

**TO-MORROW; A  
PLAY IN  
THREE ACTS**

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To-morrow; a play in three acts by Percy MacKaye

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**TO-MORROW**

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# TO-MORROW

*A Play in Three Acts*

BY  
PERCY MACKAYE

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January, 1912

## P R E F A C E

IN our age, which is opening new vistas of leadership for women, the concept and opportunity of woman as the creative arbiter, through selection, of our race and its future, must constitute a living theme for national thought and action.

At a time, also, when the racial meanings of childhood are being deeply considered, the concept and opportunity of children as the creative instruments of a happier to-morrow, must become a practical issue in education.

Of all demonstrable visions, the truths of biology give perhaps the surest pledge of beauty and happiness for the race — a pledge more fair and true than the earlier prophecies of a poetry divorced from science.

For the social, political, religious aspects of our life are radically conditioned by the biological.

Since man himself is the master-sower of our planet, the nature of the human seed itself practically determines the sowing and the harvest of mankind. All contemporary problems, for instance — such as those of labor and capital, conservation, temperance,

white slavery — exist primarily in the nature of human beings, conditioned by the laws of heredity. Heredity thus becomes the prime factor of a constructive future for the race.

While heredity remained a mysterious force unanalyzed, it naturally took on those aspects of an immutable fate so vividly delineated in the ancient Greek tragedies, and still hauntingly shadowed forth in the plays of Ibsen.

Fundamentally reduced, however, to law, and definitely related to mathematics, by the rediscovery of the law of Mendel within the last decade, the truths of heredity appear radically to modify the human meanings of fate, and permanently to condition predestination by the growth of reason.

Mendel's discovery is, to be sure, only a beginning in his great field, but it is apparently a beginning as revolutionary as the discoveries of Copernicus and Newton in theirs, and gives promise of being eventually as influential upon human society. Generations, perhaps centuries, may have to elapse before man shall be able to apply the laws of heredity as definitely to his own destiny as to that of plants and animals; but the demonstration that he may with reason make it his aim to do so, dates from our own day.

Essentially related to the new science of eugenics, Mendelism has as yet hardly begun to influence art

or popular feeling. It is, however, the chief basis of positive, constructive eugenics, as medical research is the chief basis of negative eugenics.

Positive eugenics is concerned with the improvement of the human breed, through selection; negative eugenics — with its safeguarding from racial poisons, through the spread of medical knowledge.

Both aspects are, of course, incalculably important.

Emphasizing the negative aspect, the dramatic work of Brieux has doubtless performed the foremost pioneering of modern art. The negative emphasis, however, has perhaps necessarily veiled the constructive vision of beauty and joy inherent in the positive aspect.

Our world is hideously unhappy, and the insufferable sense of that is the consecration of modern leaders in art. Reality is splendidly their incentive. But reality, thank God, is not merely actually hideous and sad; it is also potentially beautiful and joyous. That happy potentiality is no romantic dream; it is based in reason and mathematical law. To suggest it in art, in order to actualize it in life, is also the important office and privilege of artists dedicated to reality.

Joy is not essentially less dramatic than sorrow, though undoubtedly it is more difficult to dramatize, because joy is experienced far less than pain by