

**JUDAH: AN
ORIGINAL PLAY IN
THREE ACTS**

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Judah: An Original Play in Three Acts by Henry Arthur Jones

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HENRY ARTHUR JONES

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ORIGINAL PLAY IN
THREE ACTS**

JUDAH

AN ORIGINAL PLAY IN THREE ACTS

BY

HENRY ARTHUR JONES

AUTHOR OF "THE TEMPTER," "THE MASQUERADERS," "THE DANCING
GIRL," "THE MIDDLEMAN," "THE CRUSAIDERS," "THE CASE
OF REBELLIOUS SUSAN," ETC.

4843.

Played first on the 21st May, 1890, at the Shaftesbury
Theatre, London, under the management of
Mr. E. S. WILLARD and Mr. JOHN LART

New York
MACMILLAN AND CO.
AND LONDON

1894
J. S.

CAST OF CHARACTERS AT FIRST PERFORMANCE

THE EARL OF ASGARBY	<i>Mr. C. Fulton.</i>
PROFESSOR JOPP, F.R.S., F.L.S., F.G.S., etc.	<i>Mr. Sant Matthews.</i>
MR. PRALL	<i>Mr. H. Cane.</i>
JUXON PRALL	<i>Mr. F. Kerr.</i>
MR. DETHIC	<i>Mr. Royce Carleton.</i>
MR. PAPWORTHY, Mayor of Beachampton	<i>Mr. E. W. Thomas.</i>
ROPER	<i>Mr. H. Harting.</i>
MORSON, } Trustees	{ _____
GRANGER, } Trustees	{ _____
JUDAH LLWELLYN, Min- ister of the Welsh Pres- byterian Church, Beach- ampton	<i>Mr. Willard.</i>
LADY EVE	<i>Miss Bessie Hatton.</i>
SOPHIE JOPP	<i>Miss Gertrude Warden.</i>
MRS. PRALL	<i>Miss A. Bowering.</i>
VASHTI DETHIC	<i>Miss Olga Brandon.</i>

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ACT I. "SHE IS ALONE THE ARABIAN
BIRD."

SCENE. TAPESTRY-ROOM AT ASGARBY CASTLE.

Eighteen days pass.

ACT II. "STAND SENTINEL."

SCENE. THE TERRACE AND OLD NORMAN KEEP,
ASGARBY CASTLE.

One year passes.

ACT III. "NOT POPPY, NOR
MANDRAGORA."

SCENE. TAPESTRY-ROOM AT ASGARBY CASTLE.

*The whole of the action takes place at Asgarby Castle,
near the city of Beachampton, in the present day.*

PREFACE

THE claim of Mr. Henry Arthur Jones's more ambitious plays to rank as literature may have been in some cases grudgingly allowed, but has not been seriously contested. If any doubt existed as to their right to be so considered, the publication consecutively of *Saints and Sinners*, *The Crusaders*, and *Judah* must have set it at rest. As pictures of the English life of to-day, these works have a fidelity at which the dramatists of previous centuries did not always aim, or, at least, a prosperity to which they did not always attain. Some measure of exaggeration or accentuation seems all but indispensable to the dramatic portrayal of comic character. It is as evident in Tony Lumpkin or Bob Acres as it is in Sir Toby Belch or ancient Pistol. Making allowance for this apparent necessity, which springs from conditions in the drama analogous to those attending distemper painting, the characters in the three plays named are as faithful as those

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of Balzac, and more easily within our ken ; and the language, whether passionate or humorous, is always appropriate and well chosen. We are not yet far enough away from ourselves to take an absolutely trustworthy and dispassionate view of what are the distinguishing attributes of our age. The fidelity of Mr. Jones's pictures wins, however, hearty and delighted recognition, and the banter of modern aspiration and effort which he supplies is at least happy and convincing to ourselves.

It is convenient, in dealing with *Judah*, to concern oneself only for purposes of comparison or illustration with the two other printed plays. I wish I could include with these *The Dancing Girl*, *The Bauble Shop*, and *The Middleman*, but my remembrance of those plays, though vivid, is neither full nor, I fear, accurate. Practically, *Judah* holds a position between the two works I have associated with it. While inveighing with fierceness against the pharisaical hypocrisy of to-day, and painting the deacon of the conventicle as Colley Cibber, borrowing from Molière, painted the Non-juror of yesterday, Mr. Jones in *Saints and Sinners* still leans to some extent upon those melodramatic devices which made the *Silver King* and *Hoodman Blind* the best and most prosperous works in their