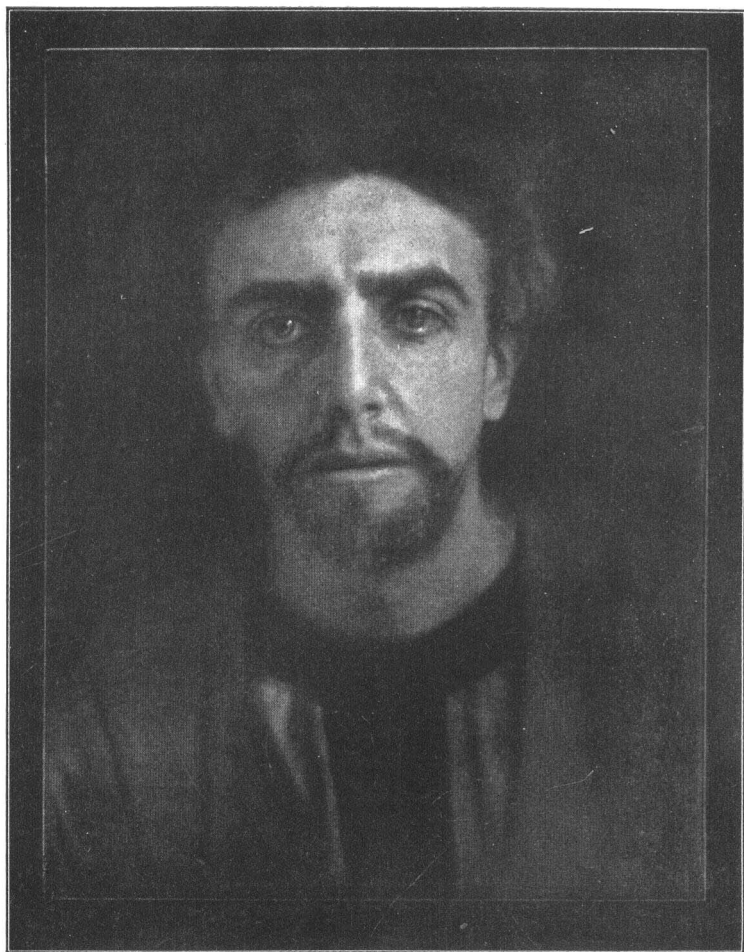


THE SERVANT IN THE HOUSE

CHARLES
RANN
KENNEDY

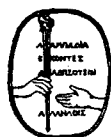


MANSON

THE SERVANT IN THE HOUSE

BY
CHARLES RANN KENNEDY

ILLUSTRATED WITH PORTRAITS OF
THE CHARACTERS IN THE PLAY



HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON
MCMVIII

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Published April, 1908.

TO
WALTER HAMPDEN

“There’s a lot o’ brothers
knockin’ abaht as people
don’t know on, eh what ?
See wot I mean ?”

“He that saith he is in the light, and hateth his brother, is in darkness even until now. He that loveth his brother abideth in the light, and there is none occasion of stumbling in him. But he that hateth his brother is in darkness, and walketh in darkness and knoweth not whither he goeth, because that darkness hath blinded his eyes. . . . If a man say, I love God, and hateth his brother, he is a liar: for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?”

—I. JOHN, ii. 9-11 ; iv. 20.

“The hunger for brotherhood is at the bottom of the unrest of the modern civilized world.”

—GEORGE FREDERICK WATTS.

ORIGINAL CAST OF CHARACTERS
IN
THE SERVANT IN THE HOUSE

BY
CHARLES RANN KENNEDY

AS PRESENTED BY
THE HENRY MILLER ASSOCIATE PLAYERS

AT
THE SAVOY THEATRE, NEW YORK

ON MONDAY, MARCH 23, 1908

A PLAY OF THE PRESENT DAY, IN FIVE ACTS, SCENE INDIVIDUABLE
SETTING FORTH THE STORY OF ONE MORNING IN THE EARLY SPRING

PERSONS IN THE PLAY

JAMES PONSONBY MAKESHYFTE, D.D., The Most Reverend,
The Lord Bishop of Lancashire . . . Mr. ARTHUR LEWIS
THE REVEREND WILLIAM SMYTHE, Vicar,
Mr. CHARLES DALTON
AUNTIE, the Vicar's Wife . Miss EDITH WYNNE MATTHISON
MARY, their niece . . . Miss MABEL MOORE
MR. ROBERT SMITH, a gentleman of necessary occupation,
Mr. TYRONE POWER
ROGERS, a page-boy . . . Mr. GALWEY HERBERT
MANSON, a butler . . . Mr. WALTER HAMPDEN

Time—An early morning in Spring.

Place—An English country vicarage.

ILLUSTRATIONS

MANSON	Frontispiece
THE MOST REVEREND THE LORD BISHOP . .	<i>Facing p.</i> 22
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*The portraits of the characters in the play
have been reproduced from photographs
made for the book by Miss Alice Boughton.*

CHARACTERS REPRESENTED

JAMES PONSONBY MAKESHYFTE, D.D.
The Most Reverend the Lord Bishop of Lancashire

THE REVEREND WILLIAM SMYTHE
The Vicar

AUNTIE
The Vicar's Wife

MARY
Their niece

MR. ROBERT SMITH
A gentleman of necessary occupation

ROGERS
A page-boy

MANSON
A butler

TIME: Now
PLACE: Here

THE SCENE

The scene, which remains unchanged throughout the play, is a room in the vicarage. Jacobean in character, its oak-panelling and beamed-ceiling, together with some fine pieces of antique furniture, lend it an air of historical interest, whilst in all other respects it speaks of solid comfort, refinement, and unostentatious elegance. Evidently the room of a rich man, who has, however, apparently come to some compromise on the difficult question of his entrance into the Kingdom of Heaven; for the panelled walls possess, among other decorations, a richly ornamented crucifix, a Virgin and Child by an old master, certain saints in ecstasy, and a really remarkable modern oil-painting of the Divine Author of our religion.

The main door of the room is at the back of the stage, somewhere towards the middle; it opens upon a hall, at the further side of which one may perceive, through the open door of another room, a goodly collection of well-bound and learned-looking volumes—the vicar's library. At the present moment these tomes of wisdom are inaccessible, as the library door is blocked up with unsightly mounds of earth, sewer-pipes, and certain workmen's implements. The fact is, the vicarage has been greatly dis-

THE SERVANT IN THE HOUSE

turbed of late, owing to a defect in the drainage—an unsavory circumstance which receives further and regretful explication in the play itself.

Returning, then, to the room, one may see, in addition to the main door described above, another door, to the right of stage, and near to the audience. The curious may be glad to learn that this leads into a drawing-room, and incidentally affords one more means of communication with the house. Another exit is provided on the opposite side of the stage [left], where a couple of lofty French windows lead out into the garden. Above the drawing-room door is a fine old Jacobean mantel-piece: a fire burns brightly in the grate. To the left of the main door at the back is a long, low, mullioned window, through which one may see a blue sky, a thatched top or two of cottages, and the gray old tower of the church. Through the French windows are seen a gravel-walk, a lawn, trees, and a sun-dial.

Of the essential furniture of the scene, there may be mentioned: sideboard to right of main door; table, right-centre of stage, with chairs; arm-chair by fireplace; settee, left, towards front; and a long oak stool in the window.

The various properties are described or implied in the text of the play.

THE FIRST ACT