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OF THE BOUGH: A
COMEDY IN FIVE ACTS**

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The Green Tree Library. The Bending of the Bough: A Comedy in Five Acts by George Moore

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GEORGE MOORE

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The Green Tree Library



The Bending of the Bough



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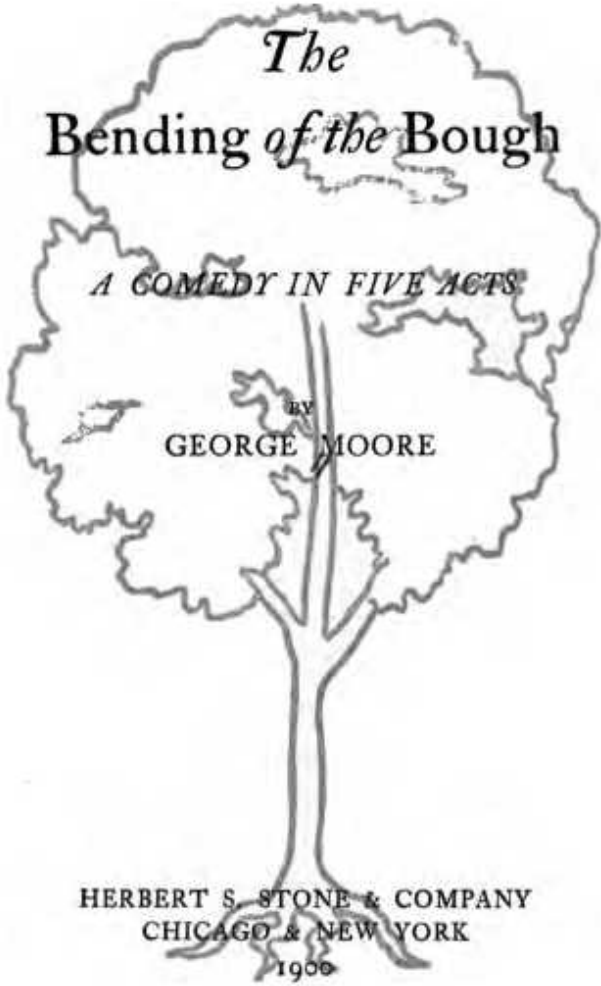
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The
Bending of *the* Bough

A COMEDY IN FIVE ACTS

BY
GEORGE MOORE

HERBERT S. STONE & COMPANY
CHICAGO & NEW YORK

1900

Co

LIST OF CHARACTERS

9

JOSEPH TENCH, *the Mayor.*

JASPER DEAN,

DANIEL LAWRENCE,

THOMAS FERGUSON,

VALENTINE FOLEY,

RALPH KIRWAN,

JAMES POLLOCK,

MICHAEL LEECH,

} *Aldermen of the
Corporation.*

JOHN CLORAN, *the Town Clerk.*

MACNEE, *Caretaker of the Town Hall.*

GEORGE HARDMAN, *Lord Mayor of Southhaven.*

MISS MILLICENT FELL, *his Neice, engaged to
marry ALDERMAN DEAN.*

MISS CAROLINE DEAN, } *Maiden Aunts of*

MISS ARABELLA DEAN, } *ALDERMAN DEAN.*

MRS. BESSIE POLLOCK, *Wife and First Cousin of
ALDERMAN POLLOCK, Sister of ALDERMAN
LEECH, and Cousin of the DEANS.*

MRS. SARAH LEECH, *Wife and First Cousin of
ALDERMAN LEECH, Sister of ALDERMAN
POLLOCK, and also Cousin of the DEANS.*

A PARLOURMAID *at ALDERMAN DEAN'S House.*

A WAITER *at the Hotel.*

Several Town Councillors, People, &c.

PREFACE

FOR some time the necessity of explaining the intentions of the Irish Literary Theatre has been pressing upon us. So I take advantage of the publication of my play, "The Tale of a Town," here called "The Bending of the Bough," to explain why Mr. Martyn, Mr. Yeats, and myself prefer to have our plays produced in Dublin rather than in London. It must seem singular to many that we should choose to produce plays in Dublin, where there are few people and very little money, rather than in London, where the audience is unlimited, and the purse, too, which is always forthcoming when amusements are for sale. Well, it is because we believe London to be too large, too old, and too wealthy to permit of any new artistic movement, and this belief rests upon knowledge of the art history of the world, and some experience of London theatrical conditions.

And the essence of our experience of London theatrical conditions is our appreciation of the importance of the fact that whereas Ibsen and Maeterlinck, the great dramatic poets of modern time, have failed completely on the London stage, whereas the ordinary dramatic writer, by the aid of scenery, dresses, and a little dialogue, provides an entertainment which pleases every one. The constant failure—a failure extending now over ten years—of him whom we regard as the greatest dramatic writer since Shakespeare, and of all writers whose work rises above the commonplace, signifies to us that London has ceased to be a place where the work of a poet is appreciated on the stage. We have therefore turned our backs upon London as men turn their backs on a place which has ceased to interest them. But we did not decide on our homeward journey without having considered the reformation of London. After some doubts, some hesitation, it suddenly came upon us that it was impossible. It was suddenly borne in upon us that England had produced her dramatic literature (since Shakespeare only two plays have