Chapter - II

Struggle Between
Justice and Injustice

JUSTICE
The Ironic contradiction between the ethical principles underlying the existence of an institution and its practical working methods, is a recurring theme in Galsworthy’s plays. Institutions, as aggregate bodies of individuals, should be extremely human and personal, but it is an inevitable case of irony that any contact with the institution of Law leads to a total wreckage of the families or the individuals concerned. We find people intelligent, highly qualified, occupying executive positions, but the essential human touch is lacking in them. Galsworthy proves how this tragic flaw in the system frequently leads to morbid tragedy. The very principle underlying the legal system is questioned in Justice, The Silver box, and The First and the Last.

In Justice we find the portrait of Justice smiling ironically watching human beings pretend to be one another judges. It is Galsworthy’s ‘second crusade’ against injustice according to H.V. Marrot, the first being The Silver Box obviously. The playwright himself explains the theme. Justice tried to paint a picture of how the herd (in crude self – preservation) gore to death its weak members with the moral of how jolly consistent that is with a religion that worships “Gentle Jesus”.

The play Justice opens in Cokeson’s room. Cokeson is a managing clerk in the office of the solicitors, James How and his
son Walter How. Cokeson is sixty years, wearing glasses, with a bald head and an honest face. He is seated at his table verifying the figures in the bank pass book.

Sweedle, the office boy comes to him and tells him that some party has come to see Falder. Cokeson replies that Falder is not there and asks him who has come. Sweedle tells him that a woman has come. Cokeson permits her to come in.

The lady enters the room. She is Mrs. Ruth Honeywill. She is a tall and pretty woman of twenty six. Cokeson tells her that Falder is out and asks her the purpose of her visit to the office. Ruth says that it is a private matter. Cokeson tells that it is not a place to discuss the private matter and asks her to leave a message. Ruth is anxious to meet Falder. She had been to Falder's private address. But she could not find him. So she informs Cokeson that her meeting with Falder is a matter of life and death and she has come here with her two children waiting outside. At this moment Falder enters. He is a pale, good looking young man of twenty three years. He is a junior clerk in the office of James How and Walter How. Cokeson allows them to talk and leaves the room. Ruth tells her tragic story. She tells him that her husband has come last night. She tells that her husband has drunk last night and has tried to cut her throat.
She tells him that she has come with her children and she doesn't dream of going back to her house again. Falder informs her that everything is ready for the night. He asks her to meet him at the booking office at 11:45 that night. Falder and Ruth kiss each other and they fly apart as Cokeson re-enters. Ruth leaves the office.

Cokeson tells Falder to make use of office premises properly and gives him a pamphlet "Purity in the home". He next cautions Falder about the work that he has been neglecting for his private life. Falder goes into his room and Cokeson is just setting down to write when Walter How enters the office. Walter is thirty-five years old, with a pleasant voice. He is the son of James How. While Walter and Cokeson are discussing some legal case, James How enters the room. He is a short-statured man, with white side-whiskers, grey hair, sharp eyes and golden spectacles. Cokeson tells James that they are discussing about Boulter's lease and is about to give the papers to Falder to draft the case.

James How asks his son how it is that there is only £351 pounds as the firm's balance, while he said that it was over four hundred pounds just the day before. Walter produces the cheque-book. Both of them check the counterfoils. Walter says that the balance was four hundred pounds. They verify the entries in the
cheque-book. The shrewd eyes of James falls on the figure 'ninety' and he asks his son what it is. Walter replies that it was the cheque drawn by him on Friday 7th July. But he says that he drew only nine pounds and not ninety. James keenly observes the cheque for ninety and asks his son if the 'ty' is his. Walter sees and says that it is not his writing and says that his 'y' curl back a little. Walter tells his father that Cokeson is responsible for cashing the cheque.

When Cokeson is asked about this cheque, he says that it was for nine pounds. James gives him the cheque book. Cokeson is surprised. He says that he gave the cheque to Davis and Davis brought the amount back. Cokeson verifies other cheques but he is unable to find the word 'nine'. James tells him that Davis is not there and he has gone to Australia. He says that there is some foul play in the matter. Three of them come to a conclusion that it is clear case of forgery. Cokeson is confused and says that never in his twenty nine years of service, such a mistake is done.

James is very serious about the matter and he warns Walter not to leave any space after the figures in the cheque. James asks the name of the ship by which Davis sailed. Walter replies that it is 'City of Rangoon'. James tells them that they
should send a telegraphic message to Naples for his arrest. Cokeson is very much upset. He feels sad for young Davis and his poor wife.

James asks his son to bring the cashier of the Bank there, and ring up Scotland yard. He is worried that such a felony should be committed in that respectable office of theirs, and Cokeson is worried for young Davis.

James goes towards the partner's room and Ruth enters through the outer office door. She tells Cokeson that she has come there to speak to Falder just for a minute. But Cokeson doesn't allow her and asks her to meet him during the lunch time. Walter enters with the cashier and Ruth leaves the office. Walter goes into the partner's room. Cokeson and the cashier Mr. Cowley indulge in talk concerning the cheque.

Cowley says that the man who came to the Bank was a quite a young man and he can recognise him easily. James enters the room and asks the cashier if he can recognise the person who has cashed the cheque from his office. He says that none of them cashed the cheque.

James then enters Falder's room. Cokeson urges on him not to disturb Falder who is a nervous fellow and who has
already been upset since that morning. James says that the matter must be thoroughly cleared up. He opens Falder's room and asks him to bring in the papers of Boutler's lease.

Falder feels nervous. He however, advances with papers, puts them before James, goes back in his room and shuts the door. The Bank cashier, Mr. Cowley informs James that this was the young man who cashed the cheque. James calls Falder and asks him about the cheque and to show him the cheque. Falder gives him a negative answer. James asks the young man to look it more carefully for it is the cheque cashed by him last Friday. Falder examines the cheque and says that he did cash it. He states that it was given to him by Davis to whom he gave back the cash.

James asks Falder if the cheque was exactly like that when Davis gave it to him. Falder says it was same. Walter How asks him if the cheque was cashed for nine or ninety pounds. Falder replies that it was drawn for ninety. James repeats the question and tells Falder that the cheque was altered. He suspects Davis and Falder. Falder grumbles a little and tells him that he did not do it. Walter comes close to his father and says something in a low voice. James then says that the counterfoil was altered on
Tuesday or after, as the cheque book was with Walter and Davis had sailed on Monday.

James asks Falder to give an account for all these facts and asks him if he still denies himself in alteration of the cheque. Falder atlast confesses his offence. He replies that he was badly in need of money and he did not know what he was doing. He promises to pay the money back. But James doesn’t listen his words. He feels that Falder has done a crime and is to be punished for it. Walter How and Cokeson plead for the young man in vain. James feels that life itself is a long tale of temptations. James wants Falder to be arrested, tried and convicted. He says that they cannot have a such a man in their office nor can they allow him to be at large in the society. He says that Falder is a convict and it is proved by his having immoral connections with a married woman.

Meanwhile, the detective sergeant Winster enters and arrests Falder. Falder says that he did it for somebody and requests James to let him be free till the next day. But James is unmoved.

Falder is taken to the court. In the court, the counsel for the crown is Mr. Harold Cleaver. He is an old advocate, dried yellowish man who is not carried away by considerations of
temptations to which the accused persons may have been imposed. On the other hand is Mr. Frome the counsel for the defence. He is not concerned with the legal points as such that always lie behind the commission of a crime. He has an insight unto the character of the people and goes deeper than the mere outside of crimes, so to say. His youth enable him not merely to argue for his clients, but also to sympathise with them. He views their actions in a human manner. He doesn’t dispute the fact that Falder altered the cheque. He only wants to show that the prisoner was not responsible for his action at that time, considering the state of mind in which he then was. He argues that the prisoner did it in a moment of alteration and distress.

Frome continues his arguments. The prisoner is only twenty three. He loves a married woman Ruth who leads a miserable life with her husband, a drunkard who habitually ill treats her. One night her husband in a drunken state tries to cut her throat, she escapes from him and comes to her lover Falder for help. She sets all her hopes on him. Falder tells her that they would go to another country and get married. For that purpose they required money but they had nothing. He calls the witnesses and starts to argue. The first witness is Robert Cokeson. He informs the court that the prisoner had been in the employment of the firm, James and Walter How for nearly two
years. According to his opinion Falder is nice, pleasant spoken young man, who never gave any reason to suspect his honesty before that offence of forgery which came as a surprise. He says that his behaviour was somewhat uneasy, jumpy on that day i.e. 7th July. In the morning on which the discovery of the forgery was made, a woman came to the office and asked for Falder and said "it is a matter of life and death".

After Frome's examination, Cleaver cross examines Cokeson. To the question of Cleaver, Cokeson says that the day was hot when, Falder had his collar unbuttoned and he buttoned it when his attention went there. Cleaver sits down and Frome rises and asks Cokeson if he had ever found Falder in such a state before. Cokeson replies that the young man was always clean and quiet.

The next witness is Ruth Honeywill she is examined by Frome. She says that she is a married woman having two children. She states that the prisoner and herself are lovers but with no sexual relations so far. She says that her husband is a drunkard and he illtreats her in all sorts of ways. She says that Falder wanted to help her. They intended to go to South America and get married. But before this, Falder is arrested.

Ruth replies that she remembers the morning of July 7th for on that morning her husband nearly strangled her that she
escaped from him and went straight to Falder and told all the story. Falder felt upset he gave her money but he never told her about the cheque. She says that she loves Falder and Falder loves her. She says that on 7th July morning Falder was dumb-like, upset. She thinks that her danger and unhappiness might have seriously affected him. Cleaver asks her only one question, if Falder was out of mind on 7th July morning. Ruth replies that she would not say so.

The next witness is Falder himself. Falder says that he is unmarried and that he has known Ruth for six months. Her account of the relationship between them is correct one. He loves her. He came to know about her through his married sister. He knew that Ruth was very unhappy with her husband. Frome asks Falder to tell the jury what happened on the morning of Friday, July 7th Falder tells him that Ruth came to him in a miserable condition. He thought of helping her. He was thinking what he could do and could not fix his mind on anything. When Davis gave him a cheque, he got an idea of altering the cheque by adding ‘ty’ and ‘nought’. Then he would get money to help Ruth. So he altered the cheque and after that he doesn’t remember what he did till he pushed the cheque through to the cashier under the rail. From the time Davis gave him the cheque to the time he cashed it, it was less than four minutes because
he ran all the distance during these four minutes. He doesn't remember anything except his running. He doesn't even remember adding the 'ty' and the 'nought'.

Now Cleaver rises and interrogates Falder and comes to know that the prisoner remembers nothing except his running. He comes to know that adding 'ty' and 'nought' to the cheque is a mere accident done by him. But Cleaver asks about the change in the counterfoil on Wednesday morning. He asks if that was again an accident. Falder replies that he wanted to confess his offence before employers but his fear prevented him from doing so. The idea that the punishment would fall on Davis was thought later by him. Cleaver asks Falder why he didn't confess his crime, when he knew that Davis is going to be punished. Falder replies that his idea was to inform his employers later when he reached South America. He says that he had also decided to pay the money back. Then Judge asks him if innocent Davis had been arrested for forgery case, what would be his reaction to it.

Falder replies that Davis is far away. He thought there would be enough time to inform before any action could be taken against Davis. He thought that it would take some time before the forgery could be detected.
The evidence for the defence is closed. Frame sums up his arguments saying that Falder committed the crime when he was mentally disturbed, when he was upset, distressed, helpless and depressed. In this disturbed mental state he did not know what he was doing. It is clear from the face of the prisoner that he is neither strong nor vicious. He is just the sort of man who would easily become the prey of his emotions. Such a person should be treated as a patient and not as a criminal he says, “It was all the work of a moment. The rest has followed, as death follows stab to the heart.” It is impossible for anything to change what he has done. Once the cheque was altered and present, the rest has been silence. His further acts, his failure to confess, the alteration in the counterfoil, his preparation for flight are all the evidences for his weak character. He should be treated as a patient. If he is treated as a criminal, his whole life would be lost. Already he has been in prison for two months and his suffering is seen on his face. His suffering has already been greater than his criminal act.

Frame sits down. Cleaver rises and he begins to sum up his arguments. He says that the defence set up by Frame is very weak and thin. It is proved from the words of the woman, Cokeson and Falder himself that he was not mad between 1:10 and 1:15 pm. He says that a man may call himself mad during
this short interval only for the sake of avoiding the consequences of an offence. The plea of insanity is therefore very unsound. In his opinion the jury is bound to record a verdict of guilty. Cleaver sits down. The judge turns to the jury and addresses them to consider the case well. He says that they should bear in mind the general conduct of the prisoner before and after the act, and the evidence given by the several witnesses.

The judge further states that the jury should not allow any consideration of youth and temptation to weigh with them in findings of their verdict. He concludes with the words that before the jury can come to a verdict 'guilty but unsave’ they must be thoroughly convinced that the condition of the prisoner’s mind was such as would have qualified him at the moment for a lunatic asylum. The jury retries, Frome requests the judge to tell the reporters not to disclose the name of the woman witness in the press report. The judge accepts and considers the application.

The Jury unanimously find the prisoner guilty. The judge after mentioning how he was compelled to differ with the plea of the defence, gives the judgement of penal servitude to the prisoner for three years including solitary confinement. The judge turns to the female witness should not be reported. Ruth stands up suddenly as Falder is taken out by the warders.
It is Christmas eve, the Governor Mr. Danson is seen standing near his table and observing the metal saw. Wooder stand at a distance and tells the Governor of the jail that he found the saw in the mattress of the prisoner Moaney undergoing fourth penal spell. Moaney had sawred the window bar about a quarter of an inch and says that he did it because he should continue his practice of making saws. When Governor asks him why he does these things, he replies that he must have something to keep him engaged. Governor warns him that he would send him to two days solitary confinement. Governor moves to Clipton's cell Clipton complains that the convict next to his cell is disturbing a lot by beating the walls and doors. He asks Governor to change the cell for the other convict. Governor moves to the next cell and finds O'Cleary and asks him why he makes noise. He replies that he feels like talking and making noise and he give up.

Governor next moves to Falder's cell and tells him that there is no use of striking his head against the wall. He asks him to be calm and tells him not to make any sounds or noise. Falder replies that he has worst time from two O'clock in the morning. Governor asks him to remain calm and tells him to adjust himself with the jail surrounding. He tells him to have control upon himself. Just then the prison Chaplain enters and he
also looks at the curious saw. The Governor invites the Chaplain to dine with him the next day which is Christmas Day. Chaplain accepts his invitation. Woorder comes in and says that the visitor has come to see Falder. The visitor is Cokeson.

Cokeson tells that he has come there to see Falder. He says that Falder's sister came to him in distress. Her husband doesn't allow her to see Falder. Cokeson says that he has come there to see Falder because he couldn't see Falder worried. The Governor replies that he, can't see Falder as he is undergoing one month solitary confinement.

Cokeson tells the Governor that he saw Falder in acute distress when he was shut up waiting for his trial. The Governor sends the prison doctor to check Falder's health and his mental state. The Governor asks Cokeson about Falder and his past life. Cokeson tells him all the story. He says that he loves Ruth very much and wants to help her. But after the trial she said that she would earn her living by herself and wait for him to come out. But after a month she came again and told him how she was unable to earn a living for herself and her children. Ruth decided to go back to her husband but he stopped her.

Cokeson further says that he wants things to be pleasant for Falder during the three years of his confinement. He is afraid
that the young man may turn silly being all alone by himself. He would not keep even dogs in such a lonely and miserable state. If Falder is kept without any company it will do him harm.

The prison doctor comes in and says that Falder is alright. He has not lost weight, he is nervous and melancholy. The governor tells Cokeson that he would look after Falder. Cokeson leaves the room.

The governor visits Falder's cell, feels sorry for him and advises him to get accustomed to the prison and tells him to forget the private affairs which have been afflicting him. Prison doctor comes and is asked to see Falder again. Doctor says that he is alright and there is nothing wrong in him. The doctor replies that if the governor desires a report can be made on the young man's state of health, but he will be compelled to make similar reports on the other prisoners also. The governor feels sorry for Falder and he thinks that he is helpless.

Falder is seen in his solitary confinement in the cell. He is motionless trying to hear something. He springs suddenly upright as if at a sound and remains perfectly motionless. Then, with a heavy sigh, Falder moves to his work. He tries his hand at the work allotted to him, that is stitching button holes in shirts. Soon he gives up the work, and begins pacing up and down the cell.
He moves his head like an animal pacing its cage. He makes some silly gestures and actions. He peeps unto a tin as if trying to make a companion of his own face. He begins creeping nearer the door. Suddenly he raises his clenched fists. Panting violently, he flings himself at his door, and beats on it.

After Falder release, he meets Ruth. Once Ruth comes to the office of Walter How and James How and meets Cokeson. She tells her miserable condition to Cokeson and asks him to give job for Falder again. She begs Cokeson to give Falder another chance. He tells her that he will talk to the partner but he cannot make any promise. He takes the address of the woman and advises her not to send Falder there unless he is sent for. Ruth leaves the place.

Cokeson calls in Sweedle and asks him to keep the young Richards hankering after the clerk’s post. He suggests him to treat Falder kindly if he comes there. At this point Falder enters. He is thin, pale and older. He is restless. Falder timidly takes the hand of Cokeson held up to him. Cokeson tells him that the partners have not yet come. Falder sits and waits for them. Falder requests Cokeson to give him another chance. He had paid his offence more than a thousand times. People say that he weighed more when he went in. But they can't weigh his
feelings. He worked in some places but couldn’t stick to the place, the trouble being with his past references.

Falder continues. One of his sisters is in consumption. The other could not help him for the fear of her husband who wanted to get rid of him by giving him twenty-five pounds to go to Canada. Falder declined the offer and came away. He has slept in park for three nights. But meeting Ruth he feels a different man. After Cokeson and Falder talk for some time, the two partners enter the room. Falder pleads James and Walter How to give him another chance. James is firm in the beginning but Cokeson manages his feelings and softens him. James desires to know what the young man has been doing since he came out. Cokeson informs him that he has had one or two places, but couldn’t work, being very sensitive.

James enquires about Ruth Honeywill and his relation with Ruth. Cokeson informs him that the young man has met her. She is not living with her husband. James says that he would give job to Falder only when he cuts off his relation with her. He asks Falder to put all his past behind him and build himself a good and steady reputation. Falder says that he cannot give up Ruth. She is the only one he has to look after and she is all he has got. James says that Ruth should not drag Falder.
down further. If he wants to marry her, it's a different thing. Falder says it is not his fault. If Ruth has money, she can get the divorce easily. Walter says that he will help them, if at all they want divorce.

Ruth comes in. James tells her that he will take Falder back only when she cuts off her relation with Falder. Falder tells her that Walter will help them in getting the divorce. James tells Ruth to give up Falder. But Falder doesn't accept it. Falder promises James that they will keep apart till the affair is over. But James doesn't listen his words. Ruth at last says that she will do the best for him. Falder feels sad for it.

Hearing the sound of foot steps, Cokeson asks Ruth to get into the clerk's room. Falder also follows her and Cokeson shuts the door. The detective sergeant Winster enters. He says that he has come there to arrest Falder. He informs them that Falder has failed to report himself lately. They have just heard that there was a serious matter of obtaining employment with forged reference, and they want Falder in that connection. James says if the detective wants Falder, he must find him without their help. Winster finds the cap of Falder and tells them not to give shelter for criminals. He searches for Falder. He opens the clerk's room and finds Ruth and Falder. He goes in and soon comes
out with his arm twisted in Falder's. Walter asks the detective to leave him. But detective doesn't leave him. With a queer, desperate laugh Falder throws up his head and goes out through the outer office, half dragging Winster after him.

There are sounds of footsteps descending the stone stairs. Suddenly there is a dull thud and an ejaculation in Winsters voice. Ruth faints. The outer door is opened. Winster and Sweedle are seen carrying some burden. All except Ruth gather round it. Winster informs them that Falder jumped out and broke his neck. Ruth having regained consciousness listens to the voices and moves towards them. She drops on her knees by the side of the body. She cries out that he is dead. Cokeson says, "No one will touch him now. Never again. He is safe with gentle Jesus."

From the above summary it may be gathered that at the centre of the play Justice is William Falder, a junior clerk in the office of solicitors James How and Walter How. The complication of the play issues from Falder's forging a cheque to help a lady in distress. Besides the crime of forgery he commits another offence by planning to runaway with Ruth Honeywill. The problem gets more complicated when the forgery is discovered before his departure. Falder is sentenced to three years of imprisonment and he suffers rejection, neglect, insults and
humiliation by his own fellows. Falder desperately seeks employment in the same solicitor's office who insists that he give up Ruth Honeywill. But Falder rejects the condition and later he is arrested for forging a reference. The prospect of another imprisonment makes Falder prefer death to imprisonment.

Galsworthy in this play sets up a conflict between individual and society. Idealism and individualism are always at loggerheads with the law. Falder is an idealist and in his attempts to save a woman whom he has loved and who is harassed by her husband cannot succeed because the law is a machine which refuses to judge emotions of the human beings. The law is less interested in the causes leading to the crime than the crime itself. If law has eyes and ears, if law is human, it should consider every crime holistically and judge the criminal with a human face. Falder has not forged the cheque out of any greed. He had done it to help out a miserable person, a woman who is a victim of her husband's tyranny.

Galsworthy calls Justice a tragedy by which he meant how the English legal system of his day was less than that. Another aspect of the play is the punishment of the victims. The solitary confinement in prisons is such that the prisoners prefer death to it. It is illustrated in the play in the form of reactions of
characters. Walter, Frome and Cokeson feel that Falder should have been treated like a patient and not a criminal. There is opposing point of view represented by James that no one will protect society if it does not take steps to punish the criminals. Galsworthy presents his case most eloquently through Frome. In this play Frome nor any other witness tells any lie. The fact of forgery is admitted. The lawyer says that background life of Falder, the palpitating life behind the commission of any crime must be kept in mind. So Frome uses Ruth as a witness before the judge. But Cleaver merely sneers at the love story and observes that Frome has tried to invest a case of ordinary forgery with a romantic glamour. The judge agrees with Cleaver. He observes that Frome has been all the while making only 'a pleas of mercy’. He says, “The law is what it is”. He is concerned with the administration and points out that technically Falder can be treated with leniency only if he is proved to be insane, and to be qualified for the lunatic asylum.

It is interesting to note that Galsworthy's *Justice* did not die in the theatre or in the minds of the audience. It provoked the government of the day into taking the problems seriously. The reformation of the law under prisons with reduced solitary confinement proved how effective Galsworthy's play and its ideas were.
Galsworthy called his play as a tragedy in four acts which was a novel description. For centuries tragedy has been defined as the change of fortune of a man of rank from prosperity to adversity. Aristotle had defined it in such terms. Shakespeare tragedy like the Greek tragedies also dramatised the fall of a supremo from a great height to his death. More recently American playwrights like Miller wrote tragedies with a middle class hero. Thanks to a number of drama critics and their definition of a tragic hero it is now accepted that anyone irrespective of his social or class status can become a protagonist of a tragedy. It is to be noted that decades before the modern tragedy came into existence. Galsworthy wrote this play *Justice* with a middle class man as a tragic hero.

William Archer, the distinguished drama critic draws attention to the realism of the play:

"Let us suppose it just and hopeful to say that Galsworthy goes to work, Not with a palette and brushes, but with a camera. If so, what an extraordinary camera it is. A camera that selects the significant and leaves out the irrelevant and insignificant trait. A camera that seizes upon those moments in a
story, which while absorbingly dramatic in the present throws light most vividly and naturally upon the past. A camera which though its lens remains absolutely true, steady, and in focus, is yet by some strange paradox quivering with indignation and thrilling with a passion of humanity."  

It must have been a matter of great satisfaction to Galsworthy that his play had a desired effect. He records in his notebook as follows:

"Justice made a great sensation, especially in parliamentary and official circles. Winston Churchill, the new Home secretary, and Ruggles Bise, head of the prison commission, both witnessed it, the first with sympathy, the second with a sinking sensation. Reinforcing previous efforts, the net result was the solitary confinement was reduced to three months for recidivists, and to one month only for intermediates and star class."  

Allardyce Nicoll commenting on the tragic element in Galsworthy's plays justifies the modern tragic plays:
"In not one of these, (Galsworthy's tragedies) is a true hero, yet all are full of heroes. In all the tragic impression is sure, because of this sense of super human forces and of the waste involved in their clash and conflict. In these ways Galsworthy's drama, true as it is to the finest tradition of tragic art, is fundamentally modern, expressing to his age the spirit of the twentieth century as Shakespeare's tragedies enshrined the spirit of the Renaissance. Our study of drama, if it is to teach us to be prepared to welcome new developments in that art which, above all others, is most sensitive to the ideals of the age in which it is born to attempt to imitate Shakespearean drama now, in its original form, would be as absurd as to plead for a return to the stage coach in place of the locomotive. Man urges for means of conveyance in all ages, the desire was the same in ancient Egypt as it is today, but the means are different so in tragedy the fundamental passions remain unaltered from
century to century, informing the work of Ibsen as they informed the work of Aeschylus, only the means which Aeschylus used to arouse those passions bear the same relation to the means of Ibsen that a chariot does to an Aeroplane. The one is the perfect expression of Grecian life the other of modern and, while we may still appreciate the worth of the more ancient, we realize that it will be inadequate to cope with the changed conditions of a modern consciousness. The demands are the same, but the circumstances have altered the media and the deals and the means of expression."

The man's suffering had such a deep effect on Galsworthy that he explains, "I felt that we ought all of us to have bowed down before him, that I, though I was free and righteous, was a charlatan and sinner in the face of that living Crucifixion..... that poor lost creature had been so sinned against that I was as dirt beneath his feet.... In the whole range of Nature. Only men and spiders
torture other creatures in that long-drawn out kind of way; and only men do it in cold blood to their own species."⁵.

Galsworthy wrote to Casson about the motive spirit behind the theme...." It was at all events written with the utmost sincerity and naught set down in malice. It was conceived and written as the presentment of the spirit of the whole process and no single part of the play can justly be isolated and criticised without having regard to the sentence: Justice is a machine."⁶.

There has been a great controversy chiefly between the playwright, Granville-Barker and Prof. Gilbert Murray about the sudden tragic ending of the play. Barker has suggested that the suicide is melodramatic in effect, and therefore it should bend with the re-arrest instead of culminating in death. But Galsworthy's intention is different; he wants to produce an effect of catharsis a feeling that Falder is beyond the reach of Law and thus
beyond earthly suffering too. In his letter to Prof. Murray, Galsworthy says, "I originally conceived a re-arrest only, then it seemed to me that only by going beyond the re-arrest to the pure emotion of something elemental could the full value be extracted.... It seems to me that you want dead and beyond that awful process going on forever; out of the hands of men. Only by giving him back to Nature can you get the full criticism of human conduct.".

Gilbert Murray wholeheartedly approved of Galsworthy’s idea, "Your play is not a Blue-book or tract; it is a tragedy. And to cut the death because it is not relevant to the prison system would be to treat it as a tract.".

The unique honour of a play becoming the direct instrument for bringing about social reform goes to Justice. Gladstone and Sir Winston Churchill were obviously influenced by Justice in effecting certain prison reforms.

The prison-scene, one of haunting memories.
was the immediate stimulus. In the dirty dark, ill ventilated cell, Falder is straining his ears to catch some sound from outside. Extremely high-strung in temperament, the solitude and silence madden him.

"I spent last Friday and Saturday in Lewis prison interviewing convicts undergoing solitary confinement saw 49 in all and thoroughly convinced my impression that is a barbarous thing."\(^9\).
References:

1. *Marrot, H.V.: "Life and Letters of John Galsworthy"
   (William Heinmann Limited, London, P.266. 1935)


4. *Nicoll, Allardyce: "British Drama" (George G. Harrap and Company Limited. London)*

5. *Ibid: P.229*


7. *Marrot, H.V.: "Life and Letters of John Galsworthy" (P.245. 1935)*

8. *Ibid: P. 252*

9. *Ibid: P. 252-253*