

**THE MODERN DRAMA SERIES. FIVE
PLAYS: THE GODS OF THE MOUNTAIN;
THE GOLDEN DOOM; KING ARGIMENES
AND THE UNKNOWN WARRIOR; THE
GLITTERING GATE; THE LOST SILK HAT**

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The modern drama series. Five plays: The gods of the mountain; The golden doom; King Argimenes and the unknown warrior; The glittering gate; The lost silk hat by Lord Dunsany

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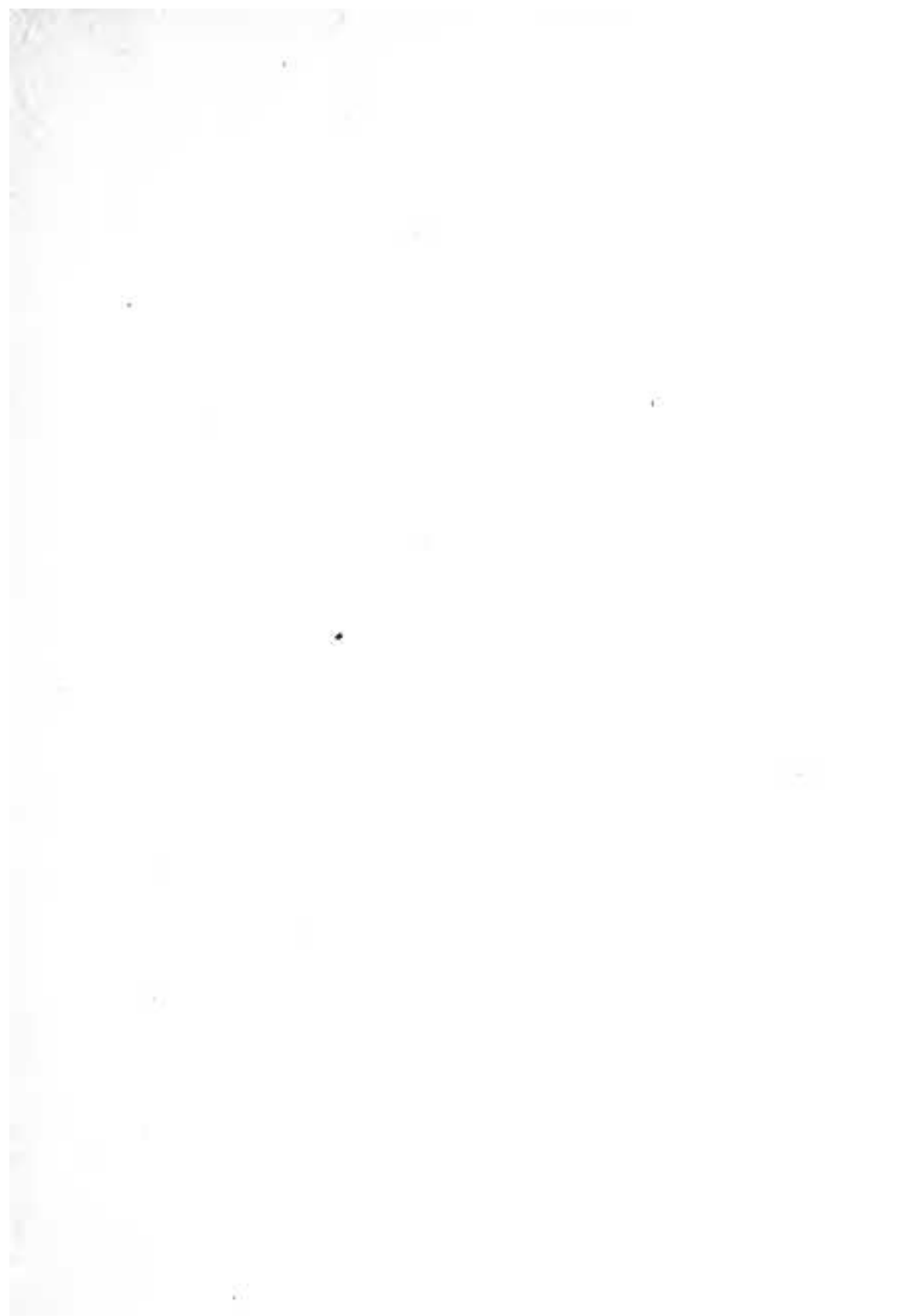
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LORD DUNSANY

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THE MODERN DRAMA SERIES
EDITED BY EDWIN BJÖRKMAN

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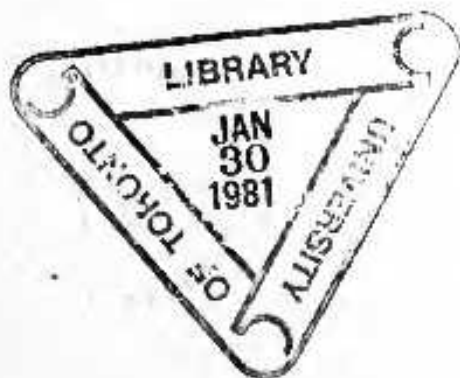
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INTRODUCTION

OBSERVATION and imagination are the basic principles of all poetry. It is impossible to conceive a poetical work from which one of them is wholly absent. Observation without imagination makes for obviousness; imagination without observation turns into nonsense. What marks the world's greatest poetry is perhaps the presence in almost equal proportion of both these principles. But as a rule we find one of them predominating, and from this one-sided emphasis the poetry of the period derives its character as realistic or idealistic.

The poetry of the middle nineteenth century made a fetish of observation. It came as near excluding imagination as it could without ceasing entirely to be poetry. That such exaggeration should sooner or later result in a sharp reaction was natural. The change began during the eighties and gathered full headway in the early nineties. Imagination, so long scorned, came into its rights once more, and it is rapidly becoming the dominant note in the literary production of our own day.

The new movement has been called "neo-romantic" and "symbolistic." Both these names apply, but neither of them exhausts the contents or meaning of the movement which received its first impetus from Ibsen and which later found its typical embodiment in Maeterlinck. From this movement came much of