

**THE SCARECROW OR THE  
GLASS OF  
TRUTH; A TRAGEDY  
OF THE LUDICROUS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649009893

The scarecrow or The glass of truth; a tragedy of the ludicrous by Percy MacKaye

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**PERCY MACKAYE**

**THE SCARECROW OR THE  
GLASS OF  
TRUTH; A TRAGEDY  
OF THE LUDICROUS**





THE MACMILLAN COMPANY  
NEW YORK - BOSTON - CHICAGO  
ATLANTA - SAN FRANCISCO

MACMILLAN & CO., LIMITED  
LONDON - BOMBAY - CALCUTTA  
MELBOURNE

THE MACMILLAN CO. OF CANADA, LTD.  
TORONTO

# THE SCARECROW

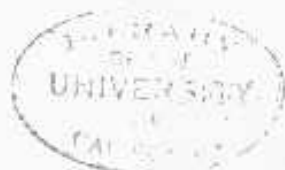
OR

THE GLASS OF TRUTH

*A Tragedy of the Ludicrous*

BY

PERCY MACKAYE



New York

THE MACMILLAN COMPANY

1908

*All rights reserved*

960  
M183  
AL

GENERAL

175673

COPYRIGHT, 1908,

By THE MACMILLAN COMPANY.

Set up and electrotyped. Published February, 1908.

This play has been copyrighted and published simultaneously in the United States and Great Britain. All acting rights, both professional and amateur, are reserved in the United States, Great Britain, and countries of the Copyright Union, by Percy MacKaye. Performances forbidden and right of representation reserved. Application for the right of performing this piece must be made to The Macmillan Company. Any piracy or infringement will be prosecuted in accordance with the penalties provided by the United States Statutes:—

"Sec. 4966. — Any person publicly performing or representing any dramatic or musical composition, for which copyright has been obtained, without the consent of the proprietor of the said dramatic or musical composition, or his heirs or assigns, shall be liable for damages therefor, such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first and fifty dollars for every subsequent performance, as to the Court shall appear to be just. If the unlawful performance and representation be wilful and for profit, such person or persons shall be guilty of a misdemeanor, and upon conviction be imprisoned for a period not exceeding one year." U. S. Revised Statutes, Title 50, Chap. 3.

Norwood Press  
J. S. Cushing Co. — Berwick & Smith Co.  
Norwood, Mass., U.S.A.

To

MY MOTHER

IN MEMORY OF AUSPICIOUS

"COUNTINGS OF THE CROWS"

BY OLD NEW ENGLAND CORN-FIELDS







## PREFACE

BUT for a fantasy of Nathaniel Hawthorne, this play, of course, would never have been written. In "Mosses from an Old Manse," the *Moralized Legend* "Feathertop" relates, in some twenty pages of its author's inimitable style, how Mother Rigby, a reputed witch of old New England days, converted a corn-patch scarecrow into the semblance of a fine gentleman of the period; how she despatched this semblance to "play its part in the great world, where not one man in a hundred, she affirmed, was gifted with more real substance than itself"; how there the scarecrow, while paying court to pretty Polly Gookin, the rosy, simpering daughter of Justice Gookin, discovered its own image in a looking-glass, returned to Mother Rigby's cottage, and dissolved into its original elements.

My indebtedness, therefore, to this source, in undertaking the present play, goes without saying. Yet it would not be true, either to Hawthorne's work or my own, to classify "The Scarecrow" as a dramatization of "Feathertop." Were it intended to be such, the many radical departures from the conception and the treatment of Hawthorne which are evident in the present work would have to be regarded as so many unwarrantable liberties taken with its

original material; the function of the play itself would, in such case, become purely formal, — translatable of a narrative to its appropriate dramatic form, — and as such, however interesting and commendable an effort, would have lost all *raison d'être* for the writer.

But such, I may say, has not been my intention. My aim has been quite otherwise. Starting with the same basic theme, I have sought to elaborate it, by my own treatment, to a different and more inclusive issue.

Without particularizing here the full substance of Hawthorne's consummate sketch, which is available to every reader, the divergence I refer to may be summed up briefly.

The scarecrow leathertop of Hawthorne is the imaginative epitome or symbol of human charlatanism, with special emphasis upon the coxcombrity of fashionable society. In his essential superficiality he is characterized as a fop, "strangely self-satisfied," with "nobby little nose thrust into the air." "And many a fine gentleman," says Mother Rigby, "has a pumpkin-head as well as my scarecrow." His hollow semblance is the shallowness of a "well-digested conventionalism, which had incorporated itself thoroughly with his substance and transformed him into a work of art." "But the clothes in this case were to be the making of the man," and so Mother Rigby, after fitting him out in a suit of embroidered finery, endows him as a finishing touch "with a great deal of brass, which she applied to his forehead, thus