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TERCENTENARY
MASQVE

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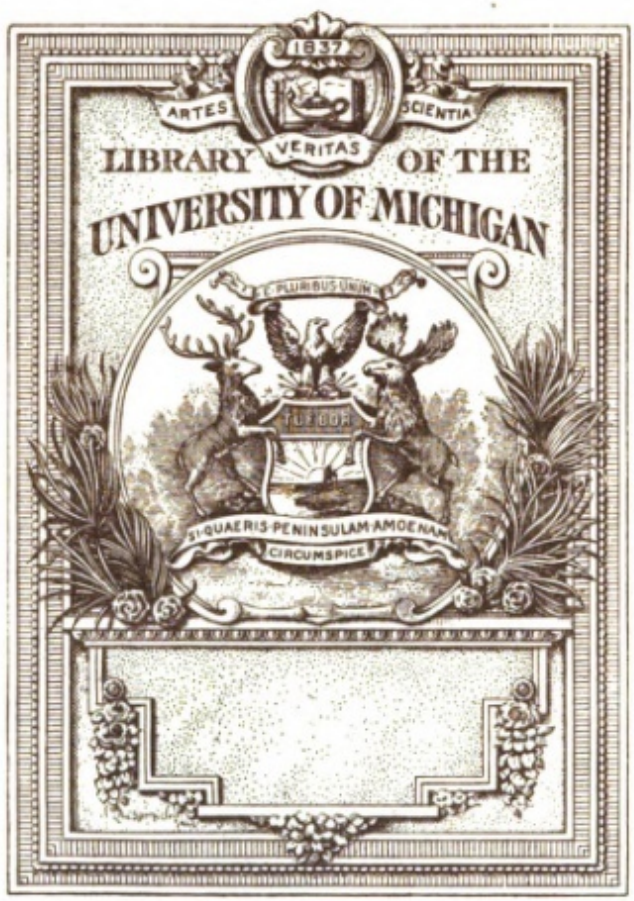

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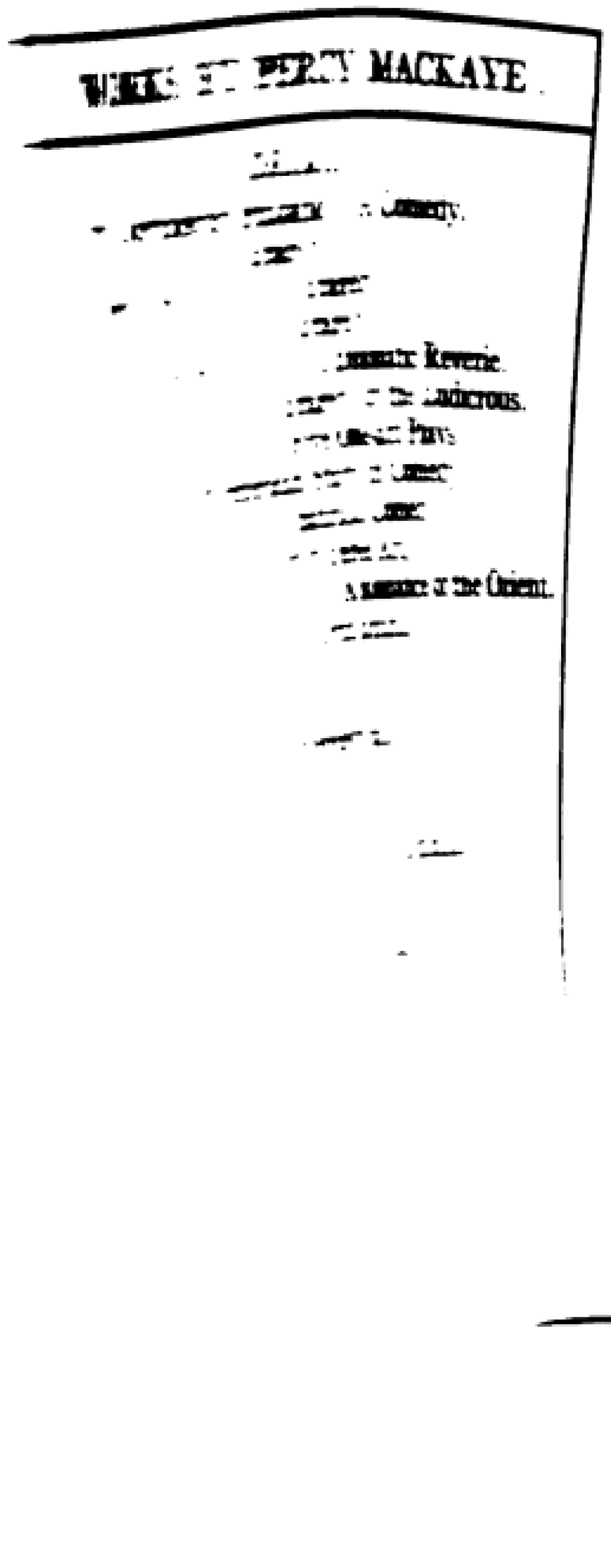

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PRELIMINARY SKETCH OF SETEBOS, BY JOSEPH URBAN

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CALIBAN

BY THE YELLOW SANDS

BY

PERCY MACKAYE

GARDEN CITY NEW YORK
DOUBLEDAY, PAGE & COMPANY
1916

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ENDORSED BY THE DRAMA LEAGUE OF AMERICA

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SPECIAL NOTICE

Regarding Public Performances and Readings

No performance of this Masque—professional or amateur—and no public reading of it may be given without the written permission of the author and the payment of royalty.

The author should be addressed in care of the publishers.

During the Shakespeare Tercentenary season of 1916, the Masque—after its New York production at the City College Stadium, May 23, 24, 25, 26, 27—will be available for production elsewhere, on a modified scale of stage performance.

With proper organization and direction, amateur participants may take part in performances with or without the Interludes.

For particulars concerning performances wholly amateur, address Miss Clara Fitch, Secretary Shakespeare Tercentenary Committee, 736 Marquette Building, Chicago, Ill.

After June first, a professional company, which will coöperate with local communities, will take the Masque on tour. For particulars address Miss. A. M. Houston, Drama League of America, 736 Marquette Building, Chicago, Ill.

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"Come unto these yellow sands,
And then take hands!"
THE TEMPEST.

CALIBAN

BY THE YELLOW SANDS

A COMMUNITY MASQUE
Of the Art of the Theatre

Devised and Written to Commemorate the Tercentenary of the Death of SHAKESPEARE

Illustrations by
Joseph Urban & Robert Edmond Jones

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TO . THE . ONLIE
BEGETTER . OF . THE . BEST
IN . THESE . INSUING
SCENES
MASTER . W . S

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PREFACE

Three hundred years alive on the 23rd of April, 1916, the memory of Shakespeare calls creatively upon a self-destroying world to do him honor by honoring that world-constructive art of which he is a master architect.

Over seas, the choral hymns of cannon acclaim his death; in battle-trenches artists are turned subtly ingenious to inter his art; War, Lust, and Death are risen in power to restore the primeval reign of Setebos.

Here in America, where the neighboring waters of his "vexed Bermoothes" lie more calm than those about his own native isle, here only is given some practical opportunity for his uninterable spirit to create new splendid symbols for peace through harmonious international expression.

As one means of serving such expression, and so, if possible, of paying tribute to that creative spirit in forms of his own art, I have devised and written this Masque, at the invitation of the Shakespeare Celebration Committee of New York City.

The dramatic-symbolic motive of the Masque I have taken from Shakespeare's own play "The Tempest,"

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Act I, Scene 2. There, speaking to Ariel, Prospero says:

"Hast thou forgot
The foul witch Sycorax, who with age and envy
Was grown into a hoop? . This damn'd witch Sycorax,
For mischiefs manifold and sorceries terrible
To enter human hearing . was hither brought with child
And there was left by the sailors. Thou . .
Wast then her servant;
And, for thou wast a spirit too delicate
To act her earthly and abhorred commands,
Refusing her grand hests, she did confine thee,
By help of her most potent ministers
And in her most unmitigable rage,
Into a cloven pine, within which rift
Imprisoned thou didst painfully remain . .
Then was this island—
Save for the son that she did litter here,
A freckled whelp hag-born—not honor'd with
A human shape . . . that Caliban
Whom now I keep in service. Thou best know'st
What torment I did find thee in, . . it was a torment
To lay upon the damn'd . . *It was mine art*,
When I arrived and heard thee, that made gape
The pine and let thee out."

"It was mine art" . . There—in Prospero's words [and Shakespeare's]—is the text of this Masque.

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The art of Prospero I have conceived as the art of Shakespeare in its universal scope: that many-visioned art of the theatre which, age after age, has come to liberate the imprisoned imagination of mankind from the fetters of brute force and ignorance; that same art which, being usurped or stifled by groping part-knowledge, prudery, or lust, has been botched in its ideal aims and—like fire ill-handled or ill-hidden by a passionate child—has wrought havoc, hypocrisy, and decadence.

Caliban, then, in this Masque, is that passionate child-curious part of us all [whether as individuals or as races], grovelling close to his aboriginal origins, yet groping up and staggering—with almost rhythmic falls and back-slidings—toward that serener plane of pity and love, reason and disciplined will, where Miranda and Prospero commune with Ariel and his Spirits.

In deference to the master-originator of these characters and their names, it is, I think, incumbent on me to point out that these four characters, derived—but re-imagined—from Shakespeare's "The Tempest," become, for the purposes of my Masque, the presiding symbolic *Dramatis Personæ* of a plot and conflict which are my own conception. They are thus no longer Shakespeare's characters of "The Tempest," though born of them and bearing their names.

Their words [save for a very few song-snatches and sentences] and their actions are those which I have given

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them; the development of their characters accords with the theme—not of Shakespeare's play but of this Masque, in which Caliban's nature is developed to become the protagonist of aspiring humanity, not simply its butt of shame and ridicule.

My conception and treatment also of Setebos [whose name is but a passing reference in Shakespeare's play], the fanged idol [substituted by me for the "cloven pine"]; of Sycorax, as Setebos' mate [in form a super-puppet, an earth-spirit rather than "witch"], from both of whom Caliban has sprung; of the Shakespearian Inner Scenes, as brief-flashing visions in the mind of Prospero; of the "Yellow Sands" as his magic isle, the world; these are not liberties taken with text or characters of Shakespeare; they are simply the means of dramatic license whereby my Masque aims to accord its theme with the art and spirit of Shakespeare.

Shakespeare's own characters, that use his words[1] in scenes of his plays, have then no part in my Masque, except in the Inner Scenes,[2] where they are conceived as being conjured by Prospero and enacted by the Spirits of Ariel.

---

[1]The words of Shakespeare used in this Masque, are quoted from the Tudor Edition of Shakespeare's Works, edited by Neilson and Thorndike (Macmillan). The stage directions and cuts, however, are not taken from any edition, but have been made by me for purposes of the Inner Scenes.

[2]In this book these Inner Scenes are printed in black-faced type.

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The theme of the Masque—Caliban seeking to learn the art of Prospero—is, of course, the slow education of mankind through the influences of coöperative art, that is, of the art of the theatre in its full social scope. This theme of coöperation is expressed earliest in the Masque through the lyric of Ariel's Spirits taken from "The Tempest"; it is sounded, with central stress, in the chorus of peace when the kings clasp hands on the Field of the Cloth of Gold;[1] and, with final emphasis, in the gathering together of the creative forces of dramatic art in the Epilogue. Thus its motto is the one printed on the title page, in Shakespeare's words:

"Come unto these yellow sands
And then take hands."

So much for my Masque in its relationship to Shakespeare's work and his art. Its contribution to the modern development of a form of dramatic art unpractised by him requires some brief comment.

This work is not a pageant, in the sense that the festivals excellently devised by Mr. Louis N. Parker in England, Mr. Lascelles in Canada, or Mr. Thomas Wood Stevens in America have been called pageants. Though of necessity it involves aspects of pageantry, its form is more closely related to the forms of Greek drama

[1]This is the motive of Mr. Robert Edmond Jones' cover design for this volume.

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and of opera. Yet it is neither of these. It is a new form to meet new needs.

I have called this work a Masque, because—like other works so named in the past—it is a dramatic work of symbolism involving, in its structure, pageantry, poetry, and the dance. Yet I have by no means sought to relate its structure to an historic form; I have simply sought by its structure to solve a modern [and a future] problem of the art of the theatre. That problem is the new one of creating a focussed dramatic technique for the growing but groping movement vaguely called "pageantry," which is itself a vital sign of social evolution—the half-desire of the people not merely to remain receptive to a popular art created by specialists, but to take part themselves in creating it; the desire, that is, of democracy consistently to seek expression through a drama *of* and *by* the people, not merely *for* the people.

For some ten years that potential drama of democracy has interested me as a fascinating goal for both dramatist and citizen, in seeking solution for the vast problem of leisure.[1] Two years ago at Saint Louis I had my first technical opportunity, on a large scale, to experiment in devising a dramatic structure for its many-sided require-

[1]An outline of suggestions on this subject I published in a volume, "The Civic Theatre, in Relation to the Redemption of Leisure" [1912]. Further ideas and their applications are contained in the prefaces and dramatic texts of my Bird Masque "Sanctuary," "Saint Louis: A Civic Masque," and "The New Citizenship," a Civic Ritual.

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ments. There, during five performances, witnessed by half a million people, about seven thousand citizens of Saint Louis took part in my Masque [in association with the Pageant by Thomas Wood Stevens]. In the appendix of this volume a photograph gives a suggestion of one of those audiences, gathered in their public park [in seats half of which were free, half pay-seats] to witness the production.[1]

That production was truly a drama of, for, and by the people—a true Community Masque; and it was largely with the thought of that successful civic precedent that the Shakespeare Celebration first looked to Central Park as the appropriate site to produce their Community Festival, the present Masque, as the central popular expression of some hundreds of supplementary Shakespearean celebrations.

In so doing, they conceived the function of a public park—as it is conceived almost universally west of the Eastern States, and almost everywhere in Europe—to be that of providing outdoor space for the people's expression in civic art-forms.

The sincere opposition of a portion of the community to this use of Central Park would never, I think, have arisen, if New York could have taken counsel with Saint

---

[1]The outgoing cost of the Saint Louis production was $122,000; the income $139,000. The balance of $17,000 has been devoted to a fund for civic art. The cost of producing a single play by Sophocles at Athens was $500,000.

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Louis's experience, and its wonderfully happy civic and social reactions. The opposition, however, was strong and conscientious; so that, on the same principle of community solidarity which was the *raison d'etre* for their informal application to use Central Park, the Shakespeare Celebration withdrew their wish to use it. To split community feeling by acrimonious discussion was contrary to the basic idea and function of the Celebration, which are to help unite all classes and all beliefs in a great coöperative movement for civic expression through dramatic art.

One very important public service, however, was performed by this Central Park discussion; it served clearly to point out a colossal lack in the democratic equipment of the largest and richest metropolis of the western hemisphere: namely, the total lack of any public place of meeting, where representative numbers of New York citizens can unite in seeing, hearing, and taking part in a festival or civic communion of their own. New York, a city of five million inhabitants, possesses no public stadium or community theatre. Little Athens, a mere village in comparison, had for its heart such a community theatre, which became the heart of civilization. Without such an instrument, our own democracy cannot hope to develop that coöperative art which is the expression of true civilization in all ages.

Happily for the Shakespeare Celebration and its aims,

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a large measure of solution has, at the date of this preface, been attained by the gracious offer of the New York City College authorities, through President Mezes, to permit the use of the Lewisohn Stadium and athletic field, temporarily to be converted into a sort of miniature Yale Bowl, for the production of the Shakespeare Masque on the night of May 23rd and the following four nights.

By the brilliant conception and technical plans of Mr. Joseph Urban for joining to the present concrete stadium of Mr. Arnold Brunner its duplicate in wood, on the east side of the field, and so placing the stage on its narrower width to the north, there will be created a practical outdoor theatre, remarkable in acoustics, qualified to accommodate in excellent seats about twenty thousand spectators, and some two or three thousand participants in the festival.

If such a consummation shall eventually become permanent there, it will complete the realization of a practicable dream already rendered partly complete by Mr. Adolf Lewisohn's public-spirited donation of the present concrete structure. Referring to that practicable dream, I wrote four years ago in my volume "The Civic Theatre":[1] "One day last spring, traversing with President John Finley the grounds lately appropriated, through his fine efforts, by the City of New York for a great stadium at

[1]Page 71, on Constructive Leisure (Mitchell Kennerley, 1912).

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the City College, I discussed with him the splendid opportunity there presented for focussing the popular enthusiasm toward athletic games in an art dramatic and nobly spectacular."

This new dramatic art-form, then—a technique of the theatre adapted to democratic expression and dedicated to public service—I have called by the name Community Masque, and have sought to exemplify it on a large scale in two instances, at Saint Louis and at New York.

The occasion of this preface is not one to discuss the details of that new technique further than to suggest to the public, and to those critics who might be interested to make its implications clearer than the author and director of a production has time or opportunity to do, that the exacting time limits of presenting dramatically a theme involving many dissociated ages, through many hundreds of symbolic participants and leaders, are conditions which themselves impel the imagination toward creating a technique as architectural as music, as colorful as the pageant, as dramatic as the play, as plastic as the dance.

That my own work has attained to such a technique I am very far from supposing. I have, however, clearly seen the need for attaining to it, whatever the difficulties, if a great opportunity for democracy is not to be lost. To see that much, at a time when the vagueness of amateurs, however idealistic in desire, is obscuring the aus-

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tere outlines of a noble technical art looming just beyond us, may perhaps be of some service.

As visual hints to the structure (Inner and Outer) of the present Masque, the charts here published may be suggestive to the reader. To the reader as such it remains to point out one vital matter of technique, namely, the relation of the dramatic dialogue to the Masque's production.

Even more than a play [if more be possible], a Masque is not a realized work of art until it is adequately produced. To the casual reader, this Masque, as visualized merely on these printed pages, may appear to be a structure simply of written words: in reality it is a structure of potential interrelated pantomime, music, dance, lighting, acting, song [choral and lyric], scene values, stage management and *spoken* words.

Words spoken, then, constitute in this work but one of numerous elements, all relatively important. If no word of the Masque be heard by the audience, the plot, action, and symbolism will still remain understandable and, if properly produced, dramatically interesting. Synchronous with every speech occur, in production, effects of pantomime, lighting, music, and movement with due proportion and emphasis. Such, at least, is the nature of the technique sought, whether or not this particular work attains to it.

A Masque must appeal as emphatically to the eye as a

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