

ality reflected throughout the dramas.

Doubtless, M. Maeterlinck did not write these dramas with the careful psychological analysis which this book strives to make. But each reader of a volume is permitted to enjoy it from any side which best pleases himself, for to afford enjoyment—as well as education—is the purpose of all writers,—at least of dramatic writers. Just as modern investigation has demonstrated the possibility of making physiological diagnosis from the nature of dreams, so can one read much of an author's character between the lines of his writings. I do not mean to imply that the worst or the best as separate parts are attributable to the author. But each man is a composite personality, and the particular trend which he has in disposition, or character, depends upon the environment, and, to a much lesser extent, the education, which modifies the hereditary characteristics.

The Appendix is inserted to make the main portion of the book more comprehensible to readers who are not familiar with all the plays, or who have partially forgotten the plots, and the exact order of events. I have digested these plays act by act and scene by scene so that one can readily grasp the method of development of character as it proceeds. In so doing I have sacrificed much of the smoothness and beauty which a simple relation of plot would present, and, to a certain extent, deprived the reader of the aesthetic scenic environment which is a large part of the joy of Maeterlinck. It is the reader with strongest powers of visualization who receives the most pleasure from reading Maeterlinck's Dramas. The Drama, which is a stenographic form of story-