

**A THOUSAND YEARS  
AGO: A ROMANCE  
OF THE ORIENT**

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A Thousand Years Ago: A Romance of the Orient by Percy MacKaye

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**PERCY MACKAYE**

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OF THE ORIENT**



A  
THOUSAND YEARS  
AGO

A ROMANCE OF THE ORIENT

BY  
PERCY MACKAYE

WITH AN INTRODUCTION BY  
CLAYTON HAMILTON



*"Here in China the world lies a-dream, like a thousand  
Years ago, and the place of our dreams is eternal"*

GARDEN CITY 1914 NEW YORK  
DOUBLEDAY, PAGE & COMPANY

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**PERCY MACKAYE**

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TO  
HERMANN HAGEDORN  
Singer of flashing swords  
Lover of olden songs  
"Miming Romance, seductive Adventure  
Amorous Magic, improvised Comedy  
And all the love-charming, blood-thirsty  
Enchantments  
Our prosy old workaday world has lost wind of"

## THE AUTHOR

Percy MacKaye, the author of this play, was born in New York City, March 16, 1875 — a son of Steele MacKaye. He graduated from Harvard with the class of 1897 and shortly afterward spent two years in Italy and at the University of Leipzig. In 1904 he joined the Cornish (New Hampshire) Colony and has since devoted himself to literary and dramatic work. He is a member of the National Institute of Arts and Letters.

Following is a list of his published works:

THE CANTERBURY PILGRIMS: A Comedy.  
THE CANTERBURY TALES OF CHAUCER.  
FENRIS, THE WOLF: A Tragedy.  
JEANNE D'ARC: A Tragedy.  
SAPPHO AND PHAON: A Tragedy.  
THE SCARECROW: A Tragedy of the Ludicrous.  
LINCOLN CENTENARY ODE.  
MATER: An American Study in Comedy.  
THE PLATHOUSE AND THE PLAY. Essays.  
A GARLAND TO SYLVIA: A Comedy.  
ANTI-MATRIMONY: A Satirical Comedy.  
YANKEE FANTASIES. Five One-Act Plays.  
TO-MORROW. A Play in Three Acts.  
POEMS.  
URIEL, AND OTHER POEMS  
THE CIVIC THEATRE.  
SANCTUARY: A Bird Masque.  
A THOUSAND YEARS AGO



*Original Cast of the Play as first produced in Boston, at the  
Shubert Theatre, December 1, 1913*

WILLIAM A. BRADY (LTD.)  
PRESENTS  
**A THOUSAND YEARS AGO**  
*A Romance of the Orient*

BY  
PERCY MACKAYE

*"Here in China, the world lies a-dream, like a thousand  
Years ago, and the place of our dreams is eternal."*

(The play is an original comedy, suggested by the Persian romance in  
"The Thousand and One Tales," wherein is recited the adventures of  
a son, Prince of Astrakhan, and the beautiful Princess of China.)

CAST OF CHARACTERS

ASIATIC

UTRANDOT, Princess of Peikin ..... Rita Jolivet  
ALTOUM, her father, Emperor ..... Frederick Warde  
ZELIMA, her slave ..... Fania Marinoff  
CALAF, Prince of Astrakhan ..... Jerome Patrick  
BARAK, his servitor ..... Frank McCormack  
CHANG, Eunuch ..... Edmund Roth

EUROPEAN

SCARAMOUCHE }  
PUNCHINELLO } Vagabond Players from Italy. { Sheldon Lewis  
PANTALON } { Bennett Kipack  
HARLEQUIN } { Allen Thomas  
CAPOCOMICO, their leader ..... H. Cooper Cliffe

LORDS OF THE ROYAL DIVAN

Hugh Nixon, John P. Savage, Anthony Romack, Reginald Simpson

BEGGARS

William H. Dupont and W. Bradley Ward

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**SOLDIERS OF FORTY**

David Earle, Charles Mucha, Thomas Edwards, Joseph Reed, Howard Jackson, Carl Textoris, Joseph Weston, James Bannister

**TEA DRINKERS**

Franklin Montgomery and John Leona

**COURT ATTENDANTS**

Philip Sheridan and Robert W. Gest

**FEMALE ATTENDANTS**

Marie Benton, Daisy Miller, Ruth Pierson, Constance Howard,  
Blaise Oates and Sybil Maitland

**SCENES**

**ACT I**

City Gate at Peking

**ACT II**

Scene 1: Room in the Imperial Harem

Scene 2: Great Hall of the Emperor

**ACT III**

Scene 1: Turandot's Dream

(1) The Mountains

(2) A Street

Scene 2: Anteroom of the Harem

Scene 3: Calaf's Bedchamber

**ACT IV**

Great Hall of the Emperor. (The same as Act II, Scene 2)

Play produced under the direction of Mr. J. C. Huffman

Interpretative music composed by William Furst

**EXECUTIVE STAFF**

Tarkington Baker ..... Manager  
Frederick Schader ..... Business Manager  
Frank McCormack ..... Stage Director  
William W. Brown } ..... Stage Managers  
W. Bradley Ward }  
William Furst ..... Musical Director

## PREFACE

The present play is an original comedy, of which certain elements in the plot have been suggested by the old Persian tale which is the theme of the eighteenth century Italian comedy "Turandotte," by Carlo Gozzi, translated into German by Friedrich Schiller.

It is not a revision or rewriting of that work.

It is an entirely new play.

Since, however, some modern productions have recently been made in Germany, England and America, under the title of "Turandot," it is fitting to make clear the relation which my play bears to those and to the older productions of Gozzi and Schiller.

In January, 1762, "Turandotte" by Carlo Gozzi was first acted by the Sacchi company of players at Venice. It was one of a number of "improvised comedies" — or *Commedie dell' Arte Improvisata* — composed by Gozzi in his single-handed artistic war against the more naturalistic works of Goldoni, his contemporary.