve - lill difference, because of the principles of the Lib - Liberal Party. We're all equal before the law - tha's rot, tha's silly. (Laughs) Wha' was I about to say? (drinks) Give me some whiskey.

(JONES goes to table, pours out and gives him whisky and a squirt of siphon)

Wha' I was goin' - tell you was --- I've had row with her

3.

(waves reticule) Have a drink, Jones - sh'd never have got in without you - tha's why I'm giving you a drink. Don' care who knows I've scored her off. Th' cat! (Waves reticule, throws his feet up on sofa and smiles)

JONES rattles syphon on tray. *food machine noise with foot*

Don' you make a noise, whatever you do. You pour out a drink - you make yourself good long, long drink - you take cigarette - you take anything you like. Sh'd never have got in without you. (Closes his eyes) You're a Tory - you're a Tory Socialist. I'm Liberal myself - have a drink - I'm an excel'nt chap. (His head falls forward and still smiling he falls asleep)

JONES stands looking at him, snatches up JACK'S glass from the floor and drinks it off. Picks the reticule off JACK'S shirt front, holds it to the light, smells at it, grips at JACK.

JONES

Been on the tiles and brought 'ome some of yer cat's fur.

JACK clutches reticule.


JACK

(murmuring) I've scored you off! You cat!

JONES stares, then moves unsteadily to table looks round furtively, pours out neat whisky and drinks. Sits with his hand on his stomach gazing at audience. Pours out and drinks more whisky. He is now practically drunk.

JONES

(seeing the cigarette box) Fat lot o' things they've got 'erol

Takes cigarette out and lights it. Then going round table  (A to B) sees nurse on floor.

More cat's fur. 'Puss! Puss!'

Picks purse up from floor. Looks at it, then

4.

throws it from him on to the table, in fear. Looks at Jack. "Calf!" Drinks more whisky: then more whisky, draining the decanter. Takes purse and cigarette box and puts them in his pockets. "I'll score you off, too - that's what I'll do." Grins, and lurches across to door, knocking electric light switch as he passes.

CURTAIN on banging of outer door.

(Between SCENE I and SCENE II, an interval of one or two minutes)

S C E N E II.

The BARTHWICKS' dining-room, dark, JACK still asleep on the sofa.

TIME: 8.30 a.m.

Through the open door ENTER WHEELER followed by MRS JONES carrying a dust-pan and brush. WHEELER goes to window R. speaking and opening curtains, drawing blinds and lifting up window. Then same at window L. Then dusts and tidies up the bureau. While MRS JONES crosses round above table to fire, and empties coal from pail into coal-box; then proceeds to clean grate, lay and light fire.

WHEELER

(a brisk person) That precious husband of yours was round for you after you'd gone yesterday, Mrs. Jones; wanted your money for drink, I suppose. He hangs about the corner here half the time. I saw him outside the Goat and Bells when I went to the post last night. If I were you I wouldn't live with him. I wouldn't live with a man that raised his hand to me. I wouldn't put up with it. Why don't you take the children and leave him? (MRS JONES stops work and looks straight in front of her) If you put up with 'im, it'll only make him worse. I never can see why, because a man's married you, he should knock you about.

MRS JONES

(slim, dark-eyed, dark-haired, oval faced, with a sweet, soft, even voice, a patient motionless manner, an impersonal way of talking, wears a print or linen dress, and boots with holes - she must be played as quite unconscious of her own rathos) It was nearly two last night before he

came 'ome. He made me get up, and he knocked me about: (she begins work again) he didn't seem to know what he was saying or doing. Of course I would leave him, but I'm afraid of what he'd do to me. He's such a violent man when he's not himself.

WHEELER

Why don't you get him locked up? You'll never have any peace until you get him locked up. (Casually reading letter while tidying up bureau) If I were you I'd go to the Police Court to-morrow. That's what I would do. (Moving gradually towards sideboard)

MRS J:

Of course I ought to go, because he does treat me so bad. He's been out of work two months, and it preys upon his mind, when he's in work he be'aves himself much better.

WHEELER

(emptying wasto-paper basket into MRS JONES' coal-box) Well, if you won't take any steps you'll never get rid of him.

WHEELER turns up edges of cloth on table.

MRS J:

He throws such dreadful things up at me, talks of me havin' men to follow me about; no man ever speaks to me. And of course it's what he does that's so wrong and makes me so unhappy. But he's always threatening to cut my throat if I leave him. It's the drink, and things preying on his mind; he's not a bad man really. He'll speak quite kind to me, but I've stood so much that I don't feel it in me to speak kind back. And he's good to the children too, except ---

MRS JONES has finished work at the fire and comes down with pan and brush in hand going towards sofa: suddenly starts back seeing JACK on sofa.

WHEELER

You mean, when he's drunk, the beauty.

MRS J:

Yes; (without change of voice) here's the young gentleman asleep on the sofa.

7.

BOTH come forward and look silently at JACK.

MRS J: (at last in her soft voice) He doesn't look quite himself.

WHEELER

(coming down R. of table) He's a young limb, that's what he is. It's my belief he was tipsy last night like your husband. It's another kind of bein' out of work that sets him to drink. I'll go and tell Marlow. This is his job.

EXIT.

MRS JONES goes down on her knees and begins quietly brushing. There is a moment's pause. She knocks the leg of table with brush.

JACK (waking) Who's there? What is it?

MRS J: (rising) It's me, Mrs. Jones, sir.

JACK (sitting up and looking round him) Where is it - what what time is it?

MRS J: Getting on for nine o'clock, sir.

JACK For nine. Why - what! (Rises, moves his lips and cheeks as though loosening his tongue, puts his hand to his head. Staring hard at MRS JONES) Look here you, Mrs - Mrs Jones - don't you say you caught me asleep here.

MRS J: No, sir, of course I won't, sir.

JACK It's quite an accident; I don't know how it happened. I must have forgotten to go to bed. (Rising and crossing towards door R.) It's a queer thing. I've got a most beastly headache. I say, mind you don't say anything, Mrs Jones.

EXIT R. passing MARLOW who ENTERS. MARLOW is youngish, quiet, clean shaven, hair brushed high off his

C A L L S C E N E I I I .

MR and MRS BARTHWICK ready.

MRS JONES kneels after JACK crosses.

JACK meets MARLOW in passage who stands
by to let him pass. MARLOW ENTERS with
the 'Times' under his arm and glancing
at 'Daily Mail'.

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- Reynolds, Ernest. Modern English Drama. London: George G. Harrap and Company, 1950.
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- Reynolds, M. E. Memories of John Galsworthy. London: Robert Hale and Company, 1936.
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- Routh, H. V. English Literature and Ideas in the Twentieth Century. London: Methuen and Co. Ltd., 1948.
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- Rowell, George. The Victorian Theatre. Oxford: Clarendon Press, 1967.
This survey of the Victorian theatre begins with work from 1792 and ends in 1914. The plays of Galsworthy are treated under social drama.
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This is an excellent study of the influences that worked on the English Drama between 1880 and 1920. The new themes and subject matter are well dealt with. The section on Galsworthy is most noteworthy in placing the dramatist in the transitional period.
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In this intimate portrait, Galsworthy's nephew reveals his uncle's character. He describes the family man as well as the man concerned with social justice and equality.
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This excellent study considers The Silver Box as striking the key note of Galsworthy's stage work.
- Scott-James, R. A. Fifty Years of English Literature 1900-1950. London: Longmans, Green and Co. Ltd., 1956.
Scott-James considers Galsworthy as a man of letters devoted to the conception of literature as an art.
- Thompson, A. R. The Anatomy of Drama. Los Angeles: University of California Press, 1946.
This work is a study of the growth of the drama in its different modes and forms.
- Thrall, W. F., and Hibbard, A. A Handbook to Literature. (Revised and enlarged by C. H. Holman), New York: The Odyssey Press, 1960.
This handbook contains succinct definition of realism and naturalism as well as of terms in current use in English literary history and criticism.
- Tindall, William York. Forces in Modern British Literature. New York: Vintage Books, Random House, 1956.
This book covers the influences on English literature between 1885 and 1956. Galsworthy is

discussed as "legal" and concerned with the ponderous forces of middle-class society. The influence of naturalism is dealt with.

Wilson, A. B., ed. John Galsworthy's Letters to Leon Lion. The Hague: Mouton Press, 1968.

This work is an annotated edition of the letters written by John Galsworthy to Leon M. Lion together with an introduction, setting forth facts and judgements upon Galsworthy's career in the theatre. Some passages of his letters have been commented upon as they are of interest in the development of British naturalistic drama.

Worsley, T. C. The Fugitive Art: Dramatic Commentaries 1947-1951. London: John Lehmann, 1952.

The commentaries dealing with the characters of The Silver Box are valuable contributions to the realism concerning this thesis.

Zola, Emile. Le Naturalisme au Théâtre. Paris: Bibliothèque Charpentier, 1912.

Zola's principles of naturalism are contained in this book.

Articles

Alexander, H. "Galsworthy as Dramatist," Queen's Quarterly, 40 (May, 1933), 177.

An excellent article on the general features of Galsworthy's plays which sound a note of social protest. Galsworthy is shown as a critic of social organism.

Bache, William. "Justice: Galsworthy's Dramatic Tragedy," Modern Drama, 3 (September, 1960), 138.

This study examines the play Justice in the light of Galsworthy's essay "Some Platitudes Concerning Drama." The theme is closely related to the social themes of most of Galsworthy's drama.

Bergonzi, B. "Properties", Spectator, 210 (February 15, 1963), 201.

In this article, Begonzi writes of the Edwardian revolt against Victorianism as found in Galsworthy's works.

Canby, H. S. "Galsworthy: an Estimate," Saturday Review of Literature, 9 (March 18, 1933), 485-487.

In this estimate of Galsworthy, Canby states that the "essential England" exists through him and his works. He stresses his search for reality.

_____. "John Galsworthy," Saturday Review of Literature, 9 (February 11, 1933), 422.

In this article, Canby writes of the "transition" stage between nineteenth and twentieth century and of Galsworthy's contribution to it.

Courtney, W. L. "The Realistic Drama," The Living Age, (September 27, 1913).

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Croft-Cooke, R. "Grove Lodge," Cornhill, 173 (Autumn, 1962), 50-59.

This article gives interesting details of the friendship between the writer and Galsworthy during the last years of Galsworthy's life.

Funk, W. J. "Where Galsworthy's Fame Lay," Literary Digest, (February 11, 1933), 40.

Important to note is the statement concerning his sympathies with the underprivileged of society.

Glasgow, Ellen. "Pages from the Autobiography of Ellen Glasgow," American Scholar, 23, 3 (Summer, 1954), 281-293.

In these pages are a few touching memories of Ellen Glasgow's relationship to Conrad and the Galsworthys.

Harding, J. N. "John Galsworthy and the Just Man," Contemporary Review, 199 (April, 1961), 198-203.

Joan Harding's article presents Galsworthy as a realistic dramatist.

Howe, P. P. "Galsworthy as Dramatist," The Fortnightly Review, 94 (November 8, 1913), 739.

This excellent article treats of Galsworthy as a social dramatist under realistic influences.

Levitt, Paul M. "The Well-Made Problem Play: A Selective Bibliography," ELT, XI, 4 (December, 1968), 190-191.

Levitt explains a problem-play in close relationship to a well-made play. He makes it clear

that the problem-play can also be called thesis play, social drama, drama of ideas and other similar names.

Palette, D. B. "Young Galsworthy: The Forging of a Satirist," Modern Philology, 56 (February, 1959), 178-86.
An article interesting to read in view of Ada Galsworthy's influence on her husband.

Phelps, W. L. "As I Like It: Appreciation," Scribner, 93 (April, 1933), 257.
Phelps expresses his appreciation of Galsworthy as a man of letters and as a humanitarian.

_____. "As I Like It: Award of the Nobel Prize," Scribner, 93 (February, 1933), 125.
This article was written after Galsworthy had received the Nobel Prize. Phelps extols the literary qualities of Galsworthy.

Pritchett, B. S. "Sensitive Toff," New Statesman, 65 (February 22, 1963), 275.
This is a good article to read. Galsworthy is considered an ingenious craftsman and a gentle "toff" greatly influenced by his wife Ada.

Salerno, H. F. "The Problem-Play: Some Aesthetic Considerations," ELT, XI, 4 (December, 1968), 195-205.
Salerno explains how the problem-play developed along with the realistic style. He makes pertinent comments on Galsworthy's The Silver Box.

Scrimgeour, Gary J. "Naturalist Drama and Galsworthy," Modern Drama, 7 (May, 1964), 65-78.
An attempt to show that naturalism in Galsworthy's drama tended to make it less enduring.

Stevens, E. E. "Bibliography, News and Notes," ELT, X, 4 (December, 1967), 238.
This is an annotated bibliography of writings about Galsworthy during the centenary of his birth.

_____. "John Galsworthy: An Annotated Bibliography of Writings about Him," ELT, VII, 2 (June, 1964), 93-110.
This is an excellent source of reference material concerning Galsworthy.

ABSTRACT OF

Realism in Galsworthy's The Silver Box

The purpose of this thesis is to show, by a detailed analysis, characteristics of realism in John Galsworthy's drama The Silver Box (1906).

This play expresses many of the literary, social, economic and political changes occurring in English society during Galsworthy's life (1867-1933). These changes were manifested in the works of many writers, in various pieces of literature, during the period usually identified as the Age of Transition, 1880-1920.

One of the major literary techniques of the period was realism, and Galsworthy used this technique in The Silver Box. Realism was the tendency to face facts and to picture people and things as they really were.

The plot of The Silver Box is realistic in that it revolves around the theft of a reticule by Jack Barthwick in a state of drunkenness; and the theft committed by Jones of the purse containing the money, as well as of the silver cigarette box, while he too was in a state of intoxication. The theme is the reality of the problem of social inequality

of classes as shown in the punishment meted out to Jones, the poor man, while Jack the wealthy man goes unpunished.

The setting of The Silver Box is the first decade of twentieth century London. Four scenes occur in the home of a wealthy member of Parliament; one scene is in the one-room dwelling of the poor Jones's family, the final scene takes place in a London police court.

As a member of the upper-middle class, Galsworthy was aware of the mores of his class. But his wide interest in humanity led him to an understanding of the lower classes, their environments, and their problems. Therefore, he gave much attention to the realistic portrayal of characters in both classes.

Galsworthy's drama expresses the real life of the people of England. His specific approach was the presentation of truth concerning his times. Thus, the detailed study of The Silver Box shows the play to be an expression of realistic technique in the drama of the "Age of Transition."