Chapter - V

Devoted or faithful towards unfaithful LOYALTIES
Loyalties breathes the typical Galsworthian irony in the very title. It is a synonym for caste—fanaticism, the tendency of people of the same race to cling together whether right or wrong, when they have to face any 'external attack'. It is a manifestation of a false sense of *esprit de corps*. Galsworthy alters the common pattern in such themes, it is the Christian who is at fault. Loyalty to the class as well as individual loyalty are dealt with. The Play *Loyalties* opens in Meldon Court the house of Mr. Charles Winsor. The house is situated near New market, a racing centre. Winsor's friends namely Lord St. Erth, General Canyge, Major Colford, Captain Ronald Dancy (retired), Ferdinand De Levis and Miss. Margaret Orme stay with him.

Winsor is a tall, handsome man of about thirty eight. His wife Lady Adela is a beautiful lady about thirty five years old. Lord St. Erth is a peer of the realm and a typical English man. General Canyge is a slim man of about sixty. He has preserved his health well. He is keenly interested in racing. Infact, he is called as an a racing oracle. Ferdinand De Levis is a dark, good looking, rather Eastern youngman. He is a jew. He won two races that day. The Christians do not like him but Lady Adela has invited him because she has got some Jewish blood herself and she sympathised with De Levis. Dance gave him a mare
named Rosemary because he did not think highly of her and could not afford the expenses of keeping her.

De Levis, however had sold her for $1000 that very day. He lost a bet of $10 that evening to captain Dancy who look a standing jump to a bookcase for feet high. But De Levis made fun of Dancy for his parlour tricks. Captain Ronald Dancy did very well during the war and has recently retired from the army life to live peacefully. He loves adventure. His wife Mabel is a pretty young woman. They were recently married.

Dancy and Colford are great friends. They shared many adventures together. Margaret Orme is a society girl. She has a lot of common sense and is sincere at heart. The first scene takes place in Winsor’s room. It is about eleven thirty at night. Winsor has just come back and is getting ready to go to bed. He calls his wife from the adjacent bedroom and asks whether she had won in the bridge game. Lady Adela replies that she had no luck and the persons who won were Lord St. Erth and De Levis. Winsor replies that De Levis is very lucky. He wants to be in a high position and wants to mingle with high society. He wants to become a member of the jockey club which controls all horse racing in England. That is why he is trying to win the favour of Lord St. Erth and General Canynge. Winsor says that
Dancy is in financial difficulties. It is strange that in these situations he thought of getting married. Mabel, his wife is a very nice girl and they love each other very much. But Winsor thinks that she loves him much more than he loves her. Winsor says that he likes Dancy very much but he is unable to understand him.

Lady Adela returns to her bed room. There is a knock at the door and De Levis comes in. he is wearing pyjamas and flowered dressing gown. Winsor is surprised at his visit. De Levis is in a disturbed state and he tells Winsor that $1000 in notes have just disappeared from under his pillow. He says that he had gone to bath room after locking up the door of his room which opened into the gallery. He must have been away only for about fifteen minutes. He tells Winsor that he got this money from Kentman, a bookie as the sale price of his mare. Winsor is shocked to hear all this. He is very unhappy that the theft took place in his house.

Winsor doesn't want any fuss to be made in his house. He feels that it is a private house and not a hotel. If there is a house search and a regular investigation it would bring a bad name to Meldon Court. He trusts his servants and doesn't want them to be suspected. The question of suspecting any guest
doesn't arise. When De Levis asks the names of the persons staying in the room adjacent to his, Winsor gets annoyed. Lady Adela comes into the room and both of them examine the loss of De Levis.

Winsor thinks that the thief must have come into the room through the balcony and the open window during the fifteen minutes while De Levis was in the bathroom and he must have gone out the same way. De Levis quite naturally wants to get his money back as it is not a small amount. De Levis wants the police to be informed. This is the last thing that Winsor wanted. A police investigation would create a big scandal. But De Levis insists on the police being informed. Winsor accepts it and asks his wife to ring up the police station at New market. But Winsor wants them to believe that De Levis lost the money at the race course and not in his house. He feels that such a thing does not happen in a decent hour.

Treisure, the butler is called. He has been in the house since he was a child. Winsor trusts him. De Levis suspects Treisure and also Roberts who was working for him as a valet. De Levis tells them that he had kept the shoe in his box and locked up the box. When he came back from dinner he took the money and had put it under his pillow and gone to the
bathroom. When he came back from the bathroom he found that the money was gone. Treisure suggested that they should search the house thoroughly. But Winsor absolutely refused to suspect anybody.

General Canynge is informed by Lady Adela and he comes in. Canynge asks Treisure about the height of the room. Treisure informs them that the balcony is twenty three feet high from the terrace. He replies that there is only one heavy ladder in the stables but it has not been moved from there.

De Levis is annoyed at the unsympathetic attitude of Canynge and Winsor and he leaves the room saying "when the police comes perhaps you will let me know".

Lady Adela comes with Margaret Orme. She tells that Inspector Dede of the New market police station is coming on his motor cycle like the wind. Margaret does not take the whole thing seriously. She asks if she is suspected. She is asked whether she has seen or heard anything between 11:15 and 11:30. She replies that she heard only the sound of De Levis taking bath and had seen nothing. She continues to smoke and refuses to take things seriously.
Dancy and Mabel then enter into the room. Dancy looks pale and determined. Dancy feels uneasy when he hears that the police is called. He replies that he had seen no one. He tells that he was writing letters in the hall after he finished playing billiards with Colford. He tells that he had come up only ten minutes back. The sound of Inspector's motor cycle is heard. Dancy leaves with his wife saying he is dog tired.

When the Inspector comes, Winsor and Canynge take him to De Levis's room. The Inspector asks De Levis to describe exactly how the theft took place. He examines everything with his magnifying glass. He pretends as if he is an experienced person but he has no common sense. He thinks that if the thief were to come to the room he would search for the money in the places in the following order: the clothes, the dressing table, the suit case, the chest of drawers and the bed. The General feels that a thief would search the bed first but he keeps quiet. The Inspector forms his theories about the theft.

According to him there are four possibilities. The thief might have been in the room hiding under the bed and might have taken the money when De Levis went to the bathroom, or when he went to inform Winsor. Or he might have come inside with a master key while De Levis was in the bath room, or he
might have come through the window with the help of a rope or a ladder and have gone on the same way. The Inspector's own idea is that the thief walked in while the dinner was going on and he hid under the bed all the time, took the money and escaped through the window. The Inspector makes a silly mistake by seeing the mark of a big boot. He feels that the thief had left his boot mark in the balcony. But the General points out and tells that it is the mark of Inspector's own boot.

Winsor and Canynge tell the Inspector not to suspect anyone in the house as they don't want a Meldon Court scandal. The General suggests him to go and get the numbers of the notes from Kentman, the bookie. The Inspector agrees and goes out to examine the grounds for any footprints.

De Levis now tells Canynge that he knew who had taken the money. He says that it is Dancy who had taken money. He visualises how the whole thing might have happened. He says that Dancy knew that De Levis had been paid $1000 by Kentman on that day. He felt cut up because Rosemary is his own mare.

Dancy enters the room when De Levis in the bathroom. He tries the door of De Levis but finds it locked, but he sees that the window is opened. Dancy goes into his room, goes to the balcony and from there he jumps to the balcony of De Levis,
steals the notes and fills the pocket book with shaving papers. He twists and crushes the creeper in order to mislead the investigation. Then he jumps back to his own balcony to mislead the investigation and goes down to the hall. The whole thing takes place in for minutes. The space between the two balconies is very little over seven feet and a person who takes a standing jump to a book case four feet high can easily take this jump. Mrs. Dancy doesn't know about this and has been sleeping in her bed room all this while. Hearing this General gets angry and asks him to withdraw the accusation immediately. But De Levis is not prepared to do such a thing. He says if Dancy returns his money and apologies to him, he will not take any action.

Canynge tells Winsor about this accusation and he is shocked. Canynge calls Dancy and asks him whether he knew about the sale of the mare. Dancy denies it. Canynge by change puts his hand on Dancy's arm and finds it wet. It is raining outside. Dancy says that he did not go out at all. Canynge wonder how can his sleeve be wet. He thinks that Dancy had jumped from his balcony to that of De Levis. The General then concludes that Dancy had committed the theft and remains calm.

De Levis keeps quiet and Dancy goes back. When the Inspector comes back to the room the General and Winsor afraid
that De Levis might tell him about his suspicion. But De Levis keep quiet. The Inspector doesn’t get any clue and is puzzled. He says that he will ask the bookie about the numbers of the notes. He asks whether they are suspecting anyone in the house. De Levis remains quiet but Winsor emphatically says “no”. the Inspector leaves having found no clue at all.

Canynge tells Winsor about his suspicion of Dancy. Winsor also suspects Dancy now. But their loyalty is to him and so they decide to support him and make De Levis silent. They call De Levis and tell him that Dancy is an officer and a gentleman. De Levis replies, “My tongue is still mine, General, if my money isn’t”. General then tries social blackmail to keep De Levis silent. De Levis is the member of three clubs and he wants to become a member of the Jockey Club. Canynge is the important member of the governing bodies of the clubs. So he warns De Levis that if he makes this allegation against Dancy again, they will completely dissociate themselves from him. Then he cannot be the member of the Jockey Club and he may be expelled from the other clubs.

Three weeks after the theft Lord St. Erth, Winsor, General Canynge and Augustus Borring are seen playing Bridge in the club. Lord St. Erth and Canynge say that Whist is much better
game then Bridge. Winsor says that Bridge is better than Whist. Suddenly Lord St. Erth informs them that De Levis had not been elected as member of the jockey Club. This makes Canynge and Winsor uneasy because they have given promise to De Levis that they would make him the member of jockey Club if he remains silent. They are also informed about Rosemary which won the Cambridgeshire horse race. This is the same mare that Dancy had given to De Levis and which is again sold to Kentman for $1000. They think that Kentman must have won a lot of money. They feel that Dancy must be mad because he had given the mare to De Levis for nothing. De Levis must have been equally sad because if he had not sold Rosemary he would have got a lot of money after this race.

Dancy and De Levis are playing indoor games in different rooms of the club. When De Levis hears that he is not elected as a member of the Jockey Club, he becomes very angry and he is no more bound to his promise. He openly says that Dancy had taken his money and he is a thief. When Colford heard this in the billiard room he comes and tells Canynge that De Levis is saying openly that Dancy had robbed him at Winsor’s house. Canynge asks Colford to call De Levis to his room. Lord St. Erth asks Winsor whether Kentman had given the numbers of the notes to the police. Winsor informs him that Kentman had the
numbers of only two of the notes. The police is unable to trace them.

De Levis is called there. He is in a highly excited mood. Canynge tells him that his conduct in accusing another member of the theft is scandalous and he must explain his conduct and one of the two will have to be removed from the membership of the club. St. Erth calls him a "venomous young man". De Levis says that they are chasing him like a pack of hounds because he is a Jew. He calls Dancy "a common sharper".

Winsor tells him that he is making this accusation without any proof. De Levis says that Dancy knows that Rosemary is sold to kentman. Dancy can jump like a cat. There is not foot print on the ground near the window. The creeper on his balcony is crushed. All this prove that Dancy had jumped to his balcony and took the money. Lord St. Erth tells De Levis that he is saying this without any proof. A case can be brought against him for making this accusation. Courts need proof and without it he may be fined and even sent to prison. De Levis wants to be confronted with Dancy. When Dancy is called and hen this accusation is made, his reaction is very strange. Dancy wants to know on what grounds De Levis is making this allegation. When
De Levis tells him his reasons, Dancy tells him that he can settle it with any weapon when and where he likes.

Lord St. Erth says that if De Levis doesn't withdraw his accusation he has to take it to the court to save his honour. Dancy calls De levis "a damned Jew". De Levis calls Dancy a "thief" and challenged him to bring his action in the court. St. Erth asks him to consider his membership of the club suspended. De Levis tells him not to trouble himself about his membership as he has resigned it. De Levis tells Dancy that he is proud to be a Jew. Then he tells him that they will again meet in the court. Dancy is asked few questions. They suspect Dancy but they want to support him. Canynge says that it is for De Levis to prove what he alleged. Lord St. Erth says that for upholding the honour of the club of which he is a member, Dancy has to file a defamation suit against De Levis. Dancy replies that he has to think over it and he is in financial difficulties and litigation is a costly process. Canynge says that De Levis has made the allegation of several members. If he doesn't file a suit against De Levis people will think that there is some truth in the allegation. Dancy leaves after saying, "I might prefer to look on the whole thing as beneath contempt". St. Erth and Borring are suspicious of him. Canynge know that Dancy has stolen money because he had touched Dancy's wet sleeve after the theft, but he wants to
support him because of his loyalty to his fellow army officers. Winsor also knows that Dancy had committed the theft but he supports him because he has known him since he was a child. Colford supports Dancy because Dancy is his true friend. Colford says "you may have my head if he did it, Lord St. Erth". His loyalty to "an old school fellow, a brother officer and a pal' is absolute. He declares, "He didn't but if he did, I would stick to him".

The next day Margaret Orme and Mabel Dancy are sitting on a coach in the centre of the sitting room and are talking in an excited manner. Margaret tells her that her husband had stolen money at Meldon Court, Mabel is surprised to hear this and tells her that her husband didn't tell her about this. Mabel says that De Levis must be a beast to make such an allegation. She says that she was in her bed room on that day. Margaret asks whether the door between her room and Dancy's room is open. Mabel replies that she doesn't know. She gives an indefinite answer. Margaret tells her that in the court she must say that the door is open. Mabel feels sad when she hears about the court. Margaret explains to Mabel that Dancy should bring a suit against De Levis to vindicate his honour. Mabel asks her if his honour would be fully vindicated if the verdict in the court is in his favour. Margaret is not sure. Margaret tells her that
Canynge is supporting Dancy but is like lukewarm on his support. At this Mabel says, "I hate half hearted friends. Loyalty comes before everything". Margaret replies, "yes, but Loyalties cut up against each other sometimes". Mabel goes to ring up to her husband. Meanwhile Lady Adela arrives. She has also come to talk about the accusation against Dancy. Margaret tells Lady Adela that Mabel doesn't know anything about the theft till then. She tells her that there would be a court case and they would be witnesses. Lady Adela tells her in confidence that General thought Dancy is the thief because he touched the arms which were wet after the theft. Margaret tells her that she must support Dancy against the Jew. Margaret says that Dancy is one of those persons who cannot live without danger. They are in their elements when fighting a war or shooting man-eaters. But when there is no excitement they will do the maddest things for no mortal reason except the risk involved. Margaret also tells Lady Adela that before his marriage to Mabel, Dancy was in love with a foreign looking girl.

While they were talking Mabel comes back. She couldn't contact Dancy on the phone. Margaret suggests Mabel that it there is going to be a case they should engage Mr. Jacob Twisden as their solicitor. Just then Dancy comes back. He understands that these ladies must have told everything about the
theft. He does not like to hear any words of sympathy from them. Lady Adela and Margaret leave the house.

When two of them are left alone, Mabel embraces Dancy and kisses him but he remains rigid and doesn't respond. He only says that he wanted to see De Levis first before telling her. He feels that life in London is dull and boring. He proposes her that they should go to Nairobi and start a new life there. But Mabel objects that the people will say that they had run away. Dancy says that he does not care for what the people will say. Inspite of everything that he might do people will suspect him. He cannot prove his innocence. Mabel however insists that they must stay and fight. Mabel has absolute faith in his innocence. Dancy says that they should consult an advocate.

De Levis comes to their house. They are surprised to see him alone. He tells her that he has come because Dancy went to see him when he was out and he says that he is not afraid of his. Mabel tells De Levis that he is making her husband to get bad name. She says that she doesn't believe that her husband is a thief. De Levis admires her trust in her husband's innocence. Mabel appeals him to withdraw the charge and write an apology that he can show to everyone.
De Levis replies that on the previous day before the incidents in the club he could have done all that to spare her but the word “damned Jew” called by Dancy hurt him a lot. De Levis says that he could not tolerate his whole race being insulted. Just then Dancy comes with a draft of an apology in his hand which he wants De Levis to sign. De Levis refuses to sign it because he doesn’t want to withdraw the charge. Dancy gets angry and he wants to give him a thrashing. He tells Mabel to leave them alone. Mabel prevents them from coming to blows. Dancy tears the paper to bits and throws it into the fire and shouts at him, “get out of here, you surne”. De Levis leaves the house. Then Dancy asks Mabel whether she believes him to be a thief at first she doubts him and later asks him if he really stole the money. Dancy doesn’t tell her truth. Mabel is an ideal wife and she feels sad that she had suspected her husband. She tells him that she believes in him. She trusts him though all the world regards him as a thief. Later Mabel and Dancy go to meet Mr. Jacob Twisden and a defamation suit is filed against De Levis.

After three months the case has made considerable progress. Dancy’s solicitors are Twisden, Gravites and his counsel Sir Frederic. The Jews are all sympathising with De Levis but the general public wants Dancy to win. Twisden is in his office, busy with Dancy’s case. Mr. Gilman head of a firm of grocers, comes
to discuss a very important issue with Twisden. Mr. Gilman talks very leisurely. He talks about his business, Twisden's reputation as a lawyer, Graviter is bored by his talk. He is asked to wait for Mr. Twisden in another room.

Winsor and Margaret arrive and they inform Graviter that the witnesses of De Levis have been examined. Winsor informs Graviter that General Canynge is summoned by the court to give evidence. The numbers of the two of the stolen notes have been printed in the evening papers. Winsor says that this case has caused as much sensation in England as the Dreyfus case had caused in France. All the Jews are supporting De Levis. Margaret doesn't like it. Jacob Twisden now comes in. he is an old man of sixty eight and every thing about him seems to be narrow. He is dedicated to his profession, law. Winsor informs Twisden that the General in the course of his evidence, may mention the fact of the wet sleeve and that may go against Dancy. He says that General is a truthful person. So Dancy should be ready with his explanation. Winsor and Margaret wasn't to tell this to Dancy in the absence of Mabel because Mabel trusts her husband seeing this Twisden starts to suspect Dancy. He feels upset.

Twisden now calls Gilman the grocer. He says that he has come from a sense of duty. He has been following the Dancy
case and at half past two that afternoon he read in the evening paper the number of the stolen notes.

He remembers having given change for a fifty pound note. So he has gone to his cash box to make sure that it is not a stolen note. He remembers that he has given change to Mr. Ricardos, an Italian wine seller who is one of his old customers. He at once went to Ricardos and showed him the stolen note. He says that he is an honourable person but could not say where he got the note from. Gilman tells him that he is going to Mr. Twisden who handles Dancy’s case. Ricardos agrees to come and is sitting in the cab outside. Gilman says that he would be glad if the discovery of this note helps Dancy to win the case. He says that he doesn’t like Jews because they are very good in organising business and they prosper well in it. He is against the Jews because of his loyalty to the Christians and Jews are successful rivals in his trade. Now Ricardos is called in. He is an Italian looking man. He is very anxious. When he is asked about the stolen notes he says that he would tell everything in private. Mr. Twisden gives $50 to Gilman for his note and tells him that he has done his duty well. He advises him not to speak about it to anyone, and Gilman takes his leave.
Now Twisden and Graviter examine Richardos about the recovery of the stolen notes. At first Ricardos doesn't want to say anything about the stolen note. Twisden tells him that it will be his duty to inform the Bank of England that the stolen note has been traced to him and he will have to explain to them how he came in possession of it. Now Ricardos tells everything. He says that it is a painful thing for him because it concerns the good name of his daughter. The money given to him in settlement of a debt of honour and he did not know from where that gentleman got money. He gives Mr. Twisden the $100 note also the number of which had appeared in the papers. Graviter asks him how much is he paid for it. Richardos says thousand pounds and it is paid in the middle of October. Twisden asks whether it is Dancy. Ricardos hesitates and wants to be assured that his daughter will not hear it. Ricardos says that Dancy had made all this. He admits that he blackmailed Dancy for money and threatens him that he will tell his wife about him, if he doesn't give him money. Then Dancy gives Ricardos $1000. He invests everything except $100 in her name. Mr. Twisden keeps the stolen note and allows him to go. Graviter takes his address.

Twisden now comes to a conclusion that Dancy is a thief. He decides that he will not take the case anymore. He wants to inform Sir Federic who conducts case in the court, about the latest
developments of the case. Twisden has loyalty to his profession. Graviter shows sympathy toward Dancy and his wife because they have kept confidence in them. He tells Twisden that Ricardo and Gilman won't talk. So money should be paid to De Levis and case should be closed. But Twisden doesn't accept it. He says that his loyalty towards his profession is more important then his loyalty towards the client. He insists that they should withdraw the case. He asks Graviter to call Dancy on the phone. But they find that Mrs. Dancy has come there to see them. She tells them that Dancy is not at home. Colford had taken him out last night.

Twisden says that he has to meet Dancy before the court meets the next day. He tells her that there is no need for her to come to the court the next day. He tells her that he has given up the case. Mabel leave. For Twisden professional loyalty comes before all other feelings with him. Twisden wants to meet Sir Frederic but he is told that the counsel had gone to Brighton for the night. He there upon gets his address and decides to go and meet him there. Sir Frederic agrees with him completely and has decided to give up the case. Dancy comes to meet Twisden. Twisden covers the two notes on the table with a blotting sheet. Then Dancy comes in. Twisden tells him not to go to the court. He uncovers the two notes and tells him that Ricardos has come and explained all the story. Now Dancy understands that the
whole thing is out. Twisden tells him that he has given up the case. He warns Dancy that a warrant may be issued for his arrest any time. He strongly advises him to leave the country at once as arrest possible for him any moment. He suggests him to take the first train which will take him to a port from there he can go to France. From France he can ship over the border to Spain and get a job as a soldier. He advises him to go at once and leave him to break the news to his wife.

Canynge and Graviter come to Twisden’s room. Graviter informs Twisdens that as soon as the court met, Sir Frederic got up and said that he was withdrawing the case. Canynge praises De Levis for his shrewdness because immediately after the theft he had suspected the right person. Colford is angry with the lawyers because they have withdrawn from the case. They are not playing the game. Whatever the client might have done, the lawyer must remain loyal to him. But Twisden explains that he had to sacrifice his duty to his client for the sake of a higher duty to his profession. In this conflict of Loyalties they have remained loyal to their profession. Colford is true friend of Dancy and he decides to stand by his side whatever happens to Dancy.

Margaret offers her jewels to pay De Levis and save Dancy but she does not realise that money cannot save Dancy. Twisden
says that he has advised Dancy to go to Spain and take up a job there. Canynge writes a letter to a friend of his in the Spanish war office who can help Dancy to get a job. Dancy suddenly appears and tells rudely that he will not tolerate any pity for him. He tells Twisden that he would go and tell his wife everything. General gives him the letter of introduction. He thanks him but he doesn’t know whether he will use it or not. De Levis suddenly appears there. He warns them that a warrant is to be issued for Dancy’s arrest. He says that he doesn’t want any money. He faces Dancy who looks at him with nothing alive in his face but his eyes. De Levis waits for a sign from Dancy but doesn’t say anything. Then De Levis shrugs his shoulders and walks out. When De Levis has gone Dancy is aroused as from a dream. He walks and slowly goes out.

Dancy goes to his house. He sees Mabel reading the newspapers which give the details of the theft done by him. Mabel asks Dancy if her presence is important and is needed in the court. Dancy tells her that the case has collapsed. Mabel in her innocence asks him whom they have found out. Dancy replies that it is he who has done all this. He tells all the story to Mabel and what made him to rob the money. He nobly confesses that he is unworthy of her. He tells her that he may soon be arrested, prosecuted and sent to prison and so he had been
advised to go to Morocco. Mabel is determined to be loyal to her husband until death. She says that she will him. Incase if he is imprisoned she will wait for him until he returns. Whatever happens she will remain loyal to him. Just then the door bell rings and the police arrive. They knock the door. Dancy knowing this goes into the room. Mabel engages the police so that Dancy can escape. The Inspector says that they have come there to arrest him and start searching. She appeals them to go away and comeback within half an hour. But the Inspector is loyal to his profession. He has to perform his duty sincerity however painful it might be. Colford and Margaret come to the house. Dancy says from within, "You can come in now". They hear the clock being opened. Then there is a pistol shot. Mabel rushes into the bedroom followed by the Inspector, Margaret, Colford. They find that Dancy has shot himself. Colford and Margaret reappear supporting Mabel who faints. Colford takes from her hand an envelope which is addressed to him. In his farewell message Dancy writes, "It is the decent thing an doing now. It's only another jump. A pistol keeps faith. Look after her Colford". Colford blames Inspector for Dancy's death.

Margaret refers to Dancy’s statement that a pistol keeps faith. They were all loyal to Dancy but could not avoid the
tragedy. Colford promises that he will look after Mabel according to Dancy's last wish.

Margaret's words contain the essence of the play. One should of course be loyal to one's own race or nation or religion or class or profession. This loyalty is necessary for the smooth working of our daily life. But this loyalty should be kept within limits. Loyalty at the cost of justice and morality is no virtue at all and may have tragic consequences. The friends of Dancy, who knew that guilty should have persuaded him to confess the guilt and return the money to the Jew. If they had done this everything would have been all right. But these people were loyal to him supported him, encouraged him and so they were all responsible for his tragic end.

Commenting on the social vision and artistic integrity of Galsworthy's **Loyalties** Cunliffe suggests how this play was a break through in his career.

"During and after the war Galsworthy produced and published a number of plays, some of which did not meet with the approval either of the critics or of the public. Of these it is enough to say, in the words of St. John Ervine, that they belong to "the class
of work done by a distinguished man a wet day when he is rather tired". The list of comparative failures was, however, broken by two remarkable successes. The Skin Game and Loyalties. The former sets forth the havoc wrought by the incursion of a pushing northern manufacturer into a country society. The aristocrat succeeds in driving him out but only at the sacrifice of every delicacy of feeling which makes aristocracy worth its salt. The 'Hillchests' and the 'Hornblowers' are admirably characterized and contrasted (perhaps with a little extra sympathy for the aristocratic side) and Galsworthy shows unusually clever stage craft in the management of material which at times demanded very delicate treatment. Loyalties is even a better play, with an exciting plot, which would have turned to melodrama but for the defects of the handling. It revolves round the theft in a country house of $1000 from the bedroom of a young Jewish guest who makes himself sufficiently disagreeable to alienate the
sympathies of his fellow guests and of the audience. He suspects a wild young officer who occupies the next room, and in spite of the social pressure brought to bear upon him, he does not keep his suspicion to himself. The matter becomes one for the club of which both are members and is ultimately the subject for an action for slander. The young D.S.o’s solicitor and counsel receive privately convincing proof of his guilt, and withdraw from the case. The young officer finds the only solution in suicide. The theme of the play is indicated by its title, but is not unduly stressed in the action, which brings out, subtly and naturally, clashing loyalties of the various characters - loyalty to one’s race, to one’s friends, to one’s profession, to one’s regiment, to one’s club and so on”.

Suggesting the importance of stylisation in drama, A.C.Ward finds Loyalties denuded and threadbare:

"In **Loyalties** the treatment and the language are so denuded of superfluity as to
be almost threadbare. Dialogue in a play though it must be free of cloudiness and ambiguity and tantology, cannot afford to be meager and bare. The illusion of life upon the stage depends mainly upon the quality of the dialogue, which must have warmth and certain richness and even, what might be called, a fine excess. Simplicity of aim and singleness of purpose are merits in literature, but when these are carried too far, the result is bloodlessness and absence of human warmth. **Loyalties** is saved from bloodlessness only by the character of Jacob Twisden, the old solicitor, but neither he nor any other character in Galsworthy's more recent plays can compare with Mrs. Jones, the charwoman, in *The Silver Box*, or John Anthony in *Strife*².

Philip in his criticism draws attention to Galsworthy's penchant for the exceptional happenings and exceptional men in the play like **Loyalties**. With an artist's eye he sees the ironic and the paradoxical:
Mr. Galsworthy as a dramatist has dealt almost exclusively in those cruel exceptions whose suffering proves the rule. If he permits justice to intrude on his stage, it is in the form of miscarriage of justice. If he tolerates an accident one may be sure that it is a particularly wanton accident. If there is any luck going it will be bad luck. His point of view as a dramatist, from the days of The Silver Box to the days of Loyalties, is an extension, a projection upon the stage of the faintly oppressive humanitarianism which haunts his earlier writings. He seems to pity humanity with the mild monotony of a figure in a pieta. He regards life rather as a retired inspector of the society for the prevention of cruelty to children must regard parents. The sight of a butterfly makes him think of wheels, and he can hardly bear a look at a fly without remembering the cruel amber. It's a point of view, like another and Mr. Galsworthy has embalmed it in an admirable series of plays. Haunted by the cruelty of life,
he tends somehow to specialize in the sort of people to whom life is always cruel, in that concave type which appears to have been designed to meet the impact of the disaster in those shadowy figures who seem to wait effaced in their little corners, for the inquest and the corner. the faintly ineffectual charwoman who flits across the tragedy of The Silver box, helpless little clerk broken in Justice, even gesticulating emptiness of the post-war dare-devil who succumbs to the complex of Loyalties are all, one feels congenial to Mr. Galsworthy's rather nurse like taste for weakness. He seems to prefer his little men and women to hang about apron-strings, and it is almost always the Red Cross, scarcely ever the fiery cross, that he raise. The rare group of Mr. Galsworthy's plays is only half due to the subject. They owe the other half to the concentration of his method. You will never find in anyone of his pieces that there's a word in the mouth of any character which is not strictly relevant to the
tussle round which the play is built. There are no stray snatches of conversation, none of those little irrelevancies of which the real life is so full, because if you are to state a case in three hours, there is no time for them. His people are exhibited with the one or two salient points of character which are necessary for the play, and one hardly imagines them in any other situation. One seems to see them always in relief, never in solid, three dimensional sculpture. The method—one may call it economical or meager, according to taste—suffices admirably for the drama. But for the novelist it is a frail equipment"³.

Hermon points to the Shakespearean feeling in Galsworthy's plays. In Shakespeare's dramas the opening scene is an exposition scene introducing the theme or themes which are elaborated in the course of the play. In Loyalties we find the main motiv of Loyalties running across without a let up:

"Loyalties is a model of its kind. The statement of the situation in the first scene
could hardly have been more concise or more provocative: the atmosphere becomes tense at once, and the tension is maintained with little letting up, until the end of the play. Once more we have a case of an abstract idea dominating the whole work, the idea of loyalty to class, to club, to friends, to employer, to wife, to husband to one's profession, to the traditions of the army. Galsworthy was amazingly fecund in inventing situations which enabled him to rub his moral, but even more amazing was his skill in combining them all in one play, inter linked and mutually dependant without losing verismilitude. It is only when the play is over and one looks back on it that the true theme – loyalty, or more properly, the inadequacy of loyalty, is made clear. The play stands firmly on its feet as a drama, rather thrilling, vivid and it times moving; it would have made its appeal as 'a slice of life' even if no moral had been implicit.
In his assessment of Galsworthy's plays Nicoll stresses the novelty of his method of investing ordinariness with a heroic potential:

“All of his plays exhibit the same features – the omnipresence of the fundamental social problem expressed in a severely natural manner, without straining of situations or exaggeration of final issues, corresponding naturalism of dialogue, leading at times to an apparent ordinariness; a native kindliness of heart added to the sternness of the true tragic artist; and a complete absence of sentimentalism even when pitiful scenes are introduced. These mark the most outward features of Mr. Galsworthy's realistic theatre, but there is one another quality which is often overlooked by his critics. The very titles of his dramas give a due to this quality. It is not Macbeth and Hamlet that Mr. Galsworthy writes, not even of Mr. Stockmannas of Nans, his characters are all ordinary, common place men and women such as we might meet with everyday. Sometimes, indeed instead of
being above they seem to be below the general average of human intellect and of human power. This has led a number of critics to question the force of his tragic appeal. No great hero is presented to us in these plays. They say; therefore our highest passions are not called out as they are summoned irresistibly forth by king Lear and Othello. These critics seem mistakenly to have stumbled upon what marks out Mr. Galsworthy’s tragedies as distinctive in their time. Instead of taking as his heroes the men of individualised and peculiarly great qualities, he has adopted the faiths, ideals and forces of modern social life. In this, perhaps he is but expressing more forcibly than others a tendency visible everywhere in the early twentieth century, and in one respect he had thus anticipated the methods on which Toller’s ‘expressionistic’ style is based. When Mr. Bernard Shaw reduced that old Victorian ideal, Napoleon Bonaparte, to a rather ordinary human being and displayed Cleopatra as

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Kittenish young scape grace, he was but doing cynically what Mr. Galsworthy would do seriously. The age of here-worship seemed to have passed by. Individualism was a Renaissance product; in the highly civilized twentieth century the faith and the class seemed to swallow up the personalities who threw themselves into this or that movement. Men did not stand against as Napoleon, their terror was aroused by forces which might seem dominated by one single figure, but which they realized were after all, that one man's invincible master. The class-war which faced men was not the creation of Capitalist of Community; it was the creation of the twentieth century social condition.\textsuperscript{5}

Several characteristics of drama are blended together in \textbf{Loyalties}. The age-old feud between the Jew and the Christian introduced against the modern background when it assumes the form of the class-war becomes very effective. The elements of a detective play are also interfused with crime, suspense, thrill and discovery. There is another traditional theme of ‘honour’ introduced in the last part of the play. It is to make amends for
the wrong he did to the Italian girl that Dancy had to give her a thousand pounds. It is because of all these elements which are combined, Leon Schalit remarks:

"Construction, conflict, climax, catastrophe, characterization, ironic treatment, humour in grave situation are all masterly. It is again a duel with unbuttoned foils; again as in so many of his dramas, a rebellion of the weaker, of the individual against the phalanx of society."  

Galsworthy has deviated from the traditional pattern followed in handling such a theme where the Jew will invariably be a typical Shylock and the rival Christian will be a paragon of virtues. But here the Christian is at fault in more than one way and is driven to suicide when the truth is brought to light. The ending is rather theatrical, but it fits in naturally with the course of events and the character of Dancy.
References:


