

to contend that the emotion which springs from the subjective-self must always be the stronger and of more lasting duration, and the objective the weaker, and purely a secondary emotion. But this apparent exception is simply because they have the chief cause within, altho they attribute it to outer causes. The majority of players will suffer considerably when first rehearsing a strong part because the emotion springs directly from the mind; later the inconvenience attendant a performance becomes very much less, because the emotion has transformed itself into the objective, and the bodily symbolism of gesture stands in place of the subjective emotion. There must be a chemical reaction, as the James-Lange Theory rightly claims, but the immediate effect of this objective upon the individual will be minimum, altho its cumulative post-effect upon the nervous organization may be serious.

It is a mooted question as to whether a long succession of performances of the same character are more injurious than a repertory of many characters. In the "long run" the mind becomes so wearied and so automatic from constant repetition, that any distraction which occurs during a performance is likely to drive the words completely from the mind, and no amount of prompting will avail to suggest again the flow of interrupted thought. Some players are driven to complete nervous collapse from repeated performances of the same rôle. They come to depend upon the subconscious to such an extent that the living mind no longer controls, and they become terribly nervous lest the subconscious shall fail them. "The oftener the object of the sentiment becomes the object of any