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By Huntly Carter.

Judging by the success of "Sumurûn" at the Coliseum beautiful coloured atmosphere has not only entered the theatre, but it has entered for good. This is hopeful, for fine colour, whether expressed in passionate imagery, or warm symbolism, or cold mysticism, is a tonic. I believe the tonic nature of "Sumurûn" has been apparent to everyone. The reason is simple. Professor Reinhardt, of the Deutches Theatre, Berlin, has collaborated with the Coliseum management to set a gay party of beautifully coloured figures in motion in order to tell a London audience an immortal story. He has brilliantly expressed the very imaginative conception of the East by taking an Eastern story-without-words, treating it with great simplicity and refinement and dressing it in splendid Oriental colour which throughout is made to play against a whitened background. It seems as though Professor Reinhardt has sought to wash clean the present offensive scenic background in order that others who come after him may set to work to cover it with luminous and vibrating colour.

The fantasy is divided into seven scenes, and the varieties of colour themes illustrated are in accordance with the different scenes. Each scene has its dominant colour theme, which is reached from various standpoints. As in the Chinese theatre, elsewhere referred to by Miss Lois Fuller, there is little or no lowering of tones for the sake of harmony. Rich Oriental colours, not tones, flow in, meet and compose, never failing to achieve a definite unity. In consequence the scenes are saturated with singing coloured atmosphere created by harmonies of contrast. "Figures" race through the play. One of the most beautiful effects is obtained in the darkened interior of the hunchback's theatre, by the dome focus-light and the coloured mediums on the perches in the prompt corner being concentrated upon a mass of draperies where the slave makes her quick changes of costume. At the same time the footlights of the bijou theatre are diffused softly over the coloured forms and faces of the audience in the darkened pit. Another striking effect with a distinct echo of something big and interesting that has been tried successfully at the Châtelet theatre, Paris, is noticeable in the composition in the flat, or "silhouette" scene, where the towers and minarets of a palace come together against a poetic night sky, and one simple mass is bosed high against another simple mass; while joyous figures dressed in warm colour drift across the low grey wall. The merchant's shop, too, adds to the series of unusual effective compositions. Here the rich coloured draperies spread about and hung on reversible shutters, produce, as it were, innumerable love lullies in a variety of colourful figurations, proving that the producer and his German co-operators are amouretists of rare resource, ingenuity and distinction. The courtyard of the Sheik's palace is very simply and effectively treated, being merely an open space surrounded by three empty Eastern white walls, and entered by arched doorways. In the wall facing the audience a latticed window has been introduced in order to bring in warm flesh tones, and the bright colours of the women slaves behind it. The interior that follows, though melodious throughout with vibrating coloured atmosphere, is overdone. The crowning of the faithless wife and her lover with garlands showered from a balcony, and the meaningless scattering of flowers is cheap, and mirrors pantomime. The over-elongation of this scene is felt when contrasted with the severe simplicity of the succeeding bedroom scene. Here, too, an alteration is desirable. The over-imposing yellow lamp that crowns the bed, looks like a light-house beacon. The light should be reduced to two unobtrusive coloured flames symbolical of Eastern passion and jealousy, the keynote of the scene. Also the composition of the scene should be more together.

There are, besides these minor defects, a number of general defects. The first is that of the clash of conventions. In an endeavour to bring poetry into the theatre Professor Reinhardt has gone to the East for many of his ideas. He has, in fact, helped himself largely to Eastern convention, and seeks to adapt it to the Western stage, just as the East is helping itself to Western convention. The result in some cases is disastrous. The use of the bridge across the Coliseum auditorium is for one thing very confusing. Though it is legitimate in the Chinese theatre, where symbolism is fully accepted and understood, it does not accord with our Western realistic notions; and though to imaginative Orientals it may create the vision of characters coming from a distance or nowhere, to unimaginative Europeans it means nothing more than a free look at made-up professionals at close quarters. In other words, the introduction of this convention only serves to throw the play out of balance and to destroy the desired illusion. If something new is desired, why not let the characters coming from a distance, come on from the prompt or o.p. entrance and make their entrance to the scene through the drop curtains drawn together for the purpose?

Again, many of the entrances and exits of the characters appear badly arranged. If it is purposely done in an attempt to follow another Eastern tradition of characters drifting symbolically on and off the scene, it is well and good. To be effective, however, it should be done under Eastern conditions. The scenery should not be realistic, an elaborately carpentered affair, or a very careful arrangement of cut cloths; but imaginative and suggested.

And again, here and there the sets seem to be designed to suggest the fourth wall, especially in the hunchback's theatre, where the only entrance to the theatre itself is apparently across the footlights. All this is bewildering. Better results might be achieved by adapting Eastern ideas to Western methods, until we have theatres constructed to suit symbolism. Thus the fourth wall might very well be suggested by the use of the drop curtains, replacing the ugly convention known to professionals as the "blind." These curtains should be coloured to harmonise with the general colour scheme of the play, and drawn aside by two attendants dressed in colour to symbolise comedy or tragedy as the case may be. The effect of this colour would be to send the scene back.

The second defect is the lack of quite complete harmony, together with touches of amateurish staging and lighting. Apparently Professor Reinhardt travels nothing except his principals and properties. The
Coliseum supplies the rest. It can be plainly seen that he uses some of the Coliseum stock scenery, which has been heavily primed for the purpose, as well as the Coliseum is their best, but he has obviously “out of the scene.” It is not difficult to believe that the scenery, costumes and properties of the Berlin production were designed to harmonise with one another; and the supers were rehearsed to harmonise with the principal performers. This is particularly noticeable in the “silhouette” scene, where the figures want artistically grouping. As the production stands at the Coliseum it is nothing more than a suggestion of something of a kind. It suggests the first step in the weaving of the amaranthine crown of Thespis. We owe Professor Reinhardt and Mr. Oswald Stoll more than is perhaps generally recognised for this suggestion. Not only have they realised the possibilities of coloured atmosphere, but thatLondon is ready for more. Perhaps Mr. Stoll will honour London by re-engaging Professor Reinhardt and by bringing over the whole of his production, principals, supers, scenery, lighting, properties, even the Deutches Theatre itself if a ship can be found to accommodate it. We have had the suggestion. We like it. Now let us have the real thing. I might add as a further suggestion that either Mr. Stoll or Mr. Alfred Butt at the Stoll’s, Mr. Gilbert at the Palladium, or the Alhambra or Empire management, give London a taste of the Russian ballets elsewhere mentioned in the following letters, having relation to the general question of the artistic reform of the theatre; on the contrary, the best artists retired from the Municipal Theatre and founded their own theatre, the Volksschonburg. Here, again, no reform movement exists, even among the professionals themselves, who complain of their position, but make no effort to improve it. The Flemish authors have founded a society which is mainly a commercial venture and can hardly be called a theatre. Brussels is the position of the Flemish theatre is a far more serious matter than the one in London. The situation here, however, is different. The new theatre has been built at a cost of 5,000,000 francs annually. For the most part the performances are admirable. Several companies owe their name to the Flemish theatre, but there is no reform movement, and it is not required.

Secondly, the Municipal Theatre, the Stadstheatre, under the direction of the old actor Van Doerelaer, till 1906 produced Flemish dramas and comedies together with English, French and German translations. The production took place from 1902-1906 of the Zuist Niederlader Tooneel-bond, which performed once or twice a year plays hitherto unknown in Antwerp. In 1906 two productions were produced; a play by Thaerli (one a shoemaker, the other a goldsmith) were appointed directors of the Municipal Theatre owing to the resignation of the old director. This did not lead to any improvement of the theatre; on the contrary, the best artists retired from the Municipal Theatre and founded their own theatre, the Volksschonburg. Here, again, no reform movement exists, even among the professionals themselves, who complain of their position, but make no effort to improve it. The Flemish authors have founded a society which is mainly a commercial venture and can hardly be called a theatre. Brussels is the position of the Flemish theatre is that it is possible even worse, and in Ghent matters are no better. In Ghent, however, there exists a Vereenigung der Vrienden von der Nederldische Tooneel, which arranges performances with the aid of Dutch artists and theatrical companies.

As I have already mentioned, in the whole of Belgium there is no reform movement, although it is extremely necessary. Painters, artists and talents of the stage. Only one journal, “De Gazet,” of Antwerp, under my editorship, fights energetically to improve the position of the theatre. In Holland, too, there exists a Vereeniging der Vrienden von der Nederldische Tooneel, which has much been done in this direction. There are in Holland at least three societies which aim at improving the theatre, namely, the Vereeniging der Vrienden von der Nederldische Tooneel, arts and theatrical companies, and the Vrienden von der Nederldische Tooneel, which arranges performances with the aid of Dutch artists and theatrical companies.

Is the Chinese Theatre more artistic than our own? The Chinese stage has no scenery, and depends entirely upon the literary merit of the play for its success. The stage is arranged, however, most artistically with embroidered banners and other things, and the Chinese actors enter from the back of the stage and from a long platform coming through the audience, which I suppose represents coming from the back of the stage, coming on from behind, being the characters belonging to the place where the action is going on. They use accessories, however, are more artistic than the actors of the Art of the Theatre. In China, the Chinese actors have to represent animals. Some of these animals were men entirely encased in the animal skin, which was the head of the animals on them; and if a man is supposed to come down the stage and rap at a side door he goes through the ceremony of rapping, but there is no door there, only space.

Regarding lighting, costumes, scenery and so forth. The costumes are of silk theatrical utensils only, but not all in real life, the different plays requiring different costumes according to the epoch, just as our 17th or 18th century fashions would be followed exactly, had there not been the most of course these costumes are all Chinese, and very extravagant, rich and barbaric. There is no shading of colours, each colour is vivid by itself; but just as shades of

* [Miss Fuller's meaning is there is no lowering of tones for the sake of harmony. The Orientals put pure colour}
endeavouring to bring European plays into China, through educated crowds of playgoers, who seem to have no discrimi-
for two years, land through whom Sada Yacco's husband, good artists.
trained to feel and understand beauty, and this by real, nation whatsoever. The public ought to be educated and appear on the stage until the young man in her husband's
Madame Chung, as I brought European plays into Japan through Sada Yacco, who was under my direction in Europe was made in the wonderful Russian ballet and opera seasons in Paris, which enabled him to arrive at self had never appeared on the stage in Japan, although in Japan as in China, there are theatres where only women actors, the women playing the male characters as well as those of the female. Sada Yacco herself did not
in despair, took his place, with what Success we all know. I am most keenly interested in the matter of theatre re-
form. I have, in fact, been writing in "Excelsior" since October, on staging, decoration, scenery, etc.
It is not to be supposed that the general public are pining for a more artistic presentation of plays and operas; yet that seems unlikely from our daily experience of non-
educated people who seem to have no discrimination whatsoever. The public ought to be educated and trained to feel and understand beauty, and this by real, good art and beauty.
Scenery and staging could by no means be entirely done by distinguished painters. Few among the latter might prove good set designers; it is the result of the whole production which could not be the sole responsibility of the theatre. Nevertheless, painters might inspire and guide professionals. Mr. Charles Ricketts is one painter who has done successful, refined and ingenious work, especially in connection with the original production of Oscar Wilde's "Salome," by the Stage Society, and Bernard Shaw's "Don Juan," produced by Granville Barker.
That painters might be encouraged to serve the theatre is clear. As a direct outcome of this art movement in the theatre, the Théâtre des Arts. M. Paul Poiret was responsible for support and space, the theatre not being sufficiently large to
accommodate a whole and had made in his workshops. To sum up, I think those who work for the stage should have three qualifications:
(1) Knowledge of the various styles in architecture (ob-
tained from the best and the most modern, and knowledge of the finest pictures in the public galleries).
(2) Taste, a genuine taste, and an understanding of beauty. An appreciation for the most beautiful things of life, in existence, together with an understanding of the play or opera which they undertake to interpret, quicken and em-
phaze plasticity. The return to glowing colour symbolises a profound desire for authenticity, and all colour goes back to life and happiness.

FACondour, and the man who starts styles which others modify to suit popular taste). The scenery and costumes of the Russian ballets were as
are, and the theatre would make an eloquent appeal to the people. By this means ugly compositions would be avoided.
To sum up, I think those who work for the stage should have three qualifications:
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phaze plasticity. The return to glowing colour symbolises a profound desire for authenticity, and all colour goes back to life and happiness.

M. Jacques Blanche.

Le théâtre anglais et la théâtre français ne peuvent pas être comparés. Le premier est pour les enfants, le second pour les grands. Je crois que mon cœur préfère celui d'Angleterre; parce que mon cœur est resté gai, un peu naif peut-être, mais on peut compter, avec une pointe d'ironie, que mon cœur a de rudes. Et pour répondre intelligent-
ment à votre question sur la réforme théâtrale ce faudrait de longs pages. Mais, je suis un serviteur de mon art, comme l'architecte ou le peintre qui a beaucoup de responsabilités et qui doit faire des œuvres d'art. Ce serait une erreur de penser que les artistes qui travaillent pour le théâtre ne sont pas des sages. Ce sont des gens qui ont une vision artistique et ont un esprit supérieur, qui voient la beauté dans les choses les plus simples, qui savent comment faire de belles choses avec des moyens simples.

MME. Yvette Guilbert.
Le théâtre anglais et la théâtre français ne peuvent pas être comparés. Le premier est pour les enfants, le second pour les grands. Je crois que mon cœur préfère celui d'Angleterre; parce que mon cœur est resté gai, un peu naïf peut-être, mais on peut compter, avec une pointe d'ironie, que mon cœur a de rudes. Et pour répondre intelligently à votre question sur la réforme théâtrale ce faudrait de longs pages. Mais, je suis un serviteur de mon art, comme l'architecte ou le peintre qui a beaucoup de responsabilités et qui doit faire des œuvres d'art. Ce serait une erreur de penser que les artistes qui travaillent pour le théâtre ne sont pas des sages. Ce sont des gens qui ont une vision artistique et ont un esprit supérieur, qui voient la beauté dans les choses les plus simples, qui savent comment faire de belles choses avec des moyens simples.

The scenery and costumes of the Russian ballets were as much a revelation in Paris as elsewhere outside Russia. They have two great qualities: (1) Complete harmoni-
ness. Costumes and designs are designed to harmonise together. To aim at this should be the first

The scene represents not a real but an imaginative picture. It does not attempt to show a photograph or a model to scale of what would be seen on the stage if the castle, the palace, the woods, etc., were real. And there were a real castle, palace, etc. It tries to present to the spectator the picture which an artist sees in his mind's eye when he imagines such a scene, but it is not a literal photograph. The scenery probably fits only an imaginative play. The play must have poetry to fit the scenery. It is difficult to sup-
pose that a play would be any good if it was nothing but an aim as any other) could be acted in such simplified

Six beautiful designs by Paul Iribe illustrating the verse of Jean Cocteau, and inspired by the Russian dancer, Vaslav Nijinsky.
scenery, the object of which is to convey one whole poetic impression.

The Théâtre des Arts in Paris has successfully taken up the suggestion given by the Russian ballets. The scenery and costumes of "Le Marchand de Papiers," "Nahid, al-
donor," and especially of Molière's "Le Sicilien," were completely artistic.

M. PIERRE LAPRADE.

The artistic movement which manifested itself in France more than twenty years ago was at first limited to ardent and subtle minds. This movement has gained a certain public and has now reached a point where it counts in the historic of the theatre has been profoundly moved and reflected it; and if in painting there was a return to true classical traditions, living and eternal, and not a formula, in theatre there was an evident desire to turn away from stereotyped revivals.

You ask me whether the decoration of plays should be carried out by artists or by artisans? Where does the artist commence? Where does the artisan finish? Watteau painted some signs (which are perhaps his best productions); and there are the artisans who have built cathedrals. What really matters is that the small divine element which we call art, exists; whether it is provided by artist or artisan does not matter.

It seems to me, however, that a sympathetic collaboration between a painter who feels the theatre, and comprehends stage productions, and a professional who can interpret his ideas and adapt them to the requirements of the scene, is the best solution to the present problem of the art of the theatre.

[M. Laprade is one of the group of distinguished artists, at present cooperating with M. Rouche at the Théâtre des Arts, Paris.]


Though I have not the technical knowledge necessary to speak with authority on the subject of the Russian ballets I may nevertheless state my impression. They will certainly serve to stimulate the new form of art now making its appearance.

To me the most noticeable thing in them is the union of extreme simplicity with unequalled refinement. The treatment of artistic contrasts and values has never been surpassed. To lay down a formula for the treatment varies with the scene. Thus here in one set harmony of contrast is sought, and in another set harmony of analogy is the object. In "Carnival" by contrast is obtained in the play of green draperies, and arrangement of columns against the luminosity of the costumes and scintillating jewels, in "L'Oiseau de feu" the unusual combination of colours and the arrangement of the crowds are no longer contrasted, but correspond and are made to match harmoniously with the architecture and the general scheme of decoration of the scene.

As to the dancing, it appears to me to be too mechanical, too acrobatic. I fail to appreciate its monotony even when it is the pivoting like a top. I do not feel that the form of art of the Russian ballets is purely original. Everyone acquainted with the ballets at the Empire will recall the painted canvas, the front of which is supposed to be non-existent, etc., etc.

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SUPPLEMENT TO THE NEW AGE

What is a Producer?
By One of Them.

That phrase—"the play produced by"—which has lately become so common at the foot of a playbill, still arouses, it would appear, the vaguest impression in the minds of the general public. This producer is not apparently the name of a gentleman (in company with those of his two assistants) appearing in smaller type elsewhere on the same sheet. Neither is he, seemingly, on the business side of the theatre, for apart from particulars as to the "sole proprietor," at the head of the bill, our minds are also set at rest to the names of the "general manager," the "acting" or "business" manager, the box office keeper, occasionally even of the secretary and the treasurer. Who then is the producer that he is given this prominence, that his name is oft-times printed in bolder type than that of the author of the play?

Well, briefly, the producer is the man who thinks out the play before the first rehearsal, who is responsible for the smooth progress of the rehearsals, who sees to it that those rehearsals are concluded and the play ready in every particular for production by the night that the business side of the theatre has advertised as that of the first performance. It is he who gives the director to everyone, from scenic artist to super. Before the actors have seen their parts he has read the play many times and practically knows it by heart, has decided what the scenery is to be, and made sketches and designs so the scenic artist has work from which to settle what furniture there shall be on the stage and where it shall be placed; what ornaments, what curtains, carpets, pictures. Now it must be obvious that however beautiful the scenery, however carefully the stage is dressed, that the performance of a play does not merely consist in the actors repeating the lines assigned to them as quickly as possible in order to get the whole thing over and done with. The value of each scene must be very accurately estimated in the light of its relative importance or significance with other scenes in the play.

One scene is serious and must be played impressively and slowly, another lightly, bright, flippantly; a third is dull and will not hold an audience, their attention must therefore be distracted by by-play. Pauses, again, play a large part in conveying an author's meaning. Now, to whom are we to appeal for the settling of these subtleties and niceties?

Obviously the MS. cannot help us. The author, again, of necessity is often, unfortunately, not alive. Suppose, too, that a situation in the play turns upon the effect produced upon one of the characters by a startling piece of news; it is palpably essential that the character in question should be placed in such a position on the stage that his face is visible to the entire audience. Who is to decide where the character shall sit or stand? It may be suggested that the actor himself might select his position, and, indeed, until lately this was the method employed. Actors sorted themselves, all but fought for places on the stage, and forced their parts into undue prominence by sheer strength of personality or mere weight of salary, and kept them there by wilfully "queering," whenever possible, a fellow-player's effects; cured not a button, in short, for the play, the author, or the ensemble, so that they personally made a hit. It was in consequence of this incessant strife between the actor and the author and amongst the actors themselves that a referee was found in the person of an impartial, trained observer known as a "producer."

Not only was he the arbitrator of all points at dispute, but it grew to be his duty to anticipate these points, to have in his mind at the time of the first rehearsal a picture, complete in every detail as he was to find it on the night of performance. And so, nowadays, it is he who has entire control over a play from the moment it is decided upon for immediate production until the time when the public see it played upon the stage.

It is he who casts it, that is to say, decides what actors shall impersonate the parts, it is he also who cuts it, i.e., blue-pencils it, eliminates unnecessary passages, condenses it to make it more coherent and effective. By the day fixed for the preliminary run-through of the play by the actors he has formed unalterable convictions as to how each of the parts should be played; how, indeed, each line of the play shall be spoken; knowing, almost to the exact word, where one character will sit, when another will stand; if the play contains a death scene, he has decided what manner of death it shall be, where the dying man's head shall be, where his feet; if stage lovers have to kiss, how they shall kiss, where his arm shall be, where her head; how scenes shall be broken up to prevent monotony, or to aid the players in long and difficult speeches; whether this character shall wear a beard, that one an eyeglass; what frocks it would be consistent with his sex for the principal female character to wear, to be discussed anon, tactfully, very tactfully, with the leading lady.

Now it will be palpable, even from this brief survey, that it is vital the producer's word should be law. It is all so much to the good, then, when the producer is also the manager of the theatre. The ideal producer, however, be he manager or no, must not himself participate in the entertainment, for, in such instances, his whole-hearted desire to carry out the author's intention, whatever the author has a tendency to become alloyed by anxiety lest his own part may suffer, and any pains he takes to obviate this contingency will be inevitably to the detriment of the performance. Moreover, even an actor-manager, can do two things at once, efficiently. If he is rehearsing his part on the stage he cannot be judging of the effect from the stalls; if he spends the time of rehearsal in criticism from the auditorium his part will manifestly be under-rehearsed, particularly if it is a long one, as parts selected by actor-managers are apt to be.

A word about the dramatist as his own producer. He, presumably, will know better than anyone else what he intended to express. Only very rarely, however, has he sufficiently conversant with the technique of the stage to be able to explain by what method he proposes to obtain the effects desired. And it is little to be wondered at. It is essential that a producer, to be efficient, should have been through the mill as stage-manager and actor. He need not have been markedly successful in either of these metiers (indeed most superlative producers are indifferent stage-managers, and worse actors), but he must have served for years in both capacities and know exactly how the finest effects in each are obtained. To excel in personation would not aid him at all, the merest suggestion is all that is needed at rehearsals.

Enough qualities are demanded of him without a talent for acting being added. He must, for instance, be widely read, observant, of almost superfine sensibility, and possess a sense of humour. He must have an eye for colour, form, pose, some knowledge of costume, an ear for music. He must be versed in the manners and customs of good society. He must know what those people eat, how they eat, what pictures they hang on their walls, how they love, how they hate; as he must know similar things of the people of the Seven Dials, in Arabia, in the Warwickshire and Miln of Shakespeare's time, in Ancient Greece, in the Scotland of to-day. He must appreciate in more or less degree every nuance of feeling, the whole gamut of the emotions, must realise instinctively and instantly what any man or any woman of any type, of any nation, would have done under given circumstances at any period of the world's history. He must be tactful (for will he not often have to tell members of the most conceited class of the community that they are wrong?), worldly wise, wily as the serpent, gentle as the dove, strong (or men older and more experienced than he will not obey him), patient, appreciative. And when his part is done when his work is done, it is forgotten. The moments of the play on which he has lavished the most zealous care are applauded as the genius of the best known or most highly-paid actor concerned in them; the author finds hitherto unnoticed subtleties in his play, and the public says: What is a producer?
VERSE.
By Harry Kemp.

THE CATTLEMAN'S BURIAL.
(s.s. "Maori King," South Seas.)

We bore our comrade from his bunk, we kept him overnight,
In a fold of heavy canvas we sewed him good and tight—
With stitch on stitch we sewed him in and hid him from the sight.
We laid him on a tilted plank, and solemn-souled were we.
Behind us whirled the troubled wake, around us spread the sea.
And then each man removed his hat and stood with downsunk head
As the dapper little captain read the service for the dead.

Said the Boss of all the cattlemen, "I'm glad it isn't me
Wot 'as to lie so lonesome at the bottom O' the sea."

And I looked out across the waves which ran in crests of foam,
From the sight.
we.
the sea.
down.
dead.
me
of foam,
friends and home.

INSOUCIANCE IN STORM.
(Songs of the Great Lakes.)

Deep in an ore-boat's hold
Where great-bulked boilers loom
I saw half-naked men
Made thrall to flame and steam,
Whose bodies, dripping sweat,
Shone with an oily gleam.

There, all the sullen night,
While waves boomed overhead
And smote the lurching ship,
They did not think it brave:
They even dared to joke. . .
I saw them light their pipes,
And puff calm rings of smoke. . .

I saw a passer sprawl
Over his load of coal. . .
At which a fireman laughed
Until it shook his soul.

All this in a hollow shell,
Whose half-submerged form
"Mid rushing hills of storm!

A TRAMP'S CONFESSION.

We huddled in the Mission,
For it was cold outside,
An' listened to th' preacher
Tell of the Crucified.

Without, a sleetly drizzle
Cut deep each ragged form,
An' so we stood the talkin'
For shelter from the storm.

They sang of God an' angels,
An' heaven's eternal joy,
An' things I stopped believin'
When I was yet a boy.

They spoke of good and evil,
An' offered savin' grace—
An' some showed love for mankin'
A-shinin' in their face.

An' some their graft was workin'
The same as me an' you;
But most was urgin' on us
Wot they believed was true.

We sang, an' dozed, an' listened,
But only feared, us men,
The time when, service over,
We'd have to mooch again,

An' walk the icy pavements,
An' breast the snowstorm gray
Till the saloons was opened,
An' there was hints of day.

So when they called out "Sinners,
Won't you come?" I came! . . .
But in my face was pallor,
An' in my heart was shame. . .

An' so forgive me, Jesus,
For mockin' of thy Name—

For I was cold an' hungry!
They gave me grub an' bed
After I kneeled there with them,
An' many prayers was said.

An' so forgive me, Jesus!
I didn't mean no harm,
An' outside it was zero,
An' inside it was warm. . .

Yes, I was cold an' hungry,
An' oh, thou Crucified,
Thou friend of all the lowly,
Forgive the lie I lied!

WIMMEN.

Wot, you work! An' on a farm, lad—from the day-light till the dark,
An' hope by application you will some day make your mark! . . .

Well, I guess I kin believe ye, for, a long, long time ago,
W'en I meddled wi' ambition an' the world's allurin' show,
I remember that I slaved away, like you, both soon an' late—
But I'll never work agin as long as I kin slam a gate,
An' why a man like us should work I fail to understand—

For wot's the use of workin' w'en there's wimmen in the land?
Yes, wot's the use of workin' w'en there's wimmen in the land
That gives a tramp his daily bread, an' with a willin' hand?
The men are very obstinate, an' doubt each word you say.
If you tell them that you're hungry, they'll put you makin' hay,
Er remark you look quite husky, wonder if you're any good
At splittin' up their kindlin' or a-choppin' knotty wood. . .
But the wimmen (good Lord bless 'em) all you have to do with them
Is to tell them of your mother with a chokin' sort of tale,
Er praise their littul toddlin' babes, or pitch a weepin' tale,
An' a sprinklin' of religion I have never knowed to fail. . .
Oh, wimmen is the mainstay of our persecuted band,
An' wot's the use of workin' w'en there's wimmen in the land?

8 SUPPLEMENT TO THE NEW AGE