

**THE STORY OF THE
TWELVE; A DRAMATIC
POEM IN EIGHT BOOKS**

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The Story of the Twelve; A Dramatic Poem in Eight Books by Arthur Hay Storrow

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A DRAMATIC POEM
IN EIGHT BOOKS

BY
ARTHUR HAY STORROW

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THE UNIVERSITY OF CHICAGO

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TO THE
REVERED AND BELOVED MEMORY
OF
MY FATHER



TO THE READER

THE writer's purpose has been to present, in the form of a Dramatic Poem, the story of the Divine Man, Jesus of Nazareth, as viewed from the standpoint of the twelve disciples during the actual occurrence of the events chronicled in the Gospels.

Although the traditional outlines of that fourfold narrative have been mainly followed, it has in no way been intended merely to transcribe the same into poetic form in these pages. Opportunity has been taken for the exercise of a reasonable and legitimate imagination in dealing with, what may be termed, the unrecorded background of that wondrous story, the detailed presentment of which, though not essential to the sufficient purposes of a Divine Revelation, yet doubtless contained elements of profound human interest and significance in the unfolding of the greatest Drama in the world's history.

The method of treatment adopted here has been that of imagining the twelve disciples assembled in conclave at certain stages or crises in their Master's career, to discuss the varying fortunes of their common cause, and the personal relations of the Master Himself thereto.

We are somewhat too prone to consider the disciples only in the transfiguring light which is

To the Reader

thrown back upon them from the finally revealed glory of their Divine Lord, whose true nature and purpose, however, they came to realize very slowly, and, indeed, not fully until after His resurrection. The attempt made here to portray them as twelve men representing perhaps a complete cycle of very human divergencies of character and temperament, interacting upon each other amid such unique circumstances, suggests possibilities in dramatic art to which the writer is only too conscious he has rendered scant justice.

It is, however, earnestly hoped that, whatever may be considered the literary merits or demerits of his effort in this respect, its general purport, so far from detracting in any way from the dignity and greatness of that Sublime Figure upon whom all centres, will be found to enhance those qualities by this presentation of the testimony of those who knew and loved Him in the days of His flesh.

If objection be taken to the term "dramatic," as applied to a work of this kind, on the score of a lack of dramatic unity and interest—so far as these depend on greater spontaneity of dialogue and action—there appears little to say in reply, except that nothing in the nature of a Play was intended. The theme itself seemed to require a more diffuse and didactic method of treatment than is strictly compatible with the use of the term "dramatic," except in an admittedly modified and partial sense.