# William Shakespeare, Three Hundred Years Alive Tomorrow, Honored in America While Europe Fights

### New York's Monster Masque by Percy Mac-Kaye the National Climax

"THREE HUNDRED years alive on I the 23d of April, 1916, the memory of Shakespeare calls creatively upon a selfdestroying world to do him honor by honoring that world-constructive art of which he is a master architect."

Thus writes Percy MacKaye in the preface to the printed version of the Shakespeare Tercentenary Masque, "Caliban by the Yellow Sands," which will be America's national commemoration of the poet's death. And since Shakespeare's native the state of the sand with all Europea here other poet's death. And since Shakespears a native land—with all Europe—has other matters to think of, this monster masque of a hundred thousand will also be the world's chief tribute to its greatest dra-

New York plans exercises, readings, let tures, in schools, colleges, clubs, settle-ments, much in the fashion of Philadelphia. But the masque is the crown of it all. Enlisting national artists like Percy MacKaye, Joseph Urban, Robert Edmond Jones, and Arthur Farwell, it is a national memorial.

great half-circle of the concrete stadium of the college of the City of New York has been duplicated in wood so as to form an oval seating 20,000. On the ground in the centre and a huge raised stage. the centre and a huge raised stage at one end, 30 actors and between 2000 and 3000 dancers, singers and mimes will enact "Caliban" for five nights, at a cost of

Joseph Urban, whose genius conceived the idea of adding a wooden stadium to the concrete, says of his stupendous share of the work.
"This is the biggest piece of theatrical

construction I have undertaken since came to this country. It is more than theatrical work. It is theatre plus archi

problem was to transform ar field and stadium into a fairy athletic field and stadium into a tairy theatre for a single week on a scale so huge as to hold the attention of 20,000 pairs of eyes through two and a half hours of performance. The inner stage, on which the more intense action of the drama will take place, is 35 feet broad, 20 feet long, and 15 feet high. But this is only a small part of the whole stage; it is intended for the 'inner scenes,' which Robert Edmond Jones is designing and which will be as it were, miniatures set which will be, as it were, miniatures set within an elaborate frame. In front of the inner stage is a broad platform, affording an acting space about 50 feet broad, and in front of this again another projecting stage, or 'apron,' surrounded by down to the main level of the ground

"The main stage is flanked by elaborate architectural structures. These are put in, first, to afford a striking background, impressive enough to be worthy of the magnificent conceptions which Mr. MacKaye has embodied in his Masque of Shakespeare. They will be plerced by entrances, and behind them will be the dressing rooms and the 'props' to be used on the inner stage. This structure will also conceal the orchestra of 100 and the mass chorus of 1000, for which Arthur

Farwell is writing the music.
"The great towers, 45 feet high, which are at the sides, have a still more im-portant use. They will hold the hugo-lamps which we are devising for the li-lumination of the performance.

"This part of the problem interested me almost more than any other. The lighting for the hundreds of people, who will deploy upon the ground circle, must be extremely powerful. A dozen are lamps would hardly make a pin-prick of light in this huge distance. So we are perfecting a scheme for the use of a newly

patented lamp of unprecedented candle power, which will provide a brilliant u-lumination, even to the further end of the

lumination, even to the further end of the ground circle, 150 feet away. These light towers will also serve for the illumination of the stage. Footlights are out of the question; they would be too puny and insignificant on this scale of production. A large part of the effectiveness of my scenery depends upon the lighting.

"Working for a night performance out of doors, I can, for the first time since I

came to America, produce the full bril liancy of effect of which I dreamed when I first entered theatrical work in the Royal Opera House of Vienna.

What Browning Wrote

SHAKESPEARE!—to such name's sounding what succeeds

Fitly as a silence? Falter forth the spell,-

Act follows word, the speaker knows full well,

Two names there are: That which the Hebrew reads

Would own, "Thou didst create us!" Nought impedes.

Echo, back thundered by earth, heaven and hell,

Nor tampers with its magic more than needs.

With his soul only: if from lips it fell,

We voice the other name, man's most of might,

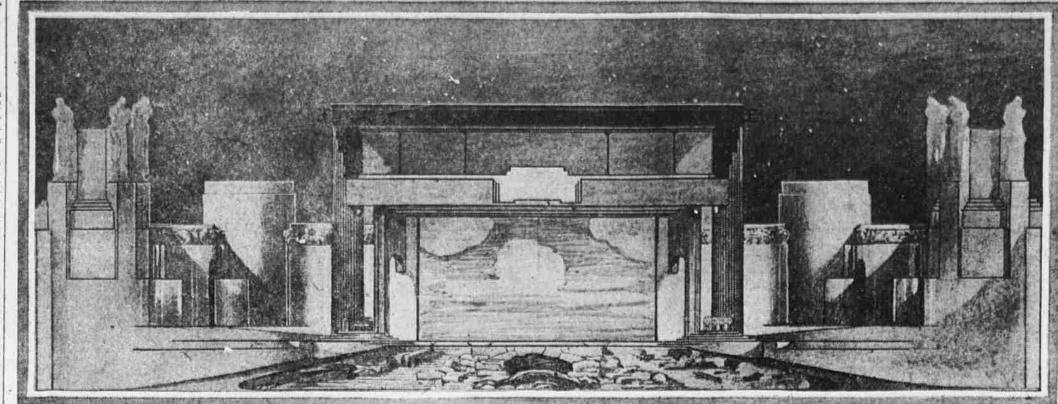
Awesomely, lovingly: let awe and love

Mutely await their working, leave to sight

Shakespeare's creation rises: one remove

Though dread-this finite from that infinite.

All of the issue as below-above-



The mammoth setting of the masque of a hundred thousand—"Caliban by the Yellow Sands." Joseph Urban's titantic conception of the stage. It forms only a small part of the whole acting space of the masque, yet the light towers at the ends are 45 feet high and 150 feet apart.

## Hackett's Tercentenary Mite, as Witnessed by W. P. Eaton

"The Merry Wives of Windsor" Acted, Set and Stage Managed With Real Revivifying Distinction

By WALTER PRICHARD EATON

Washington Saturday, to see "The Merry Wives But here in "The Merry Wives of Windof Windsor," produced by James K. Hack- sor" Mr. Ordynski has had a free rein. ett, but, owing to Mr. Hackett's illness, He has been working with stage sets by with Tom Wise as Faistaff. We didn't [ Urban which he fully comprehends, which anticipate any trouble in getting in. There had been no trouble when "Macbeth" was had been no trouble when "Macbeth" was playing, and "The Merry Wives of Windsor" has never been one of the more popplar plays of the Bard. But, to our surprise, there wasn't a seat to be had anywhere in the theatre, high or low, and a score or hore of people were standing. So we stood, too.

And we hadn't been standing long before we had the answer. This produc-

And we hadn't been standing long before we had the answer. This production of "The Merry Wives of Windsor," with scenery by Joseph Urban, with Henrietta Crosman as Mistress Page and Puller Mellish as Mr. Page and Orrin Johnson and Viola Allen as Mr. and Mistress Ford, in addition to Tom Wise as the old knight, has been staged by Richard Vordynski, a young Pole who came to this country as an assistant to Max Reinhardt to stage "Sumurun." and who has remained here, learned English, and apparium to the less it is unmistakably different from the Shakespearean productions of the last generation. You have only to witness it just after seeing Tree's production of to stage "Sumurun," and who has re-mained here, learned English, and appar-ently settled down to make a name in the

E WENT the other afternoon, on a the pace and rhythm of that production. are, in fact, the kind of sets he was trained to work in by his master, Reinhardt, and he has had, besides, a good cast of ex-perienced actors, led, of course, by Miss Crosman, whose Rosalind is still a fragrant memory, who has the style and the amplitude for poetle drama. The result is a revitalized production of a play that,

when mounted at the New Theatre a few years ago, seemed about as dead as a play well could be.

Moreover, being in perfect sympathy with the Urban settings, Mr. Ordynski has been able really to styletize the pro-duction. Neither scenically nor in the cos-tumes and stage management is this pro-duction powers on binarra in style as just after seeing Tree's production of "Henry VIII" to realize the guif. It isn't necessary to hold a brief just now for the new method or the old. chance to be doing business. The point is, that if you do Shakespeare well by the old method, or if you revitalize him by a new method, in either case you make his plays

Garter Inn. on the other side Mistress Page's house. Between them is a ground cloth representing water, as the Japanese represent it, by sand in their gardens, with stones and rushes on the banks. This stream is spanned at the back of the stage by a half moon bridge, which goes up gracefully against the back drop, on which are painted in broad patches of rich color roofs and spires of the town. Every character who crosses from one side. Every character who crosses from one side of the stage to the other has to use this bridge. Much of the action takes place upon it, as, for instance, the duel between

Another feature of the production which tensifies its style, but which to us seems too German, too fuesy, is the incessant pace of the farcical scenes between the minor personages, so that the thing has all of the speed and bustle and a good deal of the noise of a Cohan farce at its worst. We remember an undergraduate of an American college who came home from a American college who came from a trip to Germany, where he saw Reinhardt's production on a revolving stage of "Twelfth Night," wherein the characters walked around on the moving stage from one scene right into the next. "It was mostly a long procession of souses," was our undergraduate's description. We feel

#### What Philadelphia Will Do

1 pril 29 to May 13: Shakespearean exhibition at the Academy of the Fine Arts. Early editions, playbills and curious relics of many sorts, with especial reference to Philadelphia's Shakespeare tradition. Admission free.

May 12, 2 p. m.: Shakespearean Festival at the Academy of Music. Sir Herbert Tree on "Shakes-peare's Art." A commemorative ode, written especially for the occasion by Alfred Noyes and read by the poet. Music by David Bispham, or-chestre of 50 and chorus of 200 from the Mahler Symphony singers. Ben Jonson's Ode read by Mrs. Otis Skinner. Short address by Prof. Felix Shelling.

May 15 to 20:
"The Comedy of Errors,"
given by the Philomathean
Society of the University of Pennsylvania in an exact reproduction, seating 1000, of Shakespeare's famous Globe Theatre, now being erected in the Botanical Gardens.

May 22: Elizabethan revel by the Plays and Players in the Globe Theatre. Scenes from Shakespeare on the stage; Elizabet'ian notables in the audience.

in Mr. Ordynski's staging of "The Merry live—and when you make them live, far from spelling ruin, Shakespeare spells delight to thousands of people.

The set which is most used in this production of the "Merry Wives" is the street scene. On one side of the stage is the Gaster Inc. hilarious good spirits, the swiri of figures over the crescent bridge. Nevertheless, it strikes us as a bit fussy, not unctuous, like the Elizabethans, but a little mannered and unreal. But unquestionably, it does have a fitness in the whole scheme of the production, and it does avoid the fault of too many productions of this play—deadly dullness. Moreover, thanks in part to the speed and in part to the arrangement of scenes and cutting, a very liberal allow-ance of the text is used, and the story is coherent.

upon it, as, for instance, the duel between Doctor Caius and his terrified opponent. All the costumes, designed by Willy Pogany, are rich and gay and picturesque, and the constant procession of them over this bridge, the constantly shifty picture of figures lifted up above the stage level against the back drop of deep reds and blues, makes a feast for the eye totally unlike the stiff, old-fashioned posing of crowds in the Tree production, under artidynski together have worked out this continuous pictorial pattern, which is never forgotten, is one of the things we ficial spotligigs. That Urban and Ormean by a styletized production.

Another feature of the production which William Winter, in the introduction to stage is sometimes a bore; at the New Theatre, "The Winter's Tale" was a pure delight. And so it goes. Craig's tower-ing screens for "Hamlet" may be wonder-ful, but without a fine actor as the Prince they cannot carry the day. Nor does the fine actor need them to make the drama live, however much they may add to the pleasure of this curious and experimental

So, while we welcome the Urban setso, while we welcome the Croan settings and the attempt at a styletized production of "The Merry Wives of Windsor," after all, what we should most welcome, probably, is Tom Wise as Faistaff and Miss Crosman as Mistress Page.

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## If William Shakespeare Had Known the Photoplay

Would He Choose Now, as He Chose Then, the Popular and Ill-Respected Art Rather Than the Sacrosanct?

In An amusing editorial article the other day, the New York Evening Post fell to speculating upon Shakespeare's disposition toward motion pictures had his lot been cast in the days of the movies and not in those of the Elizabethan theatre. Consider, it says, that in his own lifetime he was faced with very much the same situation that confronts the present-day dramatist. On the one hand, there was respectable literature, represented by Edmund Spenser, Lily and Sidney. On the other was the playhouse, annex of the bear garden and the brothel, abomination of the Puritan outlawed by statute, condemned by Sidney-most influential sider, it says, that in his own lifetime he was faced with very much the same situation that confronts the present-day dramatist. On the one hand, there was respectable literature, represented by Edmund Spenser, Lily and Sidney. On the other was the playhouse, annex of the bear garden and the brothel, abomination of the Puritar outlawed by statute, condemned by Sidney—most influential esthete of his time—but popular beyond all measure with the people, from the horseboy who loafed at the Globe Theatre's entrance to the high-born lady who atre's entrance to the high-born lady who stole into the playhouse, heavily masked, to witness a performance which she pre-tended, in fashionable society, to despise. so, today, an ambitious writer is pulled between the legitimate but moribund drama and the immensely live, though undeveloped, moving picture theatre. We know, of course, what Shakespeare's choice long ago was. After a short flirtation with recognized literature in "Venus and

tion picture without more than a mo-ment's hesitation.

Imagine him arriving in New York, a youth fresh from an up-State town. Rather athletic (the deer-stealing episode proves that), he would naturally, if he wished to join the profession, drift into moving-picture acting. Never a first-rate actor, he would undertake only minor parts, such as the old banker in "A Millonaire's Revenge," or the stricken father in "She Is Not So Bad As All That." Soon, however, he would be almost exclusively occupied with scenario writing, and before many moons his creative ability would win general recognition. Think of him turning his versatile genius to the ex-ploitation of the vast possibilities of motion-drama! How eagerly he would grasp at them with a desire to exhaust the end-less variety of images and the innumeraless variety of images and the innumera-ble fancies that peopled his fertile brain He would no longer be handicapped by lack of adequate stage machinery or the sad impotence of words. With the mod-ern camera's aid he could forever fix his ern camera's aid he could forever fix his conceptions of beauty, the Forest of Arden, Cawdor's gloomy battlement, Prospero's enchanted isle. Backed by a generous producer, he could make Arlei, that very wobbly fairy of our own stage, fit on wings of flame across the screen, "ere yet your pulse beat twice"—and conjure up all Midsummer Night's elf land in flesh and blood. And, above all, what a thriller he could make of Birnam Wood advancing, is serried ranks, upon a bril-

thriller he could make of Birnam Wood advancing, in serried ranks, upon a brilliantly visualized Dunsinane!

In fact, the only deprivation posterity would suffer if Shakespeare, reincarnated, were to enter upon the scenario-writer's career instead of the dramatic author's might be in the matter of the text, which, on account of the cinema's form, would be considered within very nareon account of the chema's form, would naturally be restricted within very harrow lmits. No doubt, much of his poetic imagery, his wealth of philosophy and his trenchant dislogue would remain unwritten. But those who attend contemporary performances know that the dialogue plays only a very small part, even now, and that famous actor-managers are now, and that famous actor-managers are omed to smother the text with scen-

surpass, and, breaking through the cramp-ing fetters of his medium, emerge tri-umphant on the fair-weather side of imortality.

This editorial pronouncement comes, curiously enough, on top of many similar declarations from photoplay people.

John Emerson, the Pine Arts director, is quoted as saying:

"If Shakespeare were alive today he would be our most active scenario writer. In many ways Stakespeare's plays are indeed splendid moving-picture scenarios. Very little has been done in the way of filming them, but I believe when producers turn to them they will find wonderful script of pictures and the most stable. long ago was. After a short flirtation with recognized literature in "Venus and Adonis," he chose the people's drama and created a new art out of the scorned amusement of the masses. And nowadays, and remarkable thing about them from this point of view is that they can be followed in regular sequence."

Wery little has been done in the way of filming them, but I believe when producers turn to them they will find wonderful series of pictures, and the most striking and remarkable thing about them from this point of view is that they can be followed in regular sequence."

At Dublin will be a gata pertrimance of Henry V.

The little group of enthusiasts who maintain that Bacon really wrote most of the works attributed to Shakespeara is reported to be proparting a "ceramony of derision," of which, however, no details have been announced.

### War-Girt England Plans a Modest Festival of Praise and Commemoration

IT IS one of the terrible frontes of the speare's birth cannot give the tercentenary of his death the full honor it deserves or that the nation planned. Yet there will be widespread celebration, though of a

widespread celebration, though of a humbler sort.

The National Tercentenary Committee, under the patronage of the King and Queen, has arranged for Shakespears services in virtually all the churches of the kingdom on April 30, with the principal service in Westminster Abbey. On Monday, May 1, a meeting will be held in the Mansior House, with an address, it is hoped, by the Prime Minister, and other speeches by well-known persons celebrating the national memory of the peet.

On May 2 there will be a gala performance of "Julius Caesar" under royal patronage at the Drury Lane Theatre, with all the great English Shakespearean stars as actors.

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May 3 will be celebrated in the schools as "Shakespeare Day." On the same day Prof. John W. Mackall. of Oxford, will deliver the annual Shakespeare lecture at the British Academy, and a national committee will meet to arrange for a permanent memorial of the occasion in behalf of the school children of the nation. On Friday, May 5, a pilgrimage takes place to Stratford-on-Avon, where the chief actors of the day will give a performance of scenes from Shakewhere the chief actors of the day wingive a performance of scenes from Shake-spearean dramas at the Memorial Theatre.

In London a series of memorial lectures will be given by Sidney Lee at London University, while a similar course will be given at Gresham College by Prof. Foster Watson.

Watson.

The London Shakespeare League has arranged for the unveiling of a memorial in Curtain road to mark the site of Shakespeare's theatre in Shoreditch. Under the same auspices there will be lectures as Shakespeare and a reading of "Hamlet" by Ben Greet. Mr. Greet also will be in charge of the presentation of 20 Shakespeare plays at popular prices in the old Victoria Hall.

The British Empire Shakespeare Society will strike a commemorative medallion

Victoria Hall
The British Empire Shakespeare Society
will strike a commemorative medallion
likeness, which will go to all parts of
the world.
Several of the London boroughs will
have celebrations of their own. Hampstead, for example, will have a series of
lectures and readings, under the chairmanship of the Mayor.
The National Committee is preparing
"A Book of Homage," which will contain tributes to the poet from different
parts of the globe.
At Stratford-on-Avon there will be a
forinight of Shakespearean performances
and a long series of special celebrations,
including a procession to Shapespeare's
church and a floral decoration of the tomb
in the chancel.

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Oxford is to have a tercentenary exhibition at Bodley's Library, opening on April 24. Manchester has a committee of its own, which has arranged an elaborate series of lectures, recitals, performances of songs, prize competitions and exhibitions. A permanent memorial will be provided at Manchester in the form of a Shapespeare garden, laid out on lines parallel to that at Stratford-on-Avon.

There, will be less important tercentenary per "rmances and observances in virtually e ery city of importance in Great Britain and Ireland. The feature at Dublin will be a gala performance of Henry V.

## What the Puritan Milton Said

WHAT needs my Shakespeare for his honour'd bones, The labor of an age in piled stones? Or that his hallow'd reliques should be hid Under a star-y pointing pyramid? Dear son of memory, great heir of fame, What need'st thou such weak witness of thy name? Thou in our wonder and astonishment Has built thyself a live-long monument. For whilst to th' shame of slow-endevoring art Thy easy numbers flow, and that each heart Hath from the leaves of thy unvalued book Those Delphic lines with deep impression took, Then thou our fancy of itself bereaving, Dost make us marble with too much conceiving; And so sepulcher'd in such pomp dost lie, That Kings for such a tomb would wish to die.

#### When Shaw and Shakespeare Asked for a National Theatre

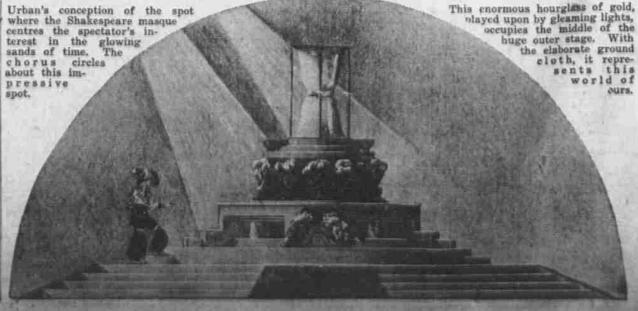
Before the war came all England was Before the war came all England was looking forward to a permanent Shakespeare memorial in the form of a National Theatre. Funds were rapidly accumulating, and even the site had been selected when the great struggle arrived. The whole plan is, of course, now at a standstill, but some six years ago G. Bernard Shaw wrote a plea for this playhouse in his play, "The Dark Lady of the Sonnets." It tells of an encounter between Shakespeare and Elizabeth, which between Shakespeare and Elizabeth, which ends with the following dialogue:

Shakespears— "But the boon I crave is that you do endow a great slayhouse, or, if I may make bold to coin a scholarly name for it, a national theatre, for the batter instruction and gracing of your Malesty's subjects.

#### The All-Discerning Shakespeare

How do you like your character H OW do you like your character depicted by Shakespears? Oh, yes; you are there, unless you are an hitherto undiscovered type of man, for the Bard of Aven, whose tercentenary celebration is under way, left out of his writings mone, but held up each where it could be examined and estimated at its true value. You may not have discovered your own type, but doubties your neighbor has act or you you ought to make it out. Fref

## CALIBAN BY THE YELLOW SANDS



## 1816-1916 CHAKESPEARE died on April

23, 1616, either on or soon after his 52d birthday; and that date in 1916 is to mark the climax of an observance, which has already begun, of one of the great events of history. It will then be 300 years since there ended a life which has had an effect altogether incalculable not only upon the literature had an effect altogether incalcu-lable not only upon the literature of the whole world, but upon the subsequent life and history of the world. His existence on this earth was one of the profound influences byth hur and evelopment; and it is as such, not solely/as a go at pot that the treominary of that exist-dee is being communicated every here is being commemorated every-here. Alexander Woolcott.

#### William Shakespeare-"Made in Germany"

Without doubt, Germany made Shakespeare her own. Consequently it was no wonder that, after dropping the English pieces for a time from his repertory Reinhardt was forced to restore them by popular demand.

The German Chancellor von Bethmann-Hollweg said for many more:

Opera House of Vienna."

The proportions of Mr. Urban's stage are massive. The light towers are 150 feet apart and the whole of the main stage is about 35 feet deep. From and to end the amphitheatre is 220 feet long.

Mr. MacKaye's masque, judged by managerial announcements and the text issued this week by Doubleday, Page & Co., is an ingenious and fascinating essay in a form of dramatic art now rapidly developing under Mr. MacKaye's hand. So far as the technique of it goes, it depends on the pantomime of principals and dancers and upon lighting effects to express the "He is a lunatic who squanders his property when hostile forces all around him are fighting against him. That is what Germany would be doing did she give up Shakespeare, who even today is her dramatist. What has England done for Shakespeare? Since Charles Kean led the theatrical world in London, she has dressed his works in glittering cos-tumes, but has not been able to penetrate and upon lighting effects to express the dramatic emotions of each stage of the story, white the poetry and lyrics spoken tumes, but has not been able to penetrate again with her emotions into the essence of his soul, for Shakespeare's happy England is no more. We play Shakespeare, Max Reinhardt, and as we recently had 'Henry IV,' let us have 'Henry V' on the stage, with the battle of Agincourt and the capture of Harfieur! The warmest desire of German manhaod rings in the dear here's cry. 'On to Calais' and from there quickly across to England.'

When "Twelfth Night" was revived at one of the municipal theatres in Leipzig, the clown put all this into verse by means of a prologue, which the New York Tribune has thus translated:

My master, the great poet, who behind by the actors and sung by the chorus re-inferce the action for that majority of

My master, the great poet, who behind This curtain built his world, and therewith,