

**THE CHRISTIAN. A  
DRAMA IN  
FOUR ACTS**

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The Christian. A Drama in Four Acts by Hall Caine

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**HALL CAINE**

**THE CHRISTIAN. A  
DRAMA IN  
FOUR ACTS**



# THE CHRISTIAN

A DRAMA

*In Four Acts*

By HALL CAINE

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SPECIAL NOTE.—Certain passages and speeches printed in this play and written by Mr. Hall Caine have been omitted from the stage representation.

LONDON: COLLIER AND CO.

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*THE PERSONS OF THE PLAY*

LORD STORM  
THE HON. JOHN STORM  
FATHER LAMPLUGH  
ARCHDRACON WEALTHY  
PARSON QUAYLE  
PAUL LOVE  
HOBATIO DRAKE  
LORD ROBERT URE  
ROSENBERG  
BUCKLEY  
BERTIE  
COWLEY

GLORY QUAYLE  
POLLY LOVE  
MRS. CALLENDER  
BETTY BELMONT  
LETTY BELMONT  
ROSA RAY  
LIZA  
MOTHER KENT  
LITTLE JENNY  
BLACK MEG

SCENE—*Chiefly London*      TIME—*The Present*

*This new version of THE CHRISTIAN was produced on Saturday, August 31st 1907 at the Lyceum Theatre, London, by Messrs. Henry R. Smith and Ernest Carpenter, according to arrangement with Mr. Wentworth Croke, the principal parts being played by Mr. Matthieson Lang, Mr. Frederick Ross and Miss Alice Crawford.*



### AUTHOR'S NOTE

*ONE of the reasons for which I wrote this play over again was that I wished to avail myself of an opportunity of speaking in a popular way to a popular audience on the problem of the fallen woman. That problem has occupied my mind and touched my sympathies since the days of my early manhood. I have studied it in London, New York, Paris and Rome, and I think I know it in most of its many aspects. I know where the fallen woman comes from, what makes her what she is, what keeps her in her present condition and what hope there is of her redemption. I know the means that are employed for her rescue, the institutions established for her relief, the good women, like Sister Mildred, who spend their lives in helping her, and the attitude adopted towards her class and her calling by law, religion and society. Into this new version of an old play, I have put the results of the reflection and observation of twenty-five years, and*

*in writing it I have tried to state a case, to make a suggestion, and to present a picture.*

*But the fallen woman is only the necessary background to my play, and the foreground is occupied by a problem of far wider and more general interest—that of the physical relation of woman to man. This is perhaps the gravest problem that is on the forehead of the time to come. If the woman movement of the moment means no more than the claim of one half of humanity to participate in affairs of life which have hitherto been controlled by the other half, it is merely a development of the efforts towards emancipation which, during the past hundred years, have given woman a recognised legal status in nearly all that concerns her property, her debts and her material welfare. But it is a revolutionary movement indeed if it claims for woman that in her sexual and spiritual relations also she shall be placed in a condition of equality with man that has never been granted to her in any country since the beginning of the world.*

*That in all things which concern these sexual and spiritual relations woman is practically in the same position now as she was in the days of Moses, that she is just as much as ever man's human chattel, that neither religion nor civilisation has done anything to establish her vital indepen-*

dence, that nature itself (if not the Author of nature) puts her into a condition of subjection—this is the thesis I have attempted to present in my play. But I have failed in the purpose for which I have written it, if I have not shown the pity and the cruelty of the order of things wherein it is always the woman who has to pay, as well as the pagan injustice of the accepted idea that her suffering and degradation are inevitable to the social system and even necessary to the scheme of creation. I do not find that idea in the teaching of either of the two thrilling incidents in which the founder of our faith dealt with "the woman who was a sinner" and the men who had shamed and would have stoned her.

In attempting to depict some of the ways in which man is the chief cause of the degradation of woman I have not hesitated to speak of men as I see them, whether the persons concerned wear black cloth or the motley of the members of one branch of my own profession. And in offering my play by choice to an audience of the people I plead for a better attitude of mind towards woman in her spiritual as well as her legal relations. Better than any legislation intended to establish the civil status of woman, and better than any institutions designed to rescue and redeem her when she has become a victim to her own weakness or a prey to