THE KNIGHT OF THE MAYPOLE: A COMEDY IN FOUR ACTS

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The Knight of the Maypole: A Comedy in Four Acts by John Davidson

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JOHN DAVIDSON

THE KNIGHT OF THE MAYPOLE: A COMEDY IN FOUR ACTS

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SELF'S THE MAN A TRAGI-COMEDY

BY

JOHN DAVIDSON

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momment to Mr. Davidson's intellectuality, and as fresh as sunrise."-Literary World. The scene of "Self's the Man" is Lombardy, and the time may be referred to the eighth century A.D.; but it is a modern drama-a not ittogether unsuitable sub-title might be "New Wine in an Old Bottle," for some part of the comedy is a fermenting anachronism which bursts the wine-skin. Counterparts of Urban, the protagoniar, may be found in Napoleon III., Dom Pedro, Amadeus of Spain, Alexander of Bul-garia, Milan of Serria, poets, students, or pleasure-seekers attempting to half attempting to act, and to be masters of men. Urban embodies the prevailing mood of the nineteenth century, which was, fike most enturies, an age of dreamers and unrealized ideals; and he represents also the net result of the intellectual effort of the nineteenth century, wir, the conscious egoism which inevitably exalts the mind above the yool and the senses, and destroys the natural harmony of man. Lucian, Urban's rival, is the same modern type in a lower key-the viola to of Hildebrand, the true contrast to Urban-agents who proceed in-stingtively, knowing nothing of themselves, and who can overcome everything except assassination or a youthful emperor. Thrasimund, the pantaloon of the piece, is typical of the confused ambition and the wint of the two horines, one willingly aubinisive to be yoke of alavery, the other to the yoke of convention, bear a relation to each other like that of Urban and Lucian-Omunda alto to saturnia's soprano. Fate, such as may be found within the covers of booka, will not be detected anywhere in this play; only character, and the want of it, and the use or abuse the individual makes of the chances that occur. that occur.

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