

along these tedious centuries the conflict of the Church was against the drama, because of its ethical influence upon the people to whom the Church bore the message of the One who had distinctly said that even a look might be a violation of the ethics of His Gospel.

The close of the tenth century marks the advent of the religious drama in France, and there can be no question that this was a more serious attempt on the part of the Church to wean the people of the times from the Bacchanalian feasts and ceremonies; but the attempt was, as in earlier times, a dismal failure, and the latter case was worse than the former, for we find the most sacred subjects mingled with the most obscene, an evil which, by the way, has projected itself into the day in which we live.

Turning now for a moment to the English drama we find a state of affairs which is anything but inspiring. The scope of this paper will not warrant us in going behind the times of the Puritan movement against the drama of that day.

Whole volumes of dramatic Billingsgate have been poured upon the heads of the Puritans for their attitude toward the theatre of the times, and there can be no doubt that in their zeal they went too far in their condemnation of some things which were morally indifferent; but at the same time it has been shown most conclusively by writers of discriminating honesty and distinguished ability that the movement against the plays of the times was one that was war-