

act. In his attempt to get away from the conventions of the theater, M. Rolland forgot the dramatic significance out of which they grew. The result is that instead of the vices of a solidified, mechanical production, the author has gone to the other extreme and given us plays in which the chief protagonist is the people—and we have a massive structure, but gelatinous. Rolland's instinct for defining character goes far toward saving these otherwise rather clumsy dramas. Hulin, Danton, Desmoulins are drawn with power and precision. The historic interest of these plays goes back to the French, and lights up the Russian, Revolution. But they are material for the student rather than the mere spectator of drama. Not the least interesting portion of the volume is the introduction by the translator, Barrett H. Clark.

**'THE FOURTEENTH OF JULY, AND DANTON.**  
By Romain Rolland. Holt; \$1.75.

Written some twenty years ago, these plays by M. Rolland have very literally an historic rather than a dramatic interest. They were the fruit of the effort of the author and a group of his associates to found a people's theater, in accordance with a decree of the Committee of Public Safety of 1794:

1. That the Théâtre-Français shall henceforward be solely dedicated to productions given by and for the people at stated intervals each month.
2. That the building shall bear the following inscription on its façade: People's Theatre; and that the various troupes of actors already established in the Paris theatres shall be requisitioned in turn to act in these popular productions, which are to take place three times in every decade.

M. Rolland conceived the idea that the Revolution itself furnished excellent material for such productions, and designed a "sort of epic comprising ten plays," dealing with the progress of the Revolution up to the Girondin proscriptions, when "it devours itself." Two of this series are here printed. It is fairly obvious that they read better than they would