

Browne, is a riot of colour, imposing stage spectacle and feminine loveliness, through which the author seeks to drive home a profound moral lesson. Between production and play the public has found a dramatic novelty that is likely to interest it for some time to come. There is little evidence of either literary or dramatic genius in the play itself, but the very magnitude of the offering, the seriousness of purpose that pervades it compel attention, even admiration. The death of the author on the day the play was produced added a last poignant touch. The play takes its inspiration, of course, from the old morality play, "Everyman," suiting the action to contemporary life and interests. *Everywoman*, surrounded by her attributes, *Youth*, *Beauty* and *Modesty*, falls a victim to the blandishments of *Flattery*, and, in spite of the warning of *Truth*, sets out on a pilgrimage in quest of *Love*. She is drawn to the city, goes on the stage, yields to the temptations that are supposed to surround stage life and pays the penalty. *Modesty* deserts her, *Beauty* dies, *Youth* perishes. Neglected of men she at length falls into poverty, from which *Truth*, whom before she spurned, rescues her. Returning home she finds *Love*, the son of *Truth*, patiently waiting for her at her own fireside. The amiability of this conclusion is more explicitly stated in the epilogue:

Be merciful, be just, be fair  
To Everywoman, everywhere,  
Her faults are many—nobody's to blame.

Another dramatic novelty is "Thais," adapted from Anatole France's romance of the famous courtesan of Alexandria, which likewise furnished a theme for Massenet's opera, by Mr. Paul Wilstach. Both dramatist and composer found material ready to hand for rich, colourful drama. The story of the anchorite, of the visions that came to him in the desert, of his departure for

Alexandria, of his transformation of the courtesan to saint, of his temporary abandonment to the passions he had successfully assailed in her, needs no retelling in detail. The first act opens on the Theban Desert, whither priests, among them *Damiel*, have fled to escape the temptress. *Damiel* is unable to shake off the spell, however, and is persuading himself that it is his duty to return to Alexandria and save *Thais's* soul. A vision in which the famous beauty appears decides his course. The next act shows the marble terrace before the palace of *Thais*, peopled by slaves, dancing girls and courtiers. A sumptuous picture, full of colour, life and movement, followed in the next by a richer, more permanently satisfying picture, the Temple of Love in *Thais's* garden. Here also is the scene of the great dramatic conflict between hermit and courtesan for possession of her soul. The next act shows the oasis in the Theban Desert, whither *Damiel* has led the faltering *Thais*, and where she is met by the White Sisters, who receive her into their retreat. His mission ended, the humanity of the hermit asserts itself for a time and he falls a prey to unbridled passions, to be rescued later by the dying *Thais*, now grown saint.

Mr. Tyrone Power's portrayal of the anchorite was large and heroic in outline and generally impressive in effect. Distinction and splendid authority characterised his entire performance. As *Thais*, Miss Constance Collier was colourful and pictorially satisfying. The spectacular possibilities have not been overlooked in the production. The stage pictures are uniformly beautiful, varying from the Theban Desert, stretching far out into the night, broken only by jutting rocks; the barbaric splendour of *Thais's* court, the exotic garden scene, and, finally, the sunlit courtyard of the Convent of the White Sisters, from which the soul of *Thais* takes its flight.