

THE MODERN DRAMA

 * THE MODERN DRAMA *
 * BY *
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BEST MAGAZINE ARTICLES

- Passing of the old in drama - Drama 16:205-24
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Symbolistic drama of today - J.L. Knapp, Poet 4ore 32-201
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Immorality, denied and affirmed - Lit.Dig. 54: 705-6

Henry Arthur Jones and the Dramatic unascence -
T. H. Dickinson -No.Am. 202:755-6

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D R A M A S

IBSEN

Brand

Dolls House

Ghosts

Pillars of Society

The Master Builder

Hedda Gabler

The Wild Duck

Rosmersholm

The League of Youths

An Enemy of the People

HAUPTMANN

Weavers

Rose Brend

Teamster Heuschel

The Conflagration

Before Dawn

The Beaver Coat

The Assumption of Hannelle

The Lunkin Bell

The Rats

STUNDBERG

Debit and Credit

Simoon

The Outcast

Countess Julie

The Creditor

The Father

MAETERLINCK

The Intruder

The Blind

Home

Mary Magdalen

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A Miracle of St. Antony
Pelleas and Melisande
The Death of Tintagills
Alladine and Palomides
Interior
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Adriane and Barbe Bleue

SHAW

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You Never Can Tell
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Man and Superman
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Strife
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BRIEUX

The Red Robe
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Maternity

BARRIE

That Twelve Pound Look
Der Tag
Alice Sit by the Fire

WILDE

The Importance of Being Earnest
Lady Windemere's Fan
Salome

SUDERMAN

Magda
The Vale of Content

GORKY

Submerged

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Jules Lamaitre

The Other Danger

Maurice Donnay

The Prince D'Anneco

Henri Lovedon

Twilight

Ernest Rosner

The Melting Pot

Zangwell

THE MODERN DRAMA

It is difficult to discuss the modern drama without being prejudiced - without allowing our feelings to influence us, one way or the other. We may be one of the individuals who believe that everything that is old is "good" - and everything that is new is, of necessity, "bad". Or we may be one of the class of people, who because they do not approve of something, cannot see that it may do some good, now or later on,

In this paper we will try to banish our pet prejudices and consider truthfully some of the changes, for better or worse, that have taken place in the drama since the Elizabethan or Shakespearian drama.

One of the first changes, that one notices, in the modern drama is the change in form or structure from that of Shakespeare's time. All of the dramas of Shakespeare were of five acts, and usually each act had two, three, or more scenes. Regardless of the type of drama, whether Tragedy or Romance, there was always an initial force, or some event to start the action of the story. Then as the story progressed the action rose until the middle of the third act - where the action was

at its highest point, or the climax of the story, and then from that point on to the end of the play the action began to fall until the catastrophe or resolution. As can readily be seen this regular division of the drama could be shown by use of an isosoles triangle. The base on one side being the initial action, and the base on the other the catastrophe and the sides representing the rising and falling action and the peak of the triangle the climax - or point of highest interest. To show this point we could use any of Shakespeare's dramas but we will use "Othello". In the first of the play Othello had obstacles to overcome and as they were put aside or surmounted he rose - and with each step in his rise his love for Desdemona grew. In the middle of the third act when he says, "When I love thee not chaos comes again" - his love for Desdemona is at its height. From this time on, when he allows himself to grow suspicious of Desdemona the falling action of the play begins and continues to the catastrophe, and the conclusion. of the play.

The modern dramas are not all five acts in length. In fact the fewest of them are of that length, when we

pick up a modern drama we may find it is of one, two, three, four, or five acts with, usually, only one scene to an act.

Today there are many clever one act dramas. For example the play "Riders to the Sea" by the noted Irish dramatist, John Millington Synge, and "The Interior", and "The Intruder" by Materlinck.

Of the three act dramas, which are very common, Galsworthys "Strife" and most of G. Bernard Shaw's would serve as examples.

As a whole Ibsens dramas are written in four acts, but his "Brand" and a few others are of five acts.

By this it can be easily seen that the old tradition of five acts has been cast aside. And with it the regular action of the play. In the modern contemporary drama the climax comes, almost always, at the end of the preultimate act. Or in other words, if the play is of four acts the climax comes at the end of the third act. And the rising and falling action of the play is arranged in a different manner. Using the four act drama as an illustration, we find that the arrangement of the acts is usually -

Act I - Exposition.

This act introduces the characters and the previous action of the story or the events leading up to the present situation.

Act II - is devoted to stimulating the interest and might correspond to Act II of Shakespeare's dramas rising action.

Act III - rushes the action of the play to a climax and

Act IV - finishes the story.

This then shows one change in structure - but there is still another structural change. In the Elizabethan dramas it was very common to introduce the action of the play, by a prologue - or a chorus. Romeo and Juliette is so introduced. Then if the scene changed places the audience was asked, very simply, to imagine themselves transported to another city or country, as the case might be. Today we have no prologue or epilogue, as a general rule, and the audience is not asked to imagine a change of scene. Shakespeare's audiences had no real scenery and very crude things were used to represent what was

wanted. Mr. Clayton Hamilton tells us that an overturned chair was a charging steed. If, as can readily be seen, it was necessary to imagine stage settings it was as easy to imagine a change in location as anything else.

Today the action of the play often does not change places. We find the entire action of "Ghosts" taking place in Mrs. Alving's drawing room. This "oneness" of place will not detract from the action of the play, as might be the case if the scene of action shifted often. And since our scenery and lighting has advanced so much in the last hundred years and we have grown accustomed to stage properties, we would be at a loss trying to imagine them.

This change in form in the drama also includes the change that has taken place in the story proper. Our modern drama often takes up the life of the characters at the place where Shakespeare might have left them. Instead of having an initial force and rising action and climax to develop on the stage our contemporary dramatists often have all that happen beforehand and we see only the falling action and the catastrophe. To illustrate, take the drama, "Rosmersholm".

In this play Ibsen has had a tragedy happen, and some time has past before the actual setting of the story proper. We see, throughout his play, the results of a tragedy we do not even know about directly, as the play is well along toward the end before we know exactly the past situation. If Shakespeare had been dramatizing that same story he would most probably have explained the first tragedy before taking up the second.

This change from the Elizabethan to modern drama might be likened to the change of a novel and a short story. A novel can show fully and in detail all the characters thoughts and acts. This same was done in the Elizabethan drama by means of soliloquies in which the actor was able to pour forth his inmost thoughts and philosophize on life, and by choruses who told of any action that had taken place that would bear on the situation in hand.

A short story must, of necessity, take its characters at points of critical interest in their lives and being short can only hint at details. It must leave something to the imagination - and it is the

very same way in the modern drama. Our age has developed a particular type of drama as well as the short story.

This drastic change then in structure is an important one and, to some extent, lays the basis for another change, that of subject matter. We would naturally expect a change in subject matter, as conditions have so changed, but perhaps it will seem surprising that the change has been so great that an entirely new type of drama has developed, but such is the case.

We can classify Shakespeare's dramas

- I. Comedies - such as "As You Like It".
- II. Tragedies - "Macbeth", "Hamlet".
- III. Romances - "The Tempest".
- IV. Histories - King Henry VIII.

But to classify our modern dramas would be almost impossible. In the first place of course we have comedies. That type of drama will always be with us. But the second class - although we have it - has changed greatly.

Shakespeare's tragedies were not the same as the old Greek tragedies and now our modern tragedies

are different than either of the others.

The first type of tragedy - the old Greek tragedies - showed a man in conflict with Fate. He transgressed the law of laws and had necessarily to suffer. His punishment was the work of the avenging Gods, and seeing this kind of play made for reverence of the Gods.

The second type of tragedy - the Elizabethan tragedy showed an individual foredoomed to failure because of some inherent defect in his own character. He was too ambitious as was Macbeth, or overly trustful, as was Othello. These defects in the character caused the tragedy.

✓ But in the new type of tragedy - which is our modern social drama - the individual is shown in a conflict or struggle with his environment or against society. This individual must necessarily be unconventional, or he would not struggle against them, he must have broken the conventions. Thus the character in these plays must be outcasts of society - but ones for whom a good case can be made. For example it would be difficult to make our a good case for certain our-

casts of society - foreigners or murderers and this obstacle necessarily narrows the kinds or classes of characters until the new plays deal almost always with some sex problem. The question of the morality of these plays will be discussed fully, in another division of this paper.

This "problem play", or social drama, is our modern tragedy, for in these cases society must be shown as right and the individual wrong and hence the tragedy to the individual. This necessity for teaching a lesson has made our modern dramas, to a great extent didactic plays, because if this type of play is written and acted - in order not to make vice alluring - it must teach some lesson.

As an example of the didactic social drama "Ghosts" will serve to illustrate. There is another type of social drama, one in which some social condition is shown and no solution offered. "The Weavers" by Hauptmann is an example of this diversion.

This type of drama in order to more clearly show what the dramatists often sacrifices everything

to situation and thus develops into melodrama.

Leaving this class we find the third class of Shakespearian drama with us. The Romances. As long as "all the world loves a lover" this type will exist and be popular.

There is besides these types or classes, another class of drama that might be classed as a character study. Hedda Gabor is a good illustration of this type.

Different writers and dramatic critics offer various classifications of the drama and in order to show the differences we will show two classifications. The first is by Professor Homer E. Woodridge of the University of Chicago.

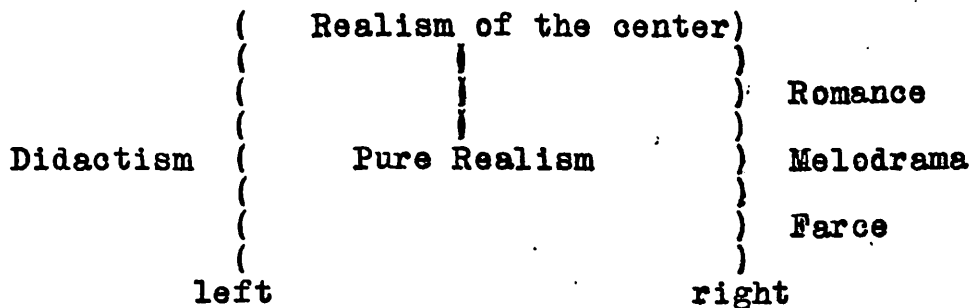
Professor Woodridge first makes two distinct classes -

1. The Thesis Play
2. The Play with a Basic Idea

The Thesis Play, he defines as one that deals with controversial material. In this play the dramatist takes one side of the debate (so to speak) and tries to convince his audience that he is correct.

The play with a basic idea is one that is written primarily to entertain.

Then Professor Woodridge offers a chart like the following -



The center of the chart is for classes of plays of pure realism or a play in which plausible people in a plausible situation speak plausible lines.

Then to the left is the realistic play used to teach.

To the right is a realistic drama that tends toward either romance, melodrama, or farce.

The second classification is that made by Professor Chandler, in his "Aspects of Modern Drama"

I. His first class is the drama of ideas, with Ibsen as its chief exponent.

II. The second main diversion is what he calls themes of naturalism, with Hauptmann, Brieux and Sudermaun as the leading dramatists

of this type

III. The Varieties of Romance

These in turn are subdivided

- A. Play of Romantic Adventure
- B. Play of Sentiment
- C. Play based on old legends
- D. Romantic tragedy
- E. Play of tragic imagination.

The next or fourth main division is -

IV. The Drama of Symbolism

- A. Ibsen's dramas as one type
- B. Symbolical dream dramas.

V. Is the drama dealing with

VI. The Eternal Triangle. The Wayward Woman

VII. The Drama with the Priestly hero

VIII. Scenes from married life

IX. The Problem of divorce

X. Family studies (Social Dramas)

XI. Plays of Mysterism and Folk Lore

Irish plays being of this type.

XII. A type classified as The Tyranny of Love

XIII. Plays of Social Criticism

XIV. The Poetic Drama

XV. The drama of Satire with G. Bernard

Shaw as its leading light.

This is another division and because it includes all types and makes a discussion of each easy, we will use this outline in discussing some of the new dramas.

After discussing these classifications and considering the new type that has developed, the question naturally arises in our minds - why do we have a new type of drama - the social drama? It seems that the ideas of the dramatists have changed greatly, since the time of Shakespeare. According to the belief of Mr. Clayton Hamilton, Shakespeare was a man whose views of morality, politics, law and religion was the same as the crowd. He never raised questions that the crowd could not easily answer for themselves. He did not intend to teach a lesson. If a lesson was drawn it was well - but not necessary, as the lesson was not the primary point. And Woodridge says that Shakespeare found the eternal principle of conduct - or in other words he found the "why" of human actions. Because he was able to transcend beyond the fads and momentary conventions and find the eternal

principles of human conduct he was great, and wrote for all men of all time.

But our dramatists have another ambition. They would like to mould the minds of the masses - instead of expressing the opinion and ideas of the crowd - so they discuss contemporary social problems on the stage and make their dramas for one people, and for one age. They write, the serious dramatists, for the educated classes, and there is scarcely any popular appeal in their works. With Shakespeare the interest of the masses was caught - and yet the intelligent, educated people found food for thought and enjoyment in the same plays. Besides appealing to the crowd Shakespeare also appealed to the individuals as such, in the crowd.

The popularization of national questions is making a national drama of a great many of the plays of today. The conditions in France are not the same as the conditions in America. And because the French dramatist is writing, primarily, to show a certain condition in his country, to his own countrymen his work, if translated into English,

more than likely would not be understood and appreciated. It would not take, to use a modern slang expression.

Because of this analysis of certain social conditions our modern dramatists are becoming sociologists. They insist on showing us "Life". We may think we do not want to see it, but they insist that it cannot be ignored - and they show it to us, - in all its unpleasantness and sordid ugliness. In a great many cases the dramatist simply ignores the beauty of life and shows us the seamy, frayed edges. Sincerity - Truth - Life • That is the new motto. The dramatists insist that we must be informed of these conditions and will not change and write us pleasant stories to suit our fancy.

We always crave to see our favorite characters in a play come out victorious. The same is true of a ball game. Half the fun of a game is due to our partisan spirit. We want our side to win. The same holds true for our drama. Shakespeare realized that we want someone to love, in order that we might be

on his side, and so Shakespeare's dramas give us one character at least, that we love or at least sympathize with. And if it is necessary for our favorite to lose we are made to understand that it was through a lack of something in his character. For example, Iago, in Othello, is the personification of wickedness, and Desdemona is all goodness and innocence. We take sides and when Desdemona suffers unfairly (although it is partly from a lack of understanding of her husband and thus her fault) we at least have the satisfaction of knowing that Iago will pay for the trouble he has brewed.

It seems that we demand a happy ending, and in comedies and the farces we allow the dramatist to juggle the dice of life and give us what we want. But the same is not true of serious drama. As the dramatist's struggle becomes more intense, we demand that it be fought fairly. Although we want to be pleased we insist on being satisfied, and we demand that our character be made true to life, be placed in situations that might actually happen in life, and we sit back and watch Life pass before us.

The modern dramatists do not give us a good hero, and a sweet, innocent heroine, and dreadfully

wicked villain. Often leading characters or heroes are men whom we dislike. He may be cruel, grasping, treacherous, fickle and many other disagreeable things but we say "Oh yes, that is true to life", I knew a man who reminds me of him", and we are satisfied. Our characters are made some good and some bad, mixed together as are those we meet every day. And because the characters are so natural, so real, we wonder where the dramatists get their ideas for their plays. And we find, as we might naturally expect, that it is from real life. For some characters it is people they have seen, or known - and for situations it is some happening that they have witnessed or read about, and with care and skill they weave, around these every-day events and people, a tragedy of life. Then they present this tragedy on the stage with characters speaking and acting as they do in life.

In Shakespeare's time convention allowed all characters to speak in verse, and always in correct English. Today we use dialect, slang and whatever English (correct or incorrect) will suit our characters - and we say "It is true". But this very

change has made our dramas one that cannot be studied for their English as can Shakespeare's. The modern dramatist makes plays or stories, in order to popularize some ideas of his own, or new idea of the times. Shakespeare took traditional stories and perfected them into wonderful dramas. A great many of Shakespeare's dramas can be traced directly to the legends of his time, to Hollingsheads Chronicles and Plutarchs' Lives. And it being the nobility and the people of the upper classes to whom great events happened, and because they wanted to see themselves, and the masses wanted to see the nobility, we have one reason for the fact that all Shakespearian drama deals with the aristocracy.

The change from the Elizabethan to modern drama is even greater in the change in subject matter. This topic was mentioned some where else, but here we find out more exactly what the change has been.

The modern social drama has been forced, because of its lack of range to deal almost entirely with sex problems.

Mr. Clayton Hamilton gives eight types of problems, and examples of each class in his book "The

Theory of the Theater" and we will use these to show the classes of subject matter.

First - The Courtesan - LaDame Aux Camelius.

Second - Demi Mondaenes - La Demi Moude

Third - Women with a Past - The Second Mrs. Tanqueray.

Fourth - Erring Wives - Fran Frair.

Fifth - Free Lovers - The Notorious Mrs. Ebbsmith.

Sixth - Bastards - Autorey - Le Vils Naturel.

Seventh - Ex-Convicts - John Galine - Bookman.

Eighth - People with ideas ahead of their time -
Ghosts.

These plays show the kind of matter discussed.

The first question that comes to our minds is naturally "Is it not wrong to discuss such questions in the drama?" "Aren't such plays immoral?"

Mr. Hamilton also discusses this question in the introduction to the book "Three Modern Plays from the French". He says, " Although our minds may be made up that illicit love is in every imaginable and circumstance immoral, it does not logically follow that plays that present a sincere analysis of such a circumstance must therefore be considered as immoral.

The morality or immorality of any play is determined, not by its subject matter, but by the sanity or insanity of the author's attitude of mind toward the subject matter which he has selected for analysis. No Play can be immoral, unless it is untrue. Such plays as have given (The Pardon by Jules Lemaitre, and The Other Danger by M. Donnay) are not immoral, for a sane and proper outlook on life at large is consistently maintained by the aloof and dissociated reason of the author". In another place he has said that it is the business of the dramatist to tell the truth about certain special characters involved in CERTAIN situations. If the author does so his play passes the first test of morality. If it is true - it is moral. But there is still another test. Does seeing this play, and the characters in it, being true to life and acting in a realistic manner cause the audience to generalize from the play? If the author throws the forces of the play and helps to make the audience generalize instead of considering this as a specific case there he does not pass the second test - as laid by Mr. Hamilton.

But if the dramatist passes both these tests there is still another question that he should ask himself. Am I justified in writing a play which although true, and therefore moral, but which necessarily would have an immoral effect on nine out of ten spectators - because they would instinctively make false generalizations from the exceptional case as shown in the story?

This last question is seldom thought about - but it seems to be a very important one and therefore should be carefully considered.

Considering the modern dramatists, Ibsen stands out as the center around which the new school is built. He has said that his plays were conceived in a realistic style - and the illusion he wished to produce was that of reality. He is able to say what he wants to. He was a master at technique. It has been said, that viewed as a technical piece of work "Hedda Gabbler" is perfect. This is great praise coming as it does from nearly all the big dramatist critics.

Considering Ibsen first in the new school of dramatists we find that he could be compared to a great surgeon - a man who sees the seamy side of life - and operates on it - but never leaves the operating room to see if his patients recover. Ibsen's dramas are classified by Professor Chandler as those of "Ideas". He is a thinker - yet an artist. As an artist he has simplified technique - he is in fact a master craftsman. Being an artist and a thinker he is able to weave an allegory around his stories. "The Master Builder" may be read for the surface story and then for the allegorical story it contains. And his allegories are often satirical, for Ibsen is a satirist. He makes assaults on false ideals, or outgrown customs. In his wonderful epic drama "Brand" which is a satire hitting at his own countrymen he has created such a big piece of literature that he has been classed with Milton and Dante. If this were his only drama his fame would be assured but he has others, dramas also allegorical and satirical, and in most of them he is didactic. Ibsen's great desire was to stir the intellect, rather than to stir the emotions and win approval. He did stir up a great deal of criticism

and he was considered immoral, and many other things. It is true no doubt that people read more into Ibsen's dramas than he intended to have in them. From "The Dolls House" it has been said that Ibsen was an exponent of the "Free Woman" but he, himself denied that such was his intention. But, beyond doubt Ibsen stands as the first or highest modern dramatist and a complete school has been built around him.

Considering his best known social dramas, "The Dolls House" perhaps would come first. In this drama Ibsen portrays for us a woman, Nora Helmer, a light, frivolous, charming, dishonest little creature, who is always flitting around and playing for her husband who in turn treats her as a doll - or his plaything - but also a woman underneath all this superficial covering, who has depths to her character. And on the stage he develops this woman, through and shows us the hidden depths in her soul. For love of her husband, who was seriously ill, she forges her dying father's name to a note, and with the money which she obtains from Kragstad she is able to take her husband to Italy where he recovers his health. Then her husband, Travold

Helmer, is appointed to a position in the bank and he is ready to discharge Krogstad who comes to see Nora and explains to her the position she will find herself in, if she does not get her husband to keep him. Up to this time Nora did not realize what she had done in forging her father's name to this note. But when she realizes her positions and finds out that Torvold will not keep Krogstad she is nearly frantic with fear. Yet she thinks that if the worst should happen Torvold would take the blame on himself, but she knows she would not allow such a sacrifice. But when the blow falls and Torvold finds, through a letter written him by Krogstad, what Nora has done he is very angry and afraid, for himself, of the disgrace if it should be found out. And he accuses her and taunts her with not being worthy of rearing their two children. When a second letter comes from Krogstad, and Helmer finds that he will not be exposed to scandal he is willing to forgive Nora. But experience has taught Nora and she explains that since he is not the man she thought him to be she

can no longer live with him, a stranger, and she leaves her husband's house, with no promise to return unless "the miracle" should happen. We suppose "the miracle" is that Torvold would be able to grow to be the man Nora thought he was.

The play is well done, and although we may not agree with Ibsen still he makes us realize that in this particular case the woman, who had a soul herself, could not live with the man that she found was a stranger to her. There is no question of the morality of this play if the public, seeing it, does not take this one case, as shown, and generalize from it.

Following on the heels of "The Dolls House", comes "Ghosts" in which Ibsen clearly shows what might happen (often does happen) if a wife stays with a husband who is untrue to her. "Ghosts" is a thundering denunciation of immorality. It is a play showing how the sins of the fathers are visited on the children. It beyond a doubt teaches a lesson that mere people should realize, but the play it-

self is dreadful, but surely not more dreadful than the condition it portrays.

On the same order is the drama by Bueux "Damaged Goods". It needs no discussion - it is clearly a lesson play - a drama that all too clearly shows the effects of vice. In these plays although we may not believe that they should be shown, we must at least acknowledge to ourselves that such conditions exist, and we should ask ourselves if it is right that we should blind our eyes to them. If reading these dramas stir us to do something to remedy these conditions then perhaps they have not been written in vain.

Another thesis play dealing with disease, but of another sort, as its base is that of the German dramatist, Hauptman. "Before Dawn" is a drama that is sordid and utterly depressing but it illustrates another of the class Professor Chandler calls the naturalistic dramas. The outline of this drama is simple. A rich and immoral drunkard, Farmer Kraus, spends his time in the ale houses, while his second wife carries on an intrigue with the hostler, who

is engaged to be married to the second daughter of the family, Helene, a pure, innocent girl just home from school. She hates her surroundings, living with a drunken father and an immoral mother, and being in the same house with her sister, who is an inebriate and her husband who is making improper proposals to her while his wife is suffering upstairs. At this time a socialist dreamer, Alfred Loth, comes to this place to inspect some mines that are being mined by this civil engineer, brother-in-law of Helene's, whom he finds is an old college friend. Loth and Helene fall in love and Helene is glad to have someone to build her hopes on. But Loth does not know that the family, all except Helene, are inebriates and when he finds that such is the case and that Helene's nephew had died, a victim of alcoholism, at the age of four years, he feels that he has no right to give his posterity such a heredity so he writes a letter to Helene and explains to her the condition and leaves. Helene finding this letter and realizing that her lover has deserted her she kills herself.

This play to quote from Professor Chandler

"Is unnecessary revolting. Much that is presented could well be left to the imagination. The author thinks that by shocking us, to impress the tragedy on us more deeply".

These three dramas are problems plays - or modern social dramas. When these dramas are written for a purpose they may be justified, but we should be given a little glimpse of something not so morbid, disgusting and all together nauseating as is found in "Before Dawn".

In discussing these three plays we have wandered away from Ibsen, but it shows us how Ibsen has influenced others, and has lighted the way for other dramatists to follow, and we have discussed naturalistic plays at the same time. The naturalistic school lays stress on environment and heredity and these dramas show us, too often, the painful side of life. With just a few words on the leading exponents of this school and some of their dramas, and we will continue with the outline, discussing common classes.

First - Ibsen with his "Dolls House", showing

the effect of environment on Nora's character.

(B) "Ghosts" and the "Wild Duck" showing the influence of heredity.

Second - Stundberg - with "The Father" and "Miss Julie" - being sordid dramas of this type.

Third - Hauptmanns - in his dramas "Before Dawn" and "Teamsteo Heuschel", showing the influence of heredity in one case and superstitious environment in the other.

The next big division is that of Romance. This class has been sub-divided into five types and we will mention the type and a drama from each class.

First - "Plays of Romantic Adventure". This type of romance is seldom found so we will not enter into a discussion of it, but Tudermanns "Children of the Strand" offers an example.

Second - on the list is the Play of Sentiment. Materlinchs' "Jayzelle" and Strendbergs "Swanwhite" are plays that fall in this class.

The third class of Romantic plays are those based on old legends. Two of Materlinchs dramas,

"Laster Beatrice" and "Mary Madgalen" serve as charming examples of the old legends which have been converted into interesting dramas.

Romantic tragedies form the basic plot for many of D'Annunzio's plays, but of the very modern dramas there are few, if any, that could be so classified.

Leaving Romance we come to the fourth main division, "The Symbolical Play". Ibsen has been mentioned as weaving allegories around some of his dramas, but we can find also that he used symbols. In "Rosmersholm" the white horses symbolize the old superstitious traditions of the family. It has been said that the dance in "The Dolls House" was symbolic of Nora's character. Regardless of the difference in opinion that is held regarding Ibsen's plays all critics agree that there are many symbolic representations in his dramas, even if in some cases, the symbol is not quite clearly understood.

The symbolism in Maeterlinck's drama "Arian and Barbe-Bleue" is easy to understand. This delightful drama can very easily be made to symbolize the willing bondage of woman to men whom they love. Others of Maeterlinck's dramas have symbolic meanings

Pellias and Melisande, but these same dramas that have hidden meanings can be read enjoyably for the surface story.

The Eternal Triangle has had so many variations and is so common that a mention of a few of the modern dramas dealing with the subject will be sufficient.

Pellias and Melisande - which has just been mentioned, for its symbolism is one example . Ibsen's, "When the Dead Awaken", and Shaw's, "The Doctor's Dilemma", are others.

More common even than the Eternal Triangle in dramas, are those dealing with the Wayward Woman. Each drama has variations of the type of woman, one who was wayward by choice, or because of weakness or through innocence. But few of the dramas justify the wayward woman - in other words, they do not make vice attractive and so this subject is considered very good dramatic material.

Some of the better known dramas of this type

are those of Pinero, "The Second Mrs. Tanqueray", and "The Notorious Mrs. Ebbsmith", and some of Wildes, "A Woman of No Importance", and "Lady Windemere's Fan", and Sir Henry Arthur Jones', "Mrs. Daanes' Defense". These are varied examples of the way in which this subject is treated.

Professor Chandler chooses for his next type the dramas dealing with the Priestly hero. He tells us that since the church has been antagonistic to the theater the dramatists have taken revenge and have satirized the clerics. Instead of being truthful and fostering a respect for religion by a reverence for the clergy they have been "caricatured". This unsympathetic portrayal of clergyman has, of late, suffered a reaction and our more modern dramatists are picturing a truer representation of the clergy.

Of the dramas that satirize or ridicule the clergy might be mentioned, - Shaw's, "Mrs. Warren's Profession", in which the minister is made a coarse and profligate man, not worthy of his calling.

Or Jones' minister in "Mrs. Doanes' Defense" who is shown as fearful of scandal, and very much

afraid of the members of his church.

Ibsen also portrays priestly characters in "Brand", "Ghosts", "Rosmersholm", and "The Wild Duck". But Ibsen does not make his ministers coarse or brutal, but he rather ironically makes fun of their hypocrisy and credulity. Especially is this so of "Ghosts" in which Pastor Manders is made to appear as a very peculiar minister when he says that all these conditions of life are strange to him. It is his business to understand life and the wickedness of people, and yet he acts very innocent and surprised when Mrs. Alving tells the story of her married life.

Ibsen also treats his priestly heroes in some of these dramas with a great deal of sympathy.

"Brand" depicts a clergyman who is honest in his belief that to follow God it must be "All or Nothing" and who faithfully fulfils his duty, as he sees it, even when so doing he goes against his own heart. Although his Brand has a mistaken ideal he follows it faithfully, though it causes all manner of suffering to himself and others, he

loves, and we, the readers, see the nobility of the man, as shown to us by Ibsen.

Jones in his melodrama "Micheal and His Lost Angel" shows us the struggle which Micheal wages against his unholy love. It shows a human being, treated in a highly improbable case, but treated truthfully, but in a situation where the characters were sacrificed to form the plot. But it is an honest treatment of this clergyman, although on analysis the case does not seem possible. But the treatment of Micheal is not one of ridicule or satire.

The 'scenes from home life' might fall, in most cases, under the class of problem plays. They present some home tragedy. One of the common themes being the one Pinero asks in the "Second Mrs. Tanqueray". "Can a woman with a past love a future?" To which he answers negatively. And the same question is asked for men in the play, "The Profligate" by the same author, and answered in the same way.

Jones also presents the same question and answers it in his "Mrs. Daanes' Defense" but a very

modern dramatist, Eugene O'Neill, asks and answers the same question in the play, "Anna Christie", but in a different manner.

Ibsen shows the result of the marriage of a woman with a past to a man unacquainted with her life in the play "The Wild Duck".

These dramas, dealing with relations of men and women, bring up the next big class of drama dealing with the same subject but as a divorce question. Ibsen, in making Nora outgrow and leave her dolls house created a great deal of discussion on the question of divorce. And the subject has been popular since and becomes even more so.

Hervieu's "Know Thyself" is a divorce play. In it is pictured a man who advises his friend to divorce his wife and insists that he cannot remain friends with him unless he does, because the wife has been found in a compromising situation. But later when he finds his wife in another mans arms, and feels that his honor has been compromised he finds that he is willing to forgive her. And he advises his friend to do the same, although it was on his advise that the other

made arrangements for divorce proceedings to be brought.

This play shows clearly that the writer is against divorce. The same is true of Brioux in his "Damaged Goods". But his argument is different. For he says that even if the woman marries a diseased man, a divorce would not make matters better, but worse, and she should stick to the bad bargain.

And the same author takes the no divorce stand again in a different type of drama, "The Three Daughters of M. Dupont". Here the marriage was made for money, that didn't materialize, and conditions being different than was expected. The match making parents on one side were for divorce, but not so with the others and they triumph.

Divorce is justified in Galesworthys drama, "Jay". Here a woman fights for years against her lover, but finally when her daughter is almost grown decides to marry him, even if it alienates her daughters affections. Her daughter, Joy, is angry and indignant with her mother, but when love comes into

her life she is able to sympathize with and understand her mother's action.

Another divorce play very modern is "A Bill of Divorcement" by Clemence Dane. Here the author justifies a woman divorcing her husband who is insane, and living with her own life, even when he returns to her before her second marriage is carried into effect.

Barrie in his clever little drama "The Twelve Pound Look" deals (but in a humorous manner) with the divorce question. Here it is the woman who leaves her home because of the fact that her husband was smothering her life by his kind of life and she allows him to divorce her and re-marry. But it is a divorce comedy, with the divorce justified.

As can be easily seen these dramas take different attitudes on this question but they express the opinions of the dramatist which is but the opinion of one class of thinkers, or investigators of the subject.

The dramas dealing with the Tyranny of Love are written chiefly by August Stundberg. Beyond doubt

he was a cynic and he would like to make us so. His plays are very unpleasant and seemingly unnecessary. For example of his plays of this type we have "The Creditor", "Simoon", "The Stranger", and "Miss Julie".

In "The Creditor" Stundberg pictures a woman who has divorced one man and married another. She takes without giving and has weakened the mind of her second husband as she did with the first. When she is away, hunting for more men to conquer, the first husband comes unknown as a visitor to the second and preys upon the mind of the man until he forces him to believe he is subject to epilepsy. When the wife comes home she finds her first husband and is ready to go with him, telling him that she loves him. Then her husband comes in and drops dead in an epileptic fit and she is so excited and grieved that the other man remarks that he believes she loved him too. This shows the woman destroying what she loved.

In the "Simoon" Stundberg shows a woman killing what she hates in order to pass the test of her lover

as to her courage. Here an Algerian woman is shown, through hatred of the French race who in battle have hurt her lover, hypnotizing a Frenchman making him do her will, even to the extent that she makes him believe he has rabies, and dies in agony, a victim of her hypnotic power.

These plays of Stundberg's are enough to illustrate this class and we can be glad there are no modern Stundbergs, for these dramas seem as revolting as one could wish. Stundberg seems to enjoy horror for its own sake.

The play of social conditions has been mentioned and one type discussed. Here we will mention the classes and examples of each.

First is the relations of the rich and the poor.

- A. Before the Law - as illustrated by Galsworthy in "The Silver Box".
- B. The failure of the Law to help those morally weak - "Justice" by Galsworthy, illustrating this class.

Second -

- A. The Philanthropic relations of the classes, and the question of tainted money illustrated by Shaws "Major Barbara".

B. The living conditions of the poor - Hauptmanns, "Weavers" showing one condition of the life of poor.

Third - Problems of Sex, as previously discussed can be illustrated by Shaws "Mrs. Warren's Profession" and Brieux's "Maternity".

The last main division we will mention is Shaw as the satirist. His ability at this kind of work need scarcely be mentioned. He is a master hand at the kind of dramatic work he has chosen as can readily be seen by reading his plays, "The Doctor's Dilemma", "Candida", "Man and Superman" and "Widower's Houses", in which he hits at modern social condition by means of his burning wit, but preaches a sermon at the same time.

Hastily reviewing the leading modern dramatists we find Henrick Ibsen standing at the front. This Norwegian playwright is noted for his three epic dramas, "Peer Gynt", "Brand", "Emperor" and "Galilean" and his ten social dramas.

In Germany, Gehart Hauptmann was a follower of the Ibsen school and he is noted for his social dramas

dealing with the peasant life of his country.

August Stundberg, the man of whom it is recorded that Ibsen said "He will be greater than I", wrote seemingly purposeless dramas of the dreadful side of life, as he imagined he saw it.

In England, G. Bernard Shaw, the Irishman, has been teaching at the time he was making his audiences laugh.

And Brioux, in France, has been writing social dramas, trying to teach his countrymen what they should know.

Ganky, the Russian dramatist is a follower of the naturalistic school, and he has given us pictures of the social conditions in his country.

Even little Belgian has produced one outstanding dramatist of the period, Maurice Maeterlinck, who has dramatized the legendary stories of his time, and written others.

America is conspicuous by her absence of any outstanding dramatist of this time, but this is due, to a great extent, to the fact that our country is not so old and rich in legendary stories as the other countries and also because the drama was not so well

established here, due to various causes, at this time. Today no doubt, our dramatists are as good as most the European countries are producing, and we find American dramatists among the second group of names of the lesser known dramatists of today.

Galsworthy, Macefield, Barrie, Luderman, Pinero, Jones, and Wilde are some of the better known minor dramatists, while we find still others - Ervine, Lynge, Hervieu, O'Neil, and L. Glaspell. Long, Godfrey, Taylor, Dunlap, and Payne in the more modern class.

Summing up the work of these dramatists and the drama of today we could say that it (the drama) is more varied in subject and form, more individual in treatment, and in closer relation to all the subtlest and most advanced of man's thinking. It has broken new grounds and continues to do so.

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