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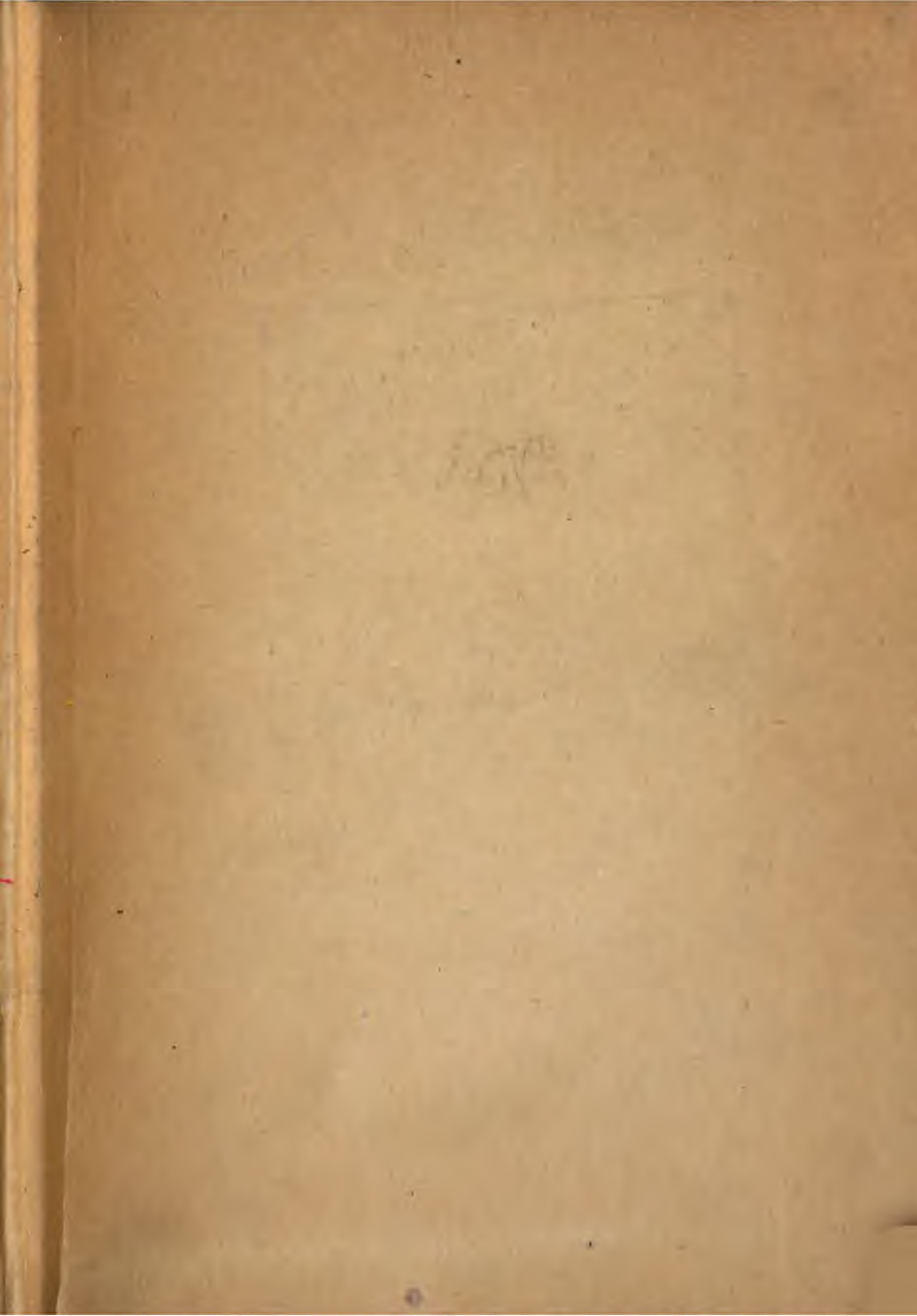
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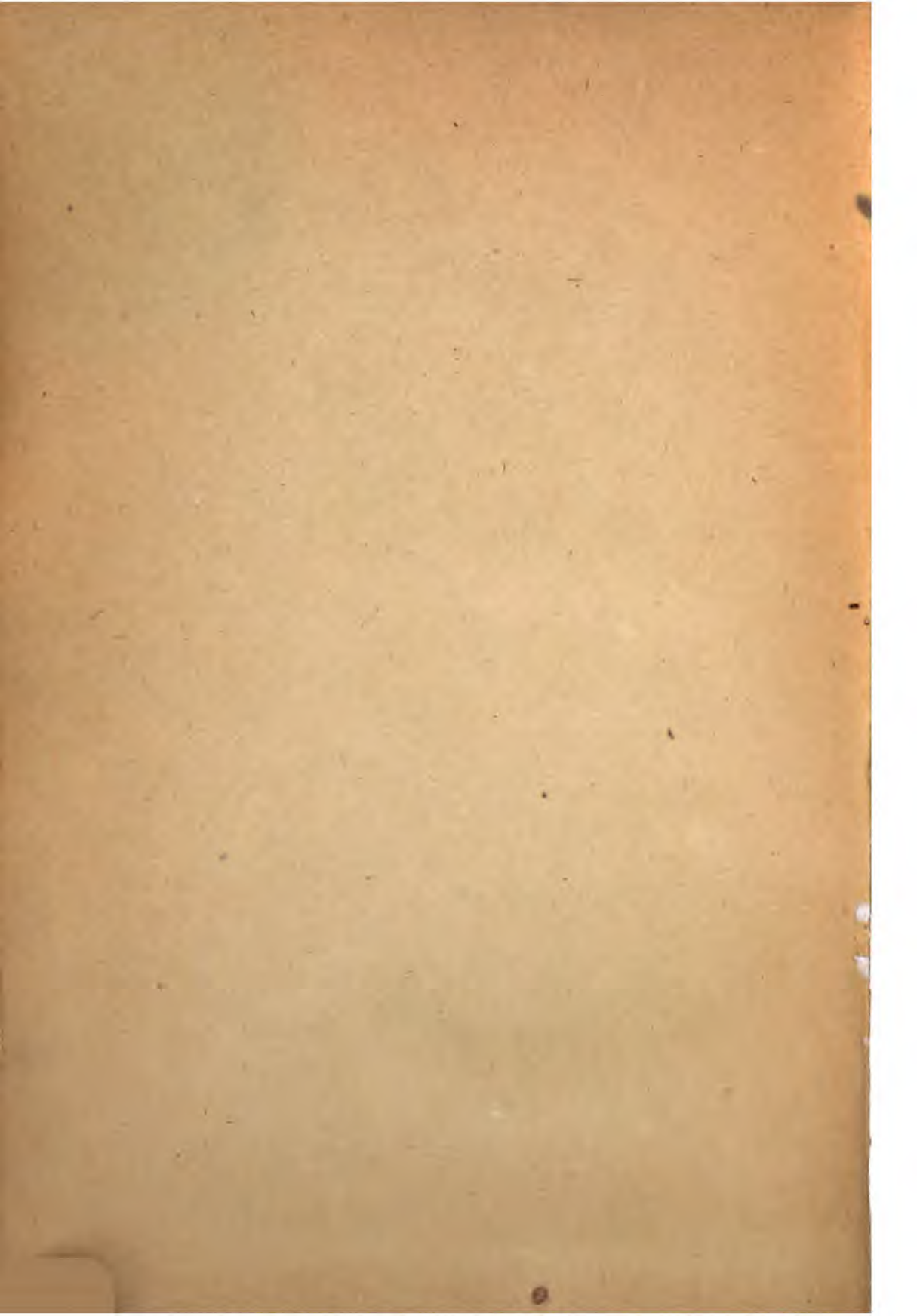


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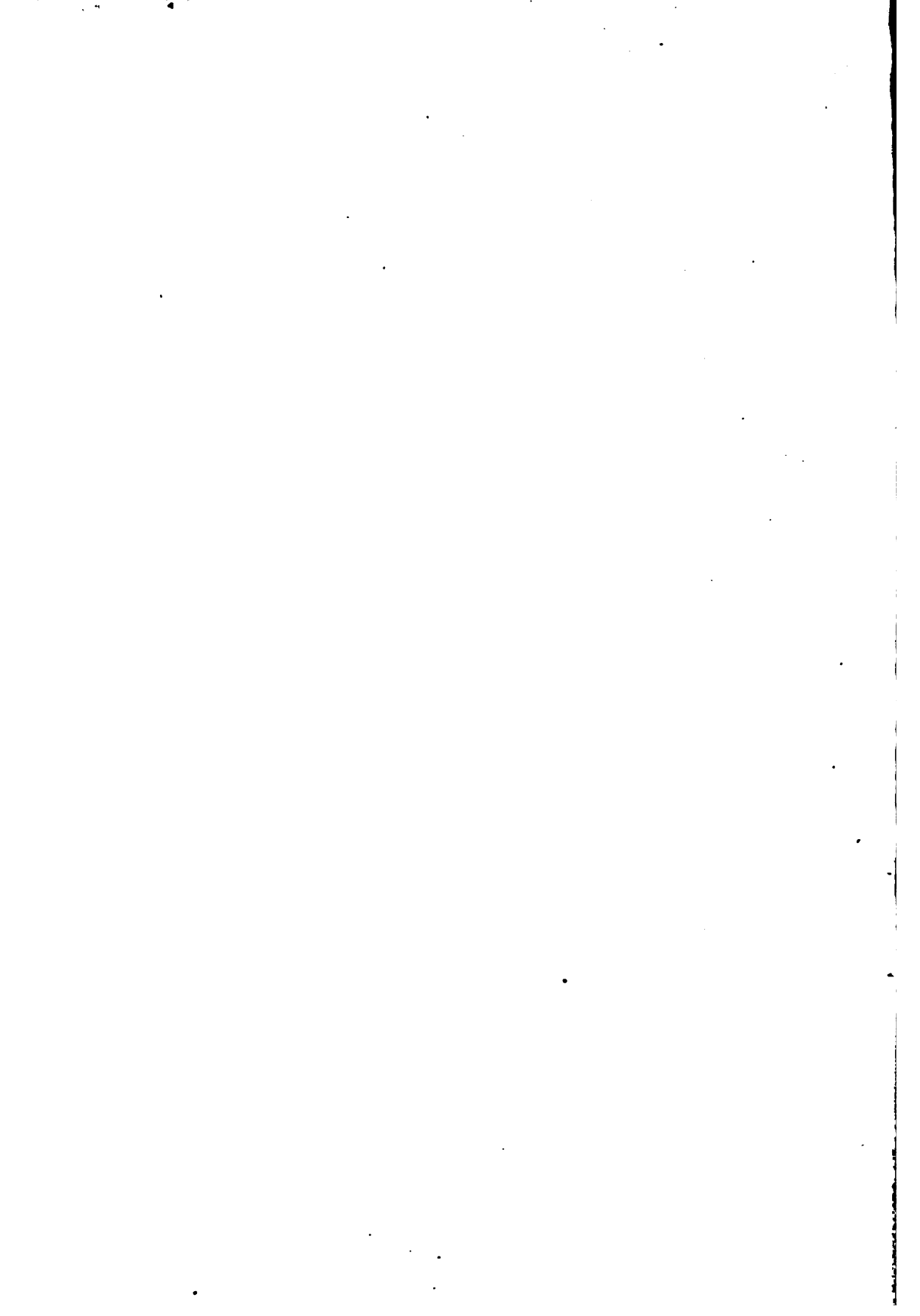


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UNIVERSITY OF PENNSYLVANIA

GERHART HAUPTMANN  
AND  
JOHN GALSWORTHY,  
A PARALLEL

By  
WALTER H. R. TRUMBAUER

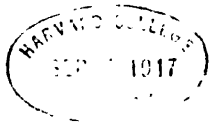
A THESIS

Presented to the Faculty of the Graduate School in partial fulfillment  
of the requirements for the degree of Doctor of Philosophy

PHILADELPHIA, PA.  
1917

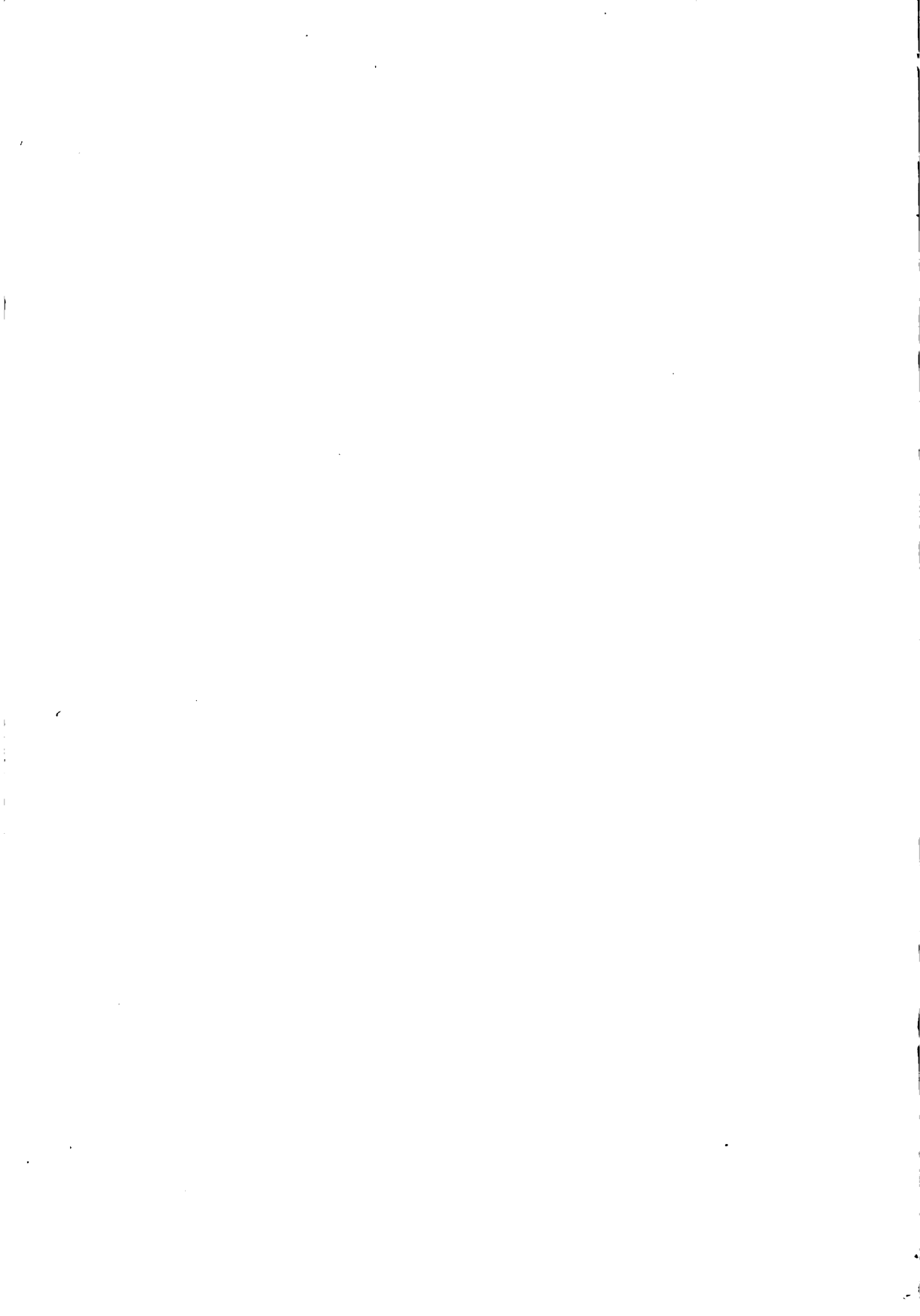


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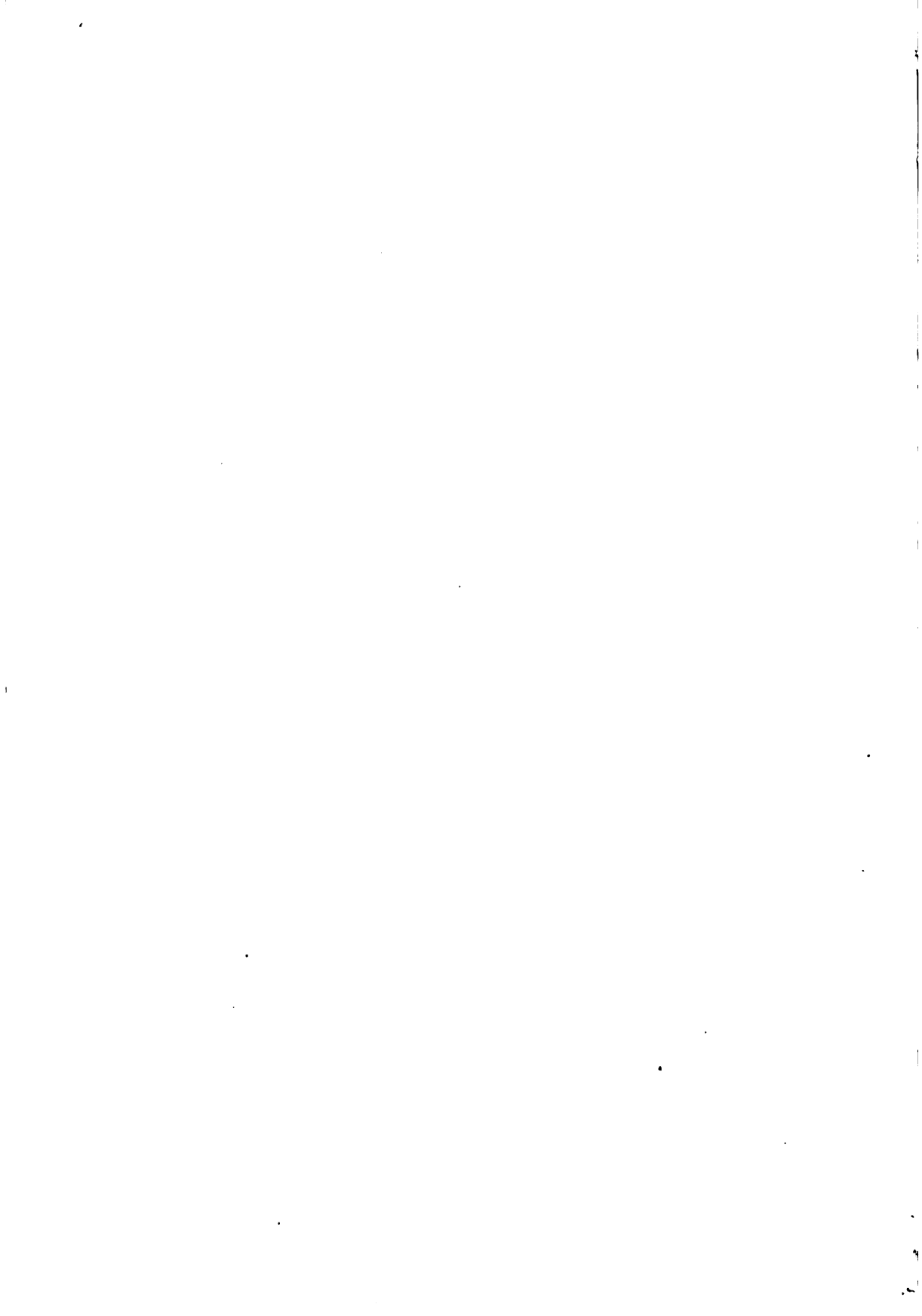
It is with pleasure I acknowledge my indebtedness to Professor Cornelius Weygandt, first, for inspiring in me an interest in modern drama, and second, for his valuable counsel. I wish also to thank Professors C. G. Child and F. E. Schelling, and Mr. Karl Scholz for helpful suggestions.



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GERHART HAUPTMANN AND JOHN GALSWORTHY,  
A PARALLEL.

I.

INTRODUCTION.

John Galsworthy has unconsciously created on the last page of *The Country House* a symbol of the relationship between Gerhart Hauptmann and himself. Thus he puts it: "The faces of the Rector and Mr. Pendyce were turned up at the same angle, and different as those faces and figures were in their eternal rivalry of type, a sort of essential likeness struck her with a feeling of surprise. It was as though a single spirit seeking for a body had met with these two shapes, and becoming confused decided to inhabit both." The astonishing thing is, not that a spiritual relationship should exist between them, but that it should express itself in singular parallels in their works and their careers.

The parallels in their careers take the form of interesting coincidences. First, is the proximity of their ages. Then, is the fact that, tho each has travelled extensively, each has laid the scenes of his works almost exclusively in his native country. Moreover, each is pre-occupied with his native district, Hauptmann in Silesia and Galsworthy with Devon. As nearly all of the few exceptions are the results of travels, it can readily be seen which countries have had the greatest influence upon them. These few exceptions are, in the case of Hauptmann, laid wholly or partly, in Italy,<sup>1</sup> Switzerland,<sup>2</sup> Poland,<sup>3</sup> Greece<sup>4</sup> and America;<sup>5</sup> in the case of Galsworthy, in Italy,<sup>6</sup> Tyrol,<sup>7</sup> Germany,<sup>8</sup> South Africa<sup>9</sup> and America.<sup>10</sup> Each, it should be noticed, has visited Italy and America. Although neither would pose as a prophet, each has written a prophetic book—Hauptmann,

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<sup>1</sup>*Promethidenlos* and *Griselda*.

<sup>2</sup>*Der Apostel*.

<sup>3</sup>*Elga*.

<sup>4</sup>*Der Bogen des Odysseus* and *Griechischer Frühling*.

<sup>5</sup>*Atlantis*.

<sup>6</sup>"A Knight" in *Villa Rubein and Other Stories*, *The Dark Flower*, "Wind in the Rocks" and "The Inn of Tranquillity" in *The Inn of Tranquillity*.

<sup>7</sup>"Villa Rubein" and *The Little Dream*.

<sup>8</sup>"The Salvation of a Forsythe" in *Villa Rubein and Other Stories*.

<sup>9</sup>"A Woman" in *A Motley*.

<sup>10</sup>"The Silence" in *Villa Rubein and Other Stories*, and "That Old Time Place" in *The Inn of Tranquillity*.

*Atlantis* before the sinking of the *Titanic*, Galsworthy, *The Mob* before the outbreak of the present war. Each is well versed in painting and music. Each is a poet, a novelist, a dramatist of international repute. Each has written prose sketches and comments, and an introduction to another's work.

Hauptmann and Galsworthy are not what might be called "popular" writers. Their work is far above the comprehension of the mass of people, and much too universal, too tolerant for the specialist. For the man who desires mere art, or the man who desires mere amusement, they have a superabundance of thought; for the man who desires only ideas, they are provokingly artistic. Consequently they write "für wenige Edle," who can appreciate both their art and their thought. From this it must not be inferred that either is isolated in some back eddy, out of the current of modern life. The reverse is nearer the truth. Altho not channel breakers they are channel makers. Each is abreast of modern development in both thought and technique. Each is a leader in our renescent drama—which is renescent as Galsworthy says—"not because this or that man is writing, but because of a new spirit." Both Hauptmann and Galsworthy eminently represent this new spirit, since Hauptmann is the foremost dramatist of contemporary Germany, as Galsworthy is of contemporary England. This fact, together with the importance of drama, and the universal interest in it at the present time, is the justification of the present study.

The purpose of this paper is not to point out merely that this new spirit expresses itself in these two men, but more especially that it expresses itself similarly in these two men; not to prove any indebtedness to any author or movement, but to point out the singular phenomenon of parallelism; not to show why they are alike, but how they are alike. Analysis or critical appraisal of the work of either author is not here attempted—rather interpretative comparison. Moreover no claim is made that this study is either exhaustive or complete.

While both Hauptmann and Galsworthy began to write at the end of the nineteenth century, they are essentially writers of the twentieth. This is because they look forward instead of backward or merely around. The century just closed was one of change of incalculable significance in all phases of life—industry, politics, religion, ethics, art, due primarily to the development of science. Perhaps the greatest change was wrought by the

expansion of the material side of life. The introduction of improved machinery produced industrialism. This made life more complex and intense, and created plutocrats and industrial slaves. An accompaniment of this material expansion was the extension of the democratic and social spirit, given, as it was, its initial impetus by the French Revolution, and later, acceleration by Marxian Socialism. The result was to place emphasis upon the individual and his right to political, economic and religious freedom. Scarcely less important than the material expansion of life was the mental. If science changed man's environment and mode of life, it likewise extended his mental horizon, by the introduction of new ideas in practically every field of human endeavor. It made the world smaller and created a cosmopolitan spirit. But the phase of science that revolutionized all things was the theory of evolution. Adopted in philosophy by Hegel, in biology by Darwin, in sociology and ethics by Spencer, it uprooted the accepted notions in the whole realm of human knowledge and necessitated a revaluation of standards. Life was no longer static but evolutionary, the individual was no longer the end but a link in a great casual chain. Biology became the study of heredity and environment, history, of social and economic conditions. Religion turned toward humanitarianism. In ethics moral standards were recognized as neither fixed nor final. The latter half of the last century was the battle-time of these ideas, and out of this strife between the old and the new, arose new life in all activities.

Literature, too, felt the impress of the changing spirit, and reflected the clash of ideas in life. The democratic and social spirit emphasized the individual, and the scientific spirit emphasized the detail. Consequently, literature turned more and more from pure imagination and intuition to observation; hence an increasing tendency toward realism, which culminated toward the end of the century in what was popularly called Naturalism, in the works of Zola and his school. At the same time came a greater realization that the individual has value—since he is a link in a chain—by and for himself. Greater emphasis was given to his right to self-development and self-expression. The extraordinary gave way to the ordinary. Character, with its various psychological manifestations, was studied in relation to social and economic conditions. Life was no longer conceived of as a struggle with fate, or moral guilt,



but with heredity and environment. In the words of Wilde, "Heredity was Nemesis without her mask. . . . the last of the Fates and the most terrible." This attitude naturally led to the scourging of social and moral evils and the challenging of conventional standards as the basis of final judgment. This second phase of the literary development is best represented by the works of Ibsen, altho it had already been forecasted in the work of Hebbel. The third great historic figure in nineteenth century literature is Tolstoi. In him one finds epitomized a greater spirituality and a deeper sense of brotherly love.

Contemporary authors are, therefore, building on ground already broken. They are trying to reveal the organic bond that unites man with the universe; trying to show that spirit is as real as matter; trying to disclose the ideal values of life. One phase of this striving is revealed in Malise's apostrophe to the messenger boy: "Man of the world—product of a material age; incapable of perceiving reality in the motions of the spirit, . . . ."<sup>11</sup> Another phase is succinctly expressed in these words: "In the individual soul they saw the reflection of a social longing and in the individual character the product of the conflict between that which is and that which is to be. In their works the individual stands not merely for his age, but for the coming age begotten in his age."<sup>12</sup> They are therefore pointing forward to a deeper religious spirit, a broader humanitarianism and tolerance; a more real sympathy with the disinherited of the social order. If sympathy with the disinherited and misunderstood was lacking in Ibsen, he nevertheless "came to realize that for the future the artist's attitude toward life must be not only revelative: it must be redemptive as well."<sup>13</sup> This attitude toward life has been assumed by Hauptmann and Galsworthy, tho not as a conscious effort or with definite purpose. Yet, that they realize the value of art as a redemptive force is indicated by Galsworthy's own statement: "Art is the one form of human energy which really works for union, and destroys the barriers between man and man. It is the continual, unconscious replacement, however fleeting, of oneself by another."<sup>14</sup>

<sup>11</sup>*The Fugitive*, Act 3, Sc. 1, p. 57.

<sup>12</sup>J. F. Coar: *Studies in German Literature in the Nineteenth Century*, Chap. 12, p. 311.

<sup>13</sup>Archibald Henderson: *The Changing Drama*, p. 99.

<sup>14</sup>"Vague Thoughts on Art" in *The Inn of Tranquillity*, p. 258.

## II.

### SUBJECT MATTER.

Hauptmann has written twenty-four dramas, an epic, two novels, two legends for children, two sketches, some poetry and a diary of travel. Galsworthy has written ten dramas, eight novels, four books of sketches and commentaries and a book of poems. In this total volume of work of the two men are many parallels—of subject matter, form and thought. Sometimes these parallels are isolated—subject matter alone, form alone, or thought alone. Sometimes they extend thru the entire work. But in four plays there is a complete synthesis of almost parallel matter, form and thought. These are: *Die Weber* and *Strife*; *Der Biberpelz* and *The Silver Box*; *Hanneles Himmelfahrt* and *The Little Dream*; *Michael Kramer* and *A Bit o' Love*. By a survey of Hauptmann's and Galsworthy's complete work, and a somewhat detailed comparison of these four plays, I hope to indicate the parallelism of the work of the two authors.

Hauptmann divides his dramas into social, domestic, historic, legendary and symbolic plays. The social dramas include *Vor Sonnenaufgang*, *Die Weber*, *Der Biberpelz*, *Der rote Hahn*, *Fuhrman Henschel*, *Rose Bernd*, *Die Ratten*; the domestic and personal, *Das Friedenfest*, *Einsame Menschen*, *College Crampton*, *Michael Kramer*, *Die Jungfern vom Bischofsberg*, *Gabriel Schillings Flucht*; the historic, *Florian Geyer*; the legendary, *Griselda*, *Kaiser Karls Geisel*, *Der arme Heinrich*, *Der Bogen des Odysseus*; the symbolic, *Hanneles Himmelfahrt*, *Die versunkene Glocke*, *Schluck und Jau*, *Und Pippa tanzt!* Galsworthy's plays may be roughly fitted into this same classification. *Strife* like *Die Weber* deals with the problem of capital and labor; *The Silver Box* and *Justice* like *Biberpelz* and *Der rote Hahn* treat the theme of justice; *The Eldest Son* like *Rose Bernd* deals with that of the fallen girl; *The Fugitive* like *Einsame Menschen*, *College Crampton*, *Michael Kramer* with the unhappy marriage; *Joy* not unlike *Die Jungfern vom Bischofsberg* with personal love affairs; *A Bit o' Love* like *Michael Kramer* with persecution of a misunderstood man. *The Mob* like *Florian Geyer* has a political background, but a more personal theme. *The Pigeon*, a fantastic comment on life, may

be grouped with *Schluck und Jau*, "spiel zu Scherz und Schimpf." *The Little Dream* is a symbolic dream play like *Hanneles Himmelfahrt*.

It is a commonplace of criticism to point out that modern literature treats the common people in their average daily life, that it illuminates the ordinary daily life about us. Hauptmann and Galsworthy are no exceptions, if we are careful not to interpret "life about us" in a too provincial sense. They treat what might be called the "average" characters of their particular localities. By "average" is not necessarily meant mediocre or merely normal, but more especially the generality that one might meet upon a day's travel. Most of the people so met will be mediocre and normal but that does not preclude the possibility of meeting an exceptional character like Becky Sharp, or such superior men as Roberts and Anthony, (Strife) or such abnormal people as Dr. Scholz (Fried.) and Emanuel Quint (N. in C.). Nor has "average" anything to do with class distinction. One class may be superior to another and yet the members of both be "average."

While neither Hauptmann nor Galsworthy has treated the whole range of society, each has dealt with a great many types. Each has a keen appreciation, too, of the inter-relation of class with class. Yet of one class, the patrician, they have made comparatively few studies. If we omit Hauptmann's legendary and historical plays we find very few characters belonging to this class, von Wehrhahn (Rote H.), Baron Kellwinkel (N. im C.), Frau von Heyder (Jung. v. B.), Valleys, Dennis and Miltoun (Patric), Sir William (Eld. S.).<sup>15</sup> Nor is either especially interested in officialdom, altho each gives a few examples, More and Julian (Mob), Floyd (Justice), John Freeland (Freel.), von Wehrhahn, Kellwinkel, Flamm (Rose B.).

In the lower and middle classes both are, however, vitally interested, perhaps because of the importance of these classes in the world of to-day, or because they are more familiar with them. The feature which distinguishes the two men in their treatment of these classes is that they approach their material from opposite sides, Hauptmann from below and Galsworthy from above. Each gives emphasis to the group with which he is most familiar by virtue of birth and training—Hauptmann with the Silesian peasants and Berlin populace, and Galsworthy with the country-house gentry.

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<sup>15</sup>von Kammacher (Atlan.) and von Krautheim (Mich. K.) do not appear to belong to this class.

Notwithstanding the fact that the characters are "average" they are not uninterestingly alike. Each author has given us a wonderful and unusual gallery of portraits, tho Hauptmann's perhaps shows the greater variety. Characters are individualized—even very minor ones in Hauptmann. Yet they at the same time fall logically into certain groups or types. If a distinction were to be made between Hauptmann's and Galsworthy's treatment of character it would probably be this: that Hauptmann creates individuals that approach very often to types while Galsworthy creates types that approach very often to individuality. Such a rich gallery of portraits cannot be adequately described. And quite useless is it to name all the different types. Social differences, too, make a real comparison virtually impossible. Therefore it must suffice to compare only the most important types that both depict.

Of the peasant class which Hauptmann treats so abundantly—types like the silent Thiel (Bahn. T.) or the pathetic Beipst (Vor S.) or the faithful Friebe (Fried.) or the patient Hilse (Weber) or the "disciples" in *Der Narr in Christo*, Galsworthy gives almost no examples. In "Sheep-Shearing"<sup>16</sup> and "Threshing,"<sup>16</sup> one gets faint glimpses into country life. The villagers in *A Bit o' Love*, the shepard in "Progress,"<sup>17</sup> Tryst (Freel.), old Studdenham (Eld. S.) are examples of the disappearing English rustics.

From the life of Society, on the other hand, Hauptmann draws few pictures. In *College Crampton* we get a glimpse of the people who are well-to-do but to whom social life has no special value either as a pastime or as an occupation. In *Die Jungfern vom Bischofsberg* he draws a picture of the rural gentry. But social life is not a striking feature; our interest centers more in the individual members of the household and their guests.

A group that is not very important but that merits attention, consists of the financiers and manufacturers. They are Dreissiger (Weber), selfish, cowardly; Anthony (Strife) obstinate, pugnacious; old Jolyon (Frat.) kindly, masterful; the materialists, Adolf Strähler (Col. C.) and Stanley Freeland (Freel.). To these should be added Hoffman, an opportunist who sacrificed ideals for gold.

Another group consists of practical reformers, and includes Martin, the

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<sup>16</sup>*The Inn of Tranquillity.*

<sup>17</sup>*A Commentary.*

sanitist (Frat.) and the Schmidts (Atlan.). Martin agitates a great deal about what ought to be done for the poor, while the Schmidts unostentatiously contribute their services. Loth (Vor S.) may be included in this group; perhaps too, Clara Freeland (Freel), Schimmelpfennig (Vor S.) and Boxer (Rote H.) who talk much about improving conditions but do nothing.

The ministers make up a rather important group. Each author has drawn a number, of very different types. Yet, with the exception of Strangway (B. o' L.), practically not one of them has a higher conception of religion than conformity to rules and externals; of real spirituality they have little or none. Kollin (Eins. M.) is an anti-evolutionist; Kittlehaus (Weber) a time-server; Miller, the prison chaplain (Justice), a hardened soul surgeon; Latter (Eld. S.) a stickler for appearances. Spitta (Ratten) is narrow, trivial but sincere. Barter (C. H.) is earthly in body and spirit. The Fisher of Men<sup>18</sup> practices a religion of hardness and chastisement.

Curiously enough, one character in the work of each man forms a class by himself—the French vagabond Ferrand (Pigeon and Is. Phar.) and the Frenchified vagabond Klemt (Jung. v. B.). Both live by picking up odd jobs—Ferrand by tutoring, and Klemt by soldiering and rat-catching. Notwithstanding their reduced condition economically both maintain a dignified and condescending attitude when talking to their betters. Both have a way of reducing them to an uncomfortable sense of inferiority. Ferrand is, of course, much better educated and much more of a gentleman, but perhaps no more of a philosopher, for Klemt, asked who and what he is, answers, "*mit Grandezza*: Ich bin ein Mann, der das Leben versteht."

The artist or creative thinker is a type of man emphasized by both authors. In a great many of Galsworthy's works, and in nearly all of Hauptmann's one finds an author, artist, musician, architect, minister or physician. Most of Hauptmann's men of this type are artists, tho both authors give a number of variations. Loth is an investigator; Courtier (Patric.), Felix Freeland, Malise, Hilary (Frat.) are authors; Lennon (Dark F.), a sculptor; Stone (Frat.) and Maurer (G. S. F.), professors; Bosinney (M. of P.), an architect; Lucy Heil (G. S. F.), a violin-

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<sup>18</sup>"A Fisher of Men" in *A Motley*.

ist; Young Jolyon (M. of P.), Bianca (Frat.), Wellwyn (Pigeon), Harz (Villa R.), Schilling, Crampton, artists; Martin, Von Kammacher, Boxer, physicians; Strangway, a minister; Cuthcutts (Freel.) an editor. In *Atlantis*, *College Crampton*, *Michael Kramer* and *Gabriel Schillings Flucht* Hauptmann has introduced whole groups of artists or physicians. The use of artists or thinkers for chief characters is a device much used by modern writers. It affords opportunity for contrasting the progressive and radical with the conservative element in society, and makes more vivid the outline of the sensitive idealist leader against the unfeeling inert mass. This device is used to some extent by Galsworthy. In general, however, he makes his characters artists or thinkers because they are naturally more sensitive than other people. Sometimes however, the artistic element is purely decorative. We feel too often that they are not temperamentally artists but dilettantes. Felix Freeland, Hilary, Lennon, Harz and Young Jolyon have no special calling to art—at least we are never given any evidence of it. Malise impresses one as more of a hack-writer than a genius. Only in Stone, Wellwyn and Bosinney do we feel that art is in every fibre. Hauptmann has given us some excellent analyses of artistic temperament—Crampton, Arnold and Michael Kramer. We feel in Crampton and Arnold the instability of genius. Wellwyn's weakness is that he cannot refuse anyone a helping hand. He is an incorrigible philanthropist, even when he has scarcely anything to give. Crampton is a good artist and a lovable teacher, but he is not good at arithmetic and "conduct." His downfall is due to the fact that he is an impractical child. Arnold Kramer, hypersensitive because his beautiful soul was housed in a deformed body, felt as Ibsen said in another connection: "I alone stood oppressed by the truth of things"—which was his spiritual superiority to those who looked upon him as a monstrosity. Stone is a visionary, a dreamer like Heinrich, who is as far from realizing his fraternity as Heinrich is from placing his bell. In justice it ought to be said that some of Hauptmann's artists are artists in name only—Lachmann (Mich. K.), Eva Burns (Atlan.), Max Strähler (Col. C.), probably because we do not see them in suitable environment.

Of the criminal type we find few examples,—if Jones (Sil. B.), Falder (Justice) and Frau Wolff (Biber) must be called criminals. Bruno (Ratten) is the only one that is criminal by character.

In years Hauptmann's and Galsworthy's characters range from youth to old age. Singularly enough tho, neither author draws very many young men. The few they have drawn are Derek (Freel.), Otto (Jung. v. B.), Weinhold (Weber), Max Strähler, Lennon, Dick (Joy). Usually the men are past first youth and have become more or less established in socitey.

Both authors treat young girls, young women and elderly women. Naturally most of their women are at the critical periods of girlhood or young womanhood. Of young girls each author depicts a large number. Hauptmann's are very different in temperament and so highly individualized that it is impossible to make a general characterization. Perhaps the most typical of them is Helen (Vor S.). She is innocent, meek, lovable. Her outlook is decidedly limited, her manners crude, but her feelings fine and sensitive. Somewhat like her are Ruth (N. in C.), Ottegebe (Arme H.) and Hannele. These three are however, so impressionable that they later succumb to an ecstasy, partly religious, partly sexual. Perhaps the best drawn, all-around girl in Hauptmann is Gertrude Crampton. Altho she has a good knowledge of things and life, she is not sophisticated. Her character is stable; her enthusiasm and affection are wholesome. She understands her father and judges him justly. In her maternal attitude toward him she reminds one of Ann (Pigeon). For a different reason Lux (Jung. v. B.) reminds one of Joy. Like her she is somewhat of an "enfant terrible." Joy is jealous of her mother's suitor. Lux says: "Was gehen mich denn Eure Bräutigams an, wenn sie einem Geschwister abspenstig machen!" And like Joy she finds understanding in love. She more than any other of Hauptmann's girls is like Galsworthy's. The latter's are often naive and loving but seldom meek. They have enthusiasm and exuberance. By virtue of superior education and opportunities they have a better vision—or at least if it isn't vision, it is ingenuity enough to get what they want. Pasiance<sup>16</sup> wins the day against her grandfather, even tho it costs her life. Jane (M. of P.) is determined and self-sufficient. Nell (Dark F.) is a mixture of innocence and abandon. Sylvia (Dark F.) and Nedda (Freel.) are less spirited but more sweet and gentle.

The women who break moral laws probably attract the most attention. They too, form a large group. Clare (Fugit.), Olive (Dark F.) and others of Galsworthy's women break conventions because they spiritually

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<sup>16</sup>"Man of Devon" i. *Villa Rubein and Other Stories*.

rebel; they do so after a tremendous struggle. Hauptmann's women are apt to break conventions because they have no moral scruples. Hannah Elias (G. S. F.) is not striving for spiritual freedom but for sensual pleasure. Ingigerd (Atlan.), Gersuind (K. K. G.), Melanto (B. des O) live according to their instincts. The nearest to Galsworthy's women who break moral laws is Elga. Her struggle, however, is not how to free herself from a man she doesn't love, but to live with one man and love another. She has a dual personality. She is the only one of Hauptmann's or Galsworthy's women who stoops to wilful deceit. Of course, Galsworthy does not paint good women only. Mrs. Bellew (C. H.) we know is "all body."

Hauptmann's older women are representative of tradition or convention, and therefore are obstacles to more liberal people. Frau Vokerat (Eins. M.) is a hinderance to her radical son; Frau Kramer and Frau Schilling to their husbands. Galsworthy's women usually understand. At worst they are like Mrs. Shelton (Is. Phar.) and Frances Freeland, harmless, doting protesters. Only Frau Flamm (Rose B.) is comparable to Galsworthy's women in her philosophic and understanding attitude toward life.

A large number of characters, both men and women, are described as "pale, pallid, parchmety." The pallor seems to arise from various causes. Some of the characters are pale because they are poverty-stricken—the weavers in *Die Weber*, the laborers in *Strife*, the Joneses (Sil. B.), The Hughses (Frat.), Ruth (Justice); some because of pathological conditions—Schilling, Hannah Elias, arme Heinrich; others because of worry—Frau John (Ratten), Thiel, Mrs. Sanford,<sup>20</sup> Heinrich (vers G.), Falder (Justice). Samuelson (Atlan) is pale from overwork, Pippin,<sup>21</sup> from an oppressive sense of responsibility, Ottegebe, from an intense love, Emanuel Quint from Christian Martyrdom. It need hardly be said that certain characters are pale for more than one reason. Worry is a natural accompaniment of poverty, illness, overwork and other difficulties. Perhaps the proportion of pale people is not excessive; perhaps it is the proportion found in actual life. At any rate certain facts must be born in mind. Both authors draw many characters from the lower class, the class that is feeling economic pressure. In addition they draw people who are

<sup>20</sup>"The Neighbors" in *A Motley*.

<sup>21</sup>"The Silence" in *Villa Rubein and Other Stories*.



very sensitive or serious, and people who are feeling mental pressure. Pallor is not a result of sensitiveness or seriousness but is often an accompaniment.

One who has read Hauptmann and Galsworthy must have been impressed by the number of family studies found in the works of each. In *Vor Sonnenaufgang* and *Das Friedensfest* the family is part of the theme. In *Einsame Menschen*, *Michael Kramer*, *Die Jungfern vom Bischofsberg*, *The Freelanders*, *Fraternity*, *The Man of Property*, *The Eldest Son*, and *The Patrician*, it plays a less important rôle. While both authors are interested in the family, the interest arises from different causes. Hauptmann's interest seems to be biological, and Galsworthy's social. Hauptmann is concerned primarily, at least in *Vor Sonnenaufgang*, *Das Friedensfest*, *Einsame Menschen*, and *Michael Kramer*, with the effects of heredity and environment upon character. Galsworthy is concerned with showing the variations in type to be found in a limited group. It has its root too, probably in his love of painting miniatures.

*Vor Sonnenaufgang* is the study of the effect of the sudden acquisition of wealth upon a peasant family upon whose land coal has been discovered. Luxury added to ignorance brings depravity. The family vice is alcoholism. *Das Friedensfest* is the story of a family of neurotics who are mutually intolerable. They have been separated for years but return for a Christmas reconciliation. The result is almost tragic. *Einsame Menschen* is the first treatment by Hauptmann of the theme of a man struggling between duty and family on the one side and love and spiritual freedom on the other. The Vokerats are sincere, but narrow-minded and conservative. The son is radical and unorthodox. To him the narrowness of home life becomes intolerable. Michael Kramer, his son and daughter are artists. His wife is a Hausfrau. The son, an ugly creature, has genius, but he is misunderstood by father and mother alike. The daughter is a disappointed masculine woman with tenacity of purpose, but without the divine spark. *Die Jungfern vom Bischofsberg* are four orphaned sisters. The eldest is somewhat pensive, the youngest frivolous. Agatha is burdened by a sense of duty to her unendurably pedantic fiancé. Other members of the family, the aunt, the uncle and the grandmother are interesting but not important characters. *The Man of Property* gives an excellent picture of a family consisting of four brothers, three sisters and the

children and grandchildren of two of the brothers. All show traces of the family strain, but all are exceedingly well differentiated. The headship of the family assumed by the eldest sister and the petty jealousies of the brothers are features very well handled. The family in *Fraternity* consists of two brothers who married two sisters, the idealist father of the sisters, the daughter of one sister, and others. In this case there is a decided contrast between the sisters and the brothers, one pair is practical, and the other artistic. Each member of the family assumes a characteristic attitude toward social reform. In both *The Eldest Son* and *The Patrician* the family consists of man and wife and four or five children. All are well drawn but in each case the eldest son and the second daughter are emphasized more than the others. *The Freelands* like *The Man of Property* deals with a large family. In this case the family has four branches, but one branch is stressed especially. This branch comprises the dreamer Tom and his independent, sensible wife, and his impetuous children.

Both Hauptmann and Galsworthy have a keen sense of place, not that either is interested in place *per se*, but in place as it helps to form a part of, or a background to character. Each has a subtle power of conveying the spirit of his native land. Hauptmann has given us numerous pictures of his cherished Silesia and Galsworthy of his favored Devon, nowhere better perhaps than in *Der Narr in Christo* and "The Man of Devon." From the former we get not only the spirit of the place but also a sense of topography. We feel the altitude of the mountains; the expanse of the country; the distance between the villages; the poverty, ignorance, superstition of the peasants. In the latter, we are in the presence of the elements. We feel the spirit of the wind, the sea, the moor, reflected chiefly thru Old Pearse. Other examples of their sense of locality are *Atlantis*, *Die Weber*, "Villa Rubein" and "Riding in the Mist."<sup>23</sup> Both authors are especially careful to specify the exact spot where the action takes place. In *Das Friedensfest* it is "bei Erkner"; in *Der Biberpelz*, "irgendwo um Berlin"; in *The Silver Box*, "Rockingham Gate"; in *Joy*, "near the Thames above Oxford." Hauptmann further localizes by the use of dialect. However, when the action of their stories is placed in large cities we are less likely to feel the spirit of the place than when the action takes place in villages or in the country. This is due probably to the fact that

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<sup>23</sup>*The Inn of Tranquillity.*

each is more fond of the rural life and knows it better, and too, to the fact that each relies very much on the use of nature as a background.

The immediate setting in the vast majority of cases is the home. Out-of-door settings are used too, to a considerable extent, especially in the novels; but they figure much less in Galsworthy's plays than in Hauptmann's. The plays dealing with justice have, of course, court settings. Once the almshouse figures—*Hannele*, twice the charity lodging house—*The Island Pharisees* and "A Simple Tale."<sup>23</sup> Once each author gives a glimpse into the tenements—*Die Ratten* and *Fraternity*. A favorite setting with Hauptmann is the public inn. This is probably due to his personal knowledge of such places. It serves, too, as a means of gathering together a group of very different people. Galsworthy uses this setting only twice, in *The Fugitive* and *A Bit o' Love*.

Neither Hauptmann nor Galsworthy selects material from the standpoint of theatrical appeal. If then, they treat sex themes and the "special case," it is not for the sake of effect, but because their seriousness and sincerity must find expression. Their intense sympathy for human suffering and the idealism in their outlook compel them to regard every case as worthy of a hearing. As Galsworthy says, "Sincerity bars out no themes." They agree with Ibsen that, "a man shares the responsibility and guilt of society to which he belongs." Hence they feel with him:

"To *live*—is to war with fiends  
That infest the brain and heart;  
To *write*—is to summon one's self,  
And play the judge's part."<sup>24</sup>

While both have played the judge's part by condemning the social organization for its failure to leave scope for individual liberty and personal expression, they are not propagandists, not reformers. They offer no panacea for the world's woes, that they leave to "practical" men. They are primarily artists deeply pained by the injustice and darkness of humanity. In one thing, however, do they differ from Ibsen. Ibsen emphasized the rights of the individual, often at the expense of society. But as he won his ground, a social consciousness was awakened. Hence contemporary writers emphasized not the individual's rights so much as society's

<sup>23</sup>*The Little Man and Other Satires.*

<sup>24</sup>A. Henderson: *The Changing Drama*, p. 14.

responsibility. But Hauptmann and Galsworthy measure social responsibility not so much in terms of material comfort as in terms of spiritual freedom. Society's responsibility is not only positive, but negative. Material aid is valuable, but more important is non-interference with the individual's spiritual freedom.

Hauptmann's and Galsworthy's themes may be subsumed under three headings: (1) Man's struggle with a hostile physical environment; (2) Man's struggle to escape social bondage; and (3) Man's struggle with himself. As a matter of fact the themes are not so readily placed in the respective groups. Naturally environment, social standards and character are inextricably conjoined; so that all these may be found in one story. If however, the themes treated are examined more especially with reference to the character of the subject matter a better understanding of the work of the two men will be secured. For the sake of convenience, then, they may be classified as social and economic, political, domestic and personal, humanitarian and moral.

Heredity and environment form the basis of practically all Hauptmann's and Galsworthy's work, as they do of the work of nearly all the modern writers. If they are not an explicit feature, as in the case of several of Hauptmann's plays, they form an implicit background to the theme treated. In *Vor Sonnenaufgang*, *Das Friedensfest*, *Die Weber*, *Die Ratten*, for instance, heredity and environment form a part of the action, while in *The Silver Box*, *The Man of Property*, *The Pigeon*, they are implied behind the action. Hauptmann emphasizes the harshness of environment and the evil effects of heredity. Some of his works are definite studies of pathological conditions. Such studies are the Krauses, the Scholzes and Emanuel Quint. His treatment of abnormal characters may be due in part to his early indebtedness to Zola, in part to the nervous character of the age, but more especially to his intense interest in psychological phenomena. In his early plays particularly, he showed as great an interest in the scientific as in the human side of life. This attitude, however, he soon outgrew, but never wholly discarded. If then, alcoholism is the dominant note of *Vor Sonnenaufgang*; in *Atlantis*, *College Crampton*, and *Michael Kramer*, it becomes an echo. In *Strife*, *The Silver Box*, *Fraternity*, likewise it forms a more or less important part of the story. That they condemn it goes without saying, tho both authors infer that it is the poor man's only diversion.

Hauptmann's intense sympathy with humanity is best shown in such a play as *Die Weber*. Here class is aligned against class; the luxury and pleasure of the life of the rich are contrasted with the poverty and barrenness of the life of the poor; the inequalities of opportunity are trenchantly exposed. The ostensible theme is the conflict between capital and labor. This is the theme too, of Galsworthy's *Strife*. Galsworthy has, however, raised the problem from a mere bread and butter level to that of economic justice, and has given a more balanced presentation of the problem. *Der Biberpelz* and *The Silver Box* treat again the inequalities in the life of rich and poor. In these plays, however, the immediate theme is the ministration of justice. In *Der Biberpelz* the theme is treated humorously. The guilty washerwoman escapes punishment while the wronged rich man is censured, all because of the tendency of the magistrate to burrow and magnify. *The Silver Box* is a serious indictment of one justice for the rich and another for the poor. *Justice* is concerned less with the contrast of the rich and the poor than with the system of justice—the system which fails to consider the motive as well as the deed. In *Atlantis* once again we find the contrast between rich and poor but less pointedly emphasized. The indulgence and selfishness of the first-class passengers on the *Roland* are set over against the poverty and sufferings of the steerage passengers. In *Fraternity* too, the juxtaposition of the rich and poor, in their relations to one another, if not in the actual juxtaposition of the handsome residences and the slum attic, where "each has a shadow," again forces the inequalities of life upon our consciousness.

The inevitable results of the extremes of wealth and poverty are idleness and overwork. And these have their social and economic effects. While idleness on the part of the poor leads to crime, as we see in *The Silver Box*, it leads on the part of the rich to self-indulgence, as in the case of Jack Barthwick (Sil. B.), or the Krauses. Less serious consequences are seen in *The Country House*, in which a man gets entangled with a married woman, or in *The Island Pharisees*, in which Shelton becomes dissatisfied with life, or in *Schluck und Jau*, in which Sidselill suffers from ennui. Idleness produces, too, indifference and self-complacency as seen in "Fashion."<sup>25</sup> The other side of the story is presented in *Die Weber*, *Strife*, *Fraternity*, *Atlantis*, "Old Age,"<sup>26</sup> "Fear,"<sup>26</sup> "Holiday,"<sup>26</sup> "Proces-

<sup>25</sup>A Commentary.

<sup>26</sup>Ibid.

sion."<sup>27</sup> In all these are emphasized the slavery of the victims of the system, the barrenness of their lives of even the most trifling pleasure or relief. One of the most poignant, yet unstaged comments on this state of affairs is presented in the death of Zickelman the stoker on the *Roland*, who dies at his post overcome by the heat, that others might travel in luxury. The cheapness of life is brought home to us in the words of Von Kammacher, after he has read in a New York newspaper of a mine explosion and a factory fire, in which hundreds lost their lives: "Nach uns die Sintflut, die Kohle ist teuer, das Getreide ist teuer, der Spiritus, das Petroleum, aber der Mensch ist billig wie Brombeeren."<sup>28</sup> That life is cheap is bad enough, but that large families are the means of keeping it cheap is terrible indeed. In *Die Weber* we find a negative statement of what Pendyce (C. H.) puts positively: "If I could get cottagers to have families like that I shouldn't have much trouble about labor."

The plays that have political themes, or at least political backgrounds are *Florian Geyer* and *The Mob*. In a sense they are treatments of the conflict of the individual and the mob. Florian is a young knight who espouses the cause of the people. He would lead them to freedom, unity, justice. Further, he has the ability. But he is swept aside by the insensate madness of the mob. The collapse of the people's cause is due not so much to the desertion from Florian as to the inability and unwillingness of the mob to restrain its mad impetuosity and look beyond the consequences of the moment. In this play Hauptmann has treated history from the modern standpoint of evolution. History is made not the outcome of one man's leadership but of deep-seated social and economic forces. If Florian has a vision of freedom, harmony, justice beyond the comprehension of those about him, so More has a vision of greater patriotism, beyond the comprehension of those about him. He attacks the policy of aggression and champions the cause of the "little fellow" and of an international humanitarianism.

The mob as a force has been used many times before in literature, but the mob spirit as an expression of crowd psychology is a modern development. This mob psychology has taken a prominent place in modern literature. In *Die Weber* it takes the form of an outburst against starvation;

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<sup>27</sup>*The Inn of Tranquillity.*

<sup>28</sup>*Atlantis: Gesammelte Werke*, Vol. 6, p. 363.

in *Der Narr in Christo* an outburst of religious ecstasy. In *Atlantis*, it takes the form of a morbid love of the sensational in the reception of the armless virtuoso Stoss; in "The Pack"<sup>29</sup> of a wolfish love of rending a victim.

The most vital and persistent note in both Hauptmann and Galsworthy is the unhappy marriage and its terrible consequences. It forms the chief theme in *Michael Kramer*, *College Crampton*, *Einsame Menschen*, *Gabriel Schillings Flucht*, *Atlantis*, *Bahnwärter Thiel*, *Fuhrmann Henschel*, *Das Friedensfest*, *The Man of Property*, *Fugitive*, *The Country House*, *Fraternity*, *A Bit o' Love*. In all of Hauptmann's treatments of the problem, except in *Bahnwärter Thiel* and *Fuhrman Henschel*, the husband suffers because he is an idealist and his wife is an unsympathetic materialist. In *College Crampton*, the wife's nagging costs the husband his position and his all; in *Das Friedensfest* it drives the whole family to the verge of madness; in *Michael Kramer* it ruins the son and causes his death. In *Gabriel Schillings Flucht* it is the combined efforts of the wife and a second woman, to whom she has driven her husband, to gain his love that brings about his despair and death. In *Einsame Menschen*, it is the appearance of a second woman, Anna Mahr, who opens up a new vision to Vokerat, that estranges him from his family and his good, patient but uncomprehending wife. In *Bahnwärter Thiel*, it is the brutality of his wife that drives him to crime and insanity; in *Fuhrman Henschel* it is her immorality that drives him to suicide. A less conspicuous example of the unhappy marriage is to be found in *Der rote Hahn*. Parallel cases are found in *Atlantis* and *Michael Kramer*. This state of affairs can best be understood by recognizing that the German Frau, particularly of the class depicted by Hauptmann is essentially the woman of "Küche und Kinderstube," as Vokerat says of Käthe. She has little understanding of an ideal, or sympathy with art. She is "strong thru the narrowness and intensity of her elemental aims, destroying man, the thinker and dreamer, whose will, dissipated in a hundred ideal purposes, goes under in the unequal struggle."<sup>30</sup>

Galsworthy in presenting the case of the unhappy marriage in nearly every instance takes the side of the woman. The woman suffers because

<sup>29</sup>A Motley.

<sup>30</sup>L. Lewisohn: Introduction to *Dramatic Works of Gerhart Hauptmann*.

her husband is a narrow materialist. Such is the situation in *The Fugitive*, in which the husband has dried up spiritually; in *The Man of Property*, in which he regards his wife as a chattel; in "A Knight,"<sup>21</sup> *The Dark Flower* and *Fraternity*, in which the husband has ceased to have any attraction. In *The Country House*, the Bellews are mutually incompatible. In *A Bit o' Love* the wife runs off with another because she cannot love her husband. In *Joy*, *The Patrician*, *The Country House*, *The Dark Flower* and *Justice*, the women find lovers afterward. Of course, in nearly every case the husband suffers intensely, but except in *A Bit o' Love* our sympathy is always with the wife. Young Jolyon (M. of P.) serves as the rare exception—the man who found marriage intolerable and ran away.

Themes closely related to the unhappy marriage are those of the fallen woman and maternity. The best example found in the work of either author is *Rose Bernd*. Rose is a spirited, clean-minded girl who is driven by circumstances to compromise herself, and then to the committal of infanticide. While Rose is a spirited girl she succumbs to the traditions of her heredity and environment. She feels herself forever condemned. She could never rise to the height of Freda in her defiant attitude that forced marriage is worse than disgrace. The purpose of *The Eldest Son* is not so much to treat the theme of the fallen girl as to exhibit English hypocrisy with its double standard of "one law for you and another for me." Galsworthy makes no definite study of maternity as Hauptmann does in *Die Ratten* and *Griselda*, but he repeatedly casts sidelights on the subject, as in "The Mother,"<sup>22</sup> Mrs. Jones, Mrs. Hussell Barter (C. H.) and especially in Mrs. Roberts (Strife). Mrs. Roberts' thwarted maternity is almost even more tragic than that of Frau John (Ratten).

Neither Hauptmann nor Galsworthy is a feminist. Neither is a champion of women's rights. If each has drawn a few women that are self-sufficient, it is not because he is interested in them as representative of a movement, but as representative of the spiritual enlargement for which he is contending.

That eternal theme of authors, love, has not escaped Hauptmann and Galsworthy. But how different a thing it is to them from what it is to

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<sup>21</sup>*Villa Rubein and Other Stories.*

<sup>22</sup>*A Commentary.*



the romanticists. They draw no such glowing love scenes as those found in *The Forest Lovers*, or such colorless ones as those found in Scott. Nor is love with them a sexual passion only. They see it in the combined higher light of science and universal brotherhood. Love, in its various aspects, is a phenomenon to be examined and reported on faithfully. Hence they treat it from several points of view. The first of these is that love is a tyrant against which the victim is helpless. This attitude is represented in *Kaiser Karls Geisel*, *Gabriel Schillings Flucht* and *The Dark Flower*. Gersuind's love for Karl is the one consuming interest in her life. And it is this which leads to her self-abandonment. To Lennon love is the dark flower whose perfume carries him beyond self-control. To Schilling love is a consuming fire from which he cannot escape. In his case, however, it is not his love that consumes him, but love of him by two women that sears him body and soul. Each of these works is a study of passion, *The Dark Flower* being an analysis of passion at three critical periods in the life of the same man. Karl, being an old man, survives the attack, Lennon escapes twice thru external circumstances, but Schilling succumbs. Man's struggle with this tyrant is best expressed in the words of Maurer: "Wer hat nicht mit Weibern Zeit verloren! Ja, welcher Mann, der wirklich einer ist, hat sich nicht selbst mehr als einmal an Weiber verloren. Das schadet nichts! Man lässt sich fallen, man hebt sich auf, man verliert sich und man findet sich wieder. Hauptsache bleibt, dass man Richtung behält. Wenn man Richtung behält und entschlossen fortlebt, so wette ich tausend gegen eins, was schlecht geheizen hat in der Zeit, muss dann in der Zeit auch wieder mal gut heizen."<sup>83</sup>

The most potent manifestation of love in the work of these two authors, after love as a tyrant, is the love thirst in the human heart. This is the phase found in Hannele. While Hannele has of course, been smitten with the schoolmaster, her desire for love is not wholly sexual. Her longing for a kind and charitable friend has only intensified her love for Gottwald, and her religious enthusiasm. Arnold Kramer and Strangway so intensely long for love, both in the concrete and the abstract, both in the form of woman and of friends, that each cuts a figure which in its ludicrousness is sublimely pathetic. Most pathetic too, is the figure of the model in *Fraternity*, who finds in Hilary the one oasis in the desert of

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<sup>83</sup>*Gabriel Schillings Flucht*, Act I, p. 37.

loneliness and barrenness of life. Perhaps nowhere is the love thirst more tragically represented than in "Once More,"<sup>34</sup> in which the slaking of the love thirst is more tragic than the thirst itself.

That the love thirst in the human soul is what Plato called a form of the soul's craving for beauty finds corroboration in the work of these two men. This shows itself in the power of love to redeem spiritually lost souls and to reconcile them to an ugly and unsympathetic world. It is love that restores arme Heinrich to life, health, position, serenity of mind and harmony with the universe. It is Ida's love that saves Wilhelm (Fried) from utter collapse. It is filial love that rescues Crampton from almost certain ruin. Love makes Joy understand her mother. "It's love that makes the world all beautiful—makes it like those pictures that seem to be wrapped in gold, makes it like a dream—no, not like a dream—like a wonderful tune." Thus wrote Nedda in her diary.<sup>35</sup>

If love redeems, it does so chiefly thru sacrifice. The best illustration of this is Ottegebe to whom love made even death sweet. The purer and more altruistic the love the greater the sacrifice. Wellwyn (Pigeon) sacrifices himself to help derelicts, not so much because he wilfully sets out to befriend downtrodden humanity, but because deep sympathy with suffering impels him. Those who have the true spirit of brotherly love are usually misunderstood, and even persecuted. Tho, "die menschenliebe nagte an ihm," Quint<sup>36</sup> went to an outcast's grave. Strangway, who strove to practice universal love, nearly lost his life. The old man in "A Simple Tale," who befriended his poor comrades and asked of the rich only: "let me rest in your doorway!" received the usual reward for his pains.

From a love of humanity to a love of animals and flowers is but one step, almost an inevitable step. Grieselda is a maid of earth, a companion of the flowers. Emanuel Quint has not only human followers; swans and dogs too, recognize him as master.<sup>37</sup> Michael Kramer loves his poplars. Strangway loves birds. Shelton stops a dog fight.<sup>38</sup> Stone's brotherhood includes not only men, but birds and animals; they too are brothers. Der Apostel "liebte die Mücken und Fliegen brüderlich, und zu töten. . . ."

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<sup>34</sup>*A Motley.*

<sup>35</sup>*The Freelanders*, Chap. IX.

<sup>36</sup>*Der Narr in Christo; Gesammelte Werke*, Vol. 5, Chap. 3.

<sup>37</sup>*Ibid.*, Chap. 21.

<sup>38</sup>*The Island Pharisees*, Chap. XI.

schien ihm das schwerste aller Verbrechen. . . . . Er selbst pflückte niemals Veilchen oder Rosen, um sich damit zu schmücken. . . . . er wollte alles an seinem Ort."<sup>39</sup> Compare too, Loth's attack on hunting with passages in *The Country House* and *The Island Pharisees*; and the vegetarianism of Stone, Eva Burns and Der Apostel. But anyone who doubts Hauptmann's and Galsworthy's love of animals and flowers should read *Griechischer Frühling* and "Memories,"<sup>40</sup> "Apotheosis,"<sup>41</sup> "For Love of Beasts."<sup>42</sup>

From what has been said of love as a tyrant it will be seen that both authors treat the dual elements in human nature, the conflict between the higher and the lower. In Hauptmann the struggle usually takes the form of a conflict between the ideal aspiration of the individual and his material environment. The best treatment of this phase is given in *Die versunkene Glocke*. The dual element expressed in a wholly material way is found in *Elga*. The spiritual form is expressed in Galsworthy's *The Little Dream*, which represents allegorically this struggle in every soul; and to some extent, in "The Magpie Over the Hill."<sup>43</sup>

One of the most important of Hauptmann's and Galsworthy's themes is the exposure of selfishness, hypocrisy, narrow-minded self-complacency. This theme is never pronounced, it lurks rather in the relations of the characters to each other and the attitudes they assume toward the life's problems. It is the gossip of the near-sighted Vokerats that is their son's undoing. It is the depraved, inebriated Mrs. Krause who thinks the miners drink too much. Schmarowski,<sup>44</sup> a pillar of the church makes money thru incendiarism. Dalchow<sup>45</sup> by overwork drives his son to suicide, and having ruined girls, publicly condemns them. Keil and Bernd by their sanctimoniousness drive Rose to destruction. Pastor Spitta by his provincial narrow-mindedness drives his children from home. Dreisiger considers himself a philanthropist because he takes on two hundred more weavers at starvation wages. Tryst goes to his death because the Mallorings have a "high" sense of morality. Strangway is forced out of

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<sup>39</sup>*Der Apostel*, p. 84.

<sup>40</sup>*The Inn of Tranquillity*.

<sup>41</sup>*A Motley*.

<sup>42</sup>*A Sheaf*.

<sup>43</sup>*The Inn of Tranquillity*.

<sup>44</sup>*Der rote Hahn*.

<sup>45</sup>*Ibid.*, Act II.

his position because the villagers consider that he is sanctioning immorality. Pendyce would disinherit his son because he has dared to soil his name. Sir William Cheshire forces his dependent to marry the girl he has seduced, but refuses to let his son make similar amends. Mrs. Barthwick would have Jones incarcerated as a dangerous person but fails to see the same fault in her son. Chief among the sticklers for the letter of morality in contradiction to its spirit are the numerous ministers found in Hauptmann's and Galsworthy's pages. As these have been mentioned earlier in the chapter no further comment is necessary here. . . .

This satisfaction with the letter or form of things to the neglect of the spirit is further indicated in their satires on education and reform. In *College Crampton* the college that is run on principles of business and rules instead of ability and freedom, is held up to ridicule. In Act III of *Die Jungfern vom Bischofsberg*, the colloquy among the egotistic pedant Nast, the cosmopolitan adventurer Grünwald, the budding poet Otto, and Kozakiewicz, is a satire on the German system of higher education. In Act II of *The Pigeon*, is a similar satire on the various methods of reforming derelicts. Canon Bertley would have them "brace up"; Justice Hoxton would give them a "sharp lesson" and the theorist, Professor Calway would improve them by "steady control." Only Wellwyn thinks of personal help.

Things literary and dramatic come in for a share of each author's satire. Perhaps it would be more correct to say things unliterary, since it is the ugly and conventional that rouse their ire. "The Voice of . . . ."<sup>46</sup> is a satire on the vulgarity and baseness of a certain vaudeville "stunt." This "stunt" is a virtual blasphemy against Beauty. Almost as repellant is the feature described in *Atlantis*.<sup>47</sup> Stoss, the armless violinist, thrills his audience by playing Gounod's "Ave Maria" with his toes. Inasmuch as he is a survivor of the Roland, the emotion of the audience rises to a sentimental, religious fervor—which makes Von Kammacher shudder. Chapter IV of *The Island Pharisees* is a satire on the conventional play and the popular audience. In "The Plain Man,"<sup>48</sup> Galsworthy gibes the person who insists on a happy ending, and in *The Man of Property*,<sup>49</sup> the readers

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<sup>46</sup>*The Little Man and Other Satires.*

<sup>47</sup>*Gesammelte Werke*, Vol. 6, p. 343.

<sup>48</sup>*The Little Man and Other Satires.*

<sup>49</sup>*The Man of Property*, pp. 35 and 77.

of the stereotyped novels. On the other hand Hauptmann satirizes the conventional stage manager and actor in the pompous Hassenreuter (Ratten).

A peculiarity of the work of both men is the tendency to repeat the same situation and characters. We have seen already how often Hauptmann repeats the situation of the unsympathetic wife's being a hinderance to an idealistic husband and how often Galsworthy repeats that of the woman who cannot love her husband. No less than thirteen times does Hauptmann use what is called the eternal triangle. Usually it is a man drawn between two women. The exceptions are *Elga*, *Rose Bernd*, *Die Jungfern vom Bischofsberg* and *Und Pippa tanzt!* in the last of which the struggle is symbolic. Only in *The Man of Property*, *The Fugitive* and *The Dark Flower* does Galsworthy use the triangle, altho it often develops out of the unhappy marriage that he so frequently treats. One of his variations is that of the brutal husband, used in *Justice*, "Once More," "Miller of Dee,"<sup>60</sup> "Demos,"<sup>61</sup> and *Fraternity*.

Each author works over material he has previously used. *Der Narr in Christo* is an enlargement of *Der Apostel*, *Fuhrman Henschel* of *Bahnwärter Thiel*. June and grandfather parallel Pasiance and her grandfather; Von Kammacher's home life parallels that of Vokerat. The dying wife figures in *Bahnwärter Thiel*, *Fuhrman Henschel* and *Der rote Hahn*. The seafaring physician Boxer (rote H.) is paralleled in Wilhelm (Atlantis) and Von Kammacher. Frau Wolff, Glasenapp, Leontine and Von Wehrhahn appear in both *Der Biberpelz* and *Der rote Hahn*; Golish appears in *Vor Sonnenaufgang* and *Rose Bernd*; Swithin Forsythe in "Salvation of a Forsythe" and *The Man of Property*; Ferrand in *The Pigeon*, *The Island Pharisees*, "A Simple Tale" and "Compensation."<sup>62</sup> Rasmusen figures in *Gabriel Schillings Flucht* and *Atlantis*; Nicholas Treffrey in "Villa Rubein," and "The Man of Devon"; Pippin, Old Jolyon and Hemmings in "The Silence" and *The Man of Property*. Authors before now have repeated situations and characters but few have had the daring to give the characters the same names, or the ability to play such variations upon the same situation. They please not by creating the new but by varying the old.

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<sup>60</sup>A Motley.

<sup>61</sup>A Commentary.

<sup>62</sup>A Motley.

The romanticist uses symbols to build up a mood, the realist to create an intellectual concept. Hauptmann's and Galsworthy's symbols are in almost every case used in the latter way. The intellectual concept may be produced by proceeding from the abstract to the concrete, or from the concrete to the abstract. As an illustration of the first we may take Hauptmann's *Und Pippa tanzt!* and Galsworthy's *The Little Dream*. The idea that all men pursue an ideal is made concrete thru real characters. The idea that all men waver between the good and the bad, between one extreme and another is made concrete thru real and allegorical characters. The latter method may be illustrated by *Die Ratten* and *The Dark Flower*. Each of these is a complete, concrete study of real people. Yet the choice of the particular titles and the repeated references to rats and dark flowers create in the mind an abstract idea. From this it must not be inferred that these are the methods pursued by the authors in creating their works. It merely explains the process of thought that takes place in the mind of the reader. The symbols may be absolute, psychological, that is, related to the psychology of the characters, or decorative. If for example, *Der versunkene Glocke* is interpreted as a representation of what passes in Heinrich's mind, then Rautendelein is his conception of nature. If it is not interpreted as a dream, then of course, Rautendelein becomes an absolute symbol of nature—absolute in the sense that she is not a decoration but an integral part of the play. Similarly are to be considered the characters of *Und Pippa tanzt!* and *The Little Dream*. In these plays, in which the symbolism is of primary importance, the whole play and its parts are symbolic. But in plays like *Kaiser Karls Geisel*, the symbolism is secondary and not indispensable.

Most of the symbols, both psychological and decorative, are much more obvious and less dependent upon interpretation. The cowslip, for instance, the himmelschlüssel, is the symbol of Hannele's mental himmelfahrt. Arme Heinrich's leprosy is a symbol, not so much of his physical condition as of his mental. Grieselda's patience and the impulse that instinctively draws her to her child (Scene X) are intimately related to her inner being. On the other hand the faithfulness of the spaniel John, is a decorative symbol of subserviency to Pendency. The phrase "Bloody Justice" (Weber) is a decorative symbol of coming vengeance. The hawk and rabbit in *The Dark Flower*, Part I, the moths in Part II, and Ingi-

gerd's dance in *Atlantis* are not intimately related to the psychology of the characters. Rather they parallel the relations of Anna and Lennon, Olive and Lennon, and Ingigerd and Von Kammacher. The reference to Abraham and Isaac in *Der arme Heinrich* calls attention to the relation between Heinrich and Ottegebe and the idea of sacrifice. The expression "The fire is out" in *Florian, Geyer*<sup>53</sup> is similarly decorative. As an instance of the combination of the two kinds of symbols we may take the situation at the end of von Wehrhahn's grandiloquent speech,<sup>54</sup> when the congenital imbecile brays like an ass. As a humorous comment on the justice, the braying is decorative, as a sad comment on the boy himself it is psychological. Another example is the term, *der rote Hahn*. *Der rote Hahn* is the German symbol for incendiarism. It is also used by Hauptmann in connection with the weather vane. In these two senses the term is decorative. But inasmuch as incendiarism and the weather vane are closely linked with the machinations of Frau Wolff, it becomes a psychological symbol, particularly as Frau Wolff dies just as the vane is put up. Hauptmann's symbols are generally psychological, Galsworthy's decorative. Hauptmann uses many more than does Galsworthy and with much greater variety. No matter how great the intellectual element, all symbols help to produce a mood and are therefore, to that extent, romantic.

Hauptmann and Galsworthy are great lovers of nature. Consequently, nature plays an important rôle in nearly all they have written. Of course, it figures most in their undrammatic works, but is seldom wholly absent. Their chief use of it is to create atmosphere. This they do very often by making the mood of nature parallel the event. By this means they create in a sense, a symbol of the event itself. Take for example, "A Parting,"<sup>55</sup> for which a dreary autumn day forms the background, or the end of Part I of *The Dark Flower*, which has as an accompaniment wild, elemental nature. A storm precedes the breach between Antonia and Shelton.<sup>56</sup> The owl hoots and the moon gleams while Quint visits the graveyard.<sup>57</sup> The moonlight shines in the window of the almshouse just as Hannele begins her *himmelfahrt*. How appropriate too, is the autumn setting for

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<sup>53</sup>End of Act III.

<sup>54</sup>*Der rote Hahn*, Act III.

<sup>55</sup>*A Motley*.

<sup>56</sup>*The Island Pharisees*, Chap. 31.

<sup>57</sup>*Der Narr in Christo*, Chap. 21.

*Die Jungfern vom Bischofsebrg*; and the sultry weather as a background for *Die Ratten*, and the biting cold for that of *Strife*.

Not infrequently nature or inanimate objects are personified. The grain has a "patient surface,"<sup>58</sup> or the clothes "stare the daylight out of countenance,"<sup>59</sup> or the clock pines for its fatherland,<sup>60</sup> or the valley "ist von Reichtum beschwert bis zur Traurigkeit."<sup>61</sup> Galsworthy personifies much more than does Hauptmann.

It will be noticed that in the treatment of nature they come perilously near being guilty of using the pathetic fallacy. Usually the details can be rationalized like Hawthorne's elements of the supernatural. There is nothing improbable in their selection of nature's moods. "A Parting" might take place in the autumn; the moonlight might shine in the almshouse window at that particular time; the tragedy of *Die Ratten* might occur in sultry weather. The same thing is true in the selection of particular times. The choice of Christmas as the time of *Das Friedensfest* is not a sentimental trick. It is just as natural as the selection of the same time in *A Doll's House*. On the other hand, the use of Christmas Eve, New Year's and April first as the time settings of the fantastic *Pigeon* has a more sentimental basis.

In the novels and sketches particularly, nature forms the background of man, and passages of description are introduced as a contrast or relief to man's thoughts and movements. Often, there are extended, but not inorganic, passages of excellent description of nature. Note for example, the opening of *The Freeland*s, and passages in *The Dark Flower*, *Atlantis*, *Der Narr in Christo*. Very beautiful but less organic are those in *Bahnwärter Thiel*. Frequently the contemplation of nature results in a flight of imagination that is rich in images. Compare the following passage from Galsworthy with almost any page of *Griechischer Frühling*:  
 .....we.....lay down on the thyme and the crumbled leaf-dust.....  
 there came to us no sound but that of the waves swimming in on a gentle south wind. The wanton creatures seemed stretching out white arms to the land, flying desperately from a sea of such stupendous serenity; and over their bare shoulders their hair floated back, pale in the sunshine. If

<sup>58</sup>"Threshing" in *The Inn of Tranquillity*, p. 25.

<sup>59</sup>"My Distant Relative" in *The Inn of Tranquillity*, p. 77.

<sup>60</sup>*Atlantis*, p. 437.

<sup>61</sup>*Griechischer Frühling*, p. 58.



the air was void of sound it was full of scent. . . . Large wine-red violets were growing near. On such a cliff might Theocritus have lain, spinning his songs; on that divine sea Odysseus should have passed. And we felt that presently the goat-god must put his head forth from behind a rock."<sup>62</sup>

This passage serves also, to call attention to the fact that Hauptmann and Galsworthy take toward nature a positive, optimistic attitude. Nature is not the symbol of disintegration; it is a symbol of generation, of budding beauty. Neither is it antagonistic to man. Even the storm in *Atlantis* is not a diabolical force. Not nature but man is at fault. They feel the mystical bond between man and nature, and agree with Michael Kramer's thought: "Das drängt sich zur Einheit überall und über uns liegt doch der Fluch der Zerstreuung."<sup>63</sup> That very idea is symbolically represented in Heinrich and Rautendelein.

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<sup>62</sup>"The Inn of Tranquillity" in *The Inn of Tranquillity*, p. 4.

<sup>63</sup>*Michael Kramer*, Act IV, p. 124.

### III.

#### ART.

Galsworthy is often described as a realist or satirist who has made in *The Little Dream* a momentary excursion into romance; Hauptmann as a naturalist who has deserted naturalism for idealism, romance and symbolism. Both have been dubbed pessimists. Is this an actual statement of the case? What do these terms really signify and how are they related to each other? It is not the function of this study to go into an explanation of these hackneyed and much misused terms. Suffice it to say that the distinctions glibly made and accepted do not here apply. If we mean by satirist one who distorts the truth for the sake of the ideal, then Galsworthy is not a satirist. If we mean by idealist one who pictures the world as it should be, then Hauptmann is not an idealist. If we mean by naturalist what Sologub means—"one who describes life from the standpoint of material satisfaction," then Hauptman is not a naturalist. If by realist we mean one who pictures the world merely as it is, then Galsworthy is no realist. Surely some term that will comprehend more than mere subject matter and treatment is needed to explain the work of these two men. This is afforded by Galsworthy himself in his "Vague Thoughts on Art."<sup>64</sup> For the purpose of this study, therefore, we can do no better than to accept his definitions in their entirety.

"What," he says, "is Realism? . . . . Is it descriptive of technique, or descriptive of the spirit of the artist; or both, or neither? . . . . To me . . . . the words realism, realistic have no longer reference to technique, for which the words naturalism, naturalistic, serve far better. Nor have they to do with the question of imaginative power—as much demanded by realism as by romanticism. For me, a realist is by no means tied to naturalistic technique—he may be poetic, idealistic, fantastic, impressionistic, anything but—romantic; that in so far as he is a realist, he cannot be. The word, in fact, characterizes that artist whose temperamental preoccupation is with revelation of the actual inter-relating spirit of life, char-

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<sup>64</sup>*The Inn of Tranquillity.*

acter and thought, with a view to *enlighten* himself and others; as distinguished from that artist. . . . whom I call romantic. . . . whose temperamental purpose is invention of tale or design with a view to *delight* himself and others. It is a question of temperamental antecedent motive in the artist, and nothing more.

"Realist. . . Romanticist! Enlightenment—Delight! That is the true apposition. To make a revelation—to tell a fairy-tale! And either of these artists may use what form he likes—naturalistic, fantastic, poetic, impressionistic. For it is not by the form, but the purpose and mood of his art that he shall be known as one or as the other."

To paraphrase him further—the realist's mood is one of brooding over life, of contemplating its spiritual adventures, of making clear the varying traits and emotions of human character, and the varying moods of nature.

If we apply this test to the work of Hauptmann and Galsworthy we discover that both men are realists, that is, both have the temperamental purpose to enlighten rather than to delight—altho to delight themselves and others is not incompatible with enlightening. Both brood over life, contemplate its spiritual adventures, make clear the varying traits and emotions of human character, and the varying moods of nature. Both point out moral values and see the irony in things. Both are idealists, for they have a vision of an ideal—of life and beauty. But before everything else they are artists trying to represent life as they see it. Both are seeking the truth, material and spiritual. That is why Huneker calls Hauptmann a "transcendental realist," and Skemp calls Galsworthy "an idealist with a passion for the actual."

This is the explanation of what is commonly regarded as an anomaly in the work of Hauptmann and as a *tour de force* in the work of Galsworthy. Both men illustrate the truth of the fact that the idealistic and naturalistic elements, instead of being diametrically opposed are not only compatible but complementary. That is why Hauptmann and Galsworthy have written such very different plays as *Vor Sonnenaufgang* and *Und Pippa tanzt!* and *Strife* and *The Little Dream*. Rarely, however, are these elements so delicately balanced as in Hauptmann. That this view is justified is proved by the fact that symbolism is only another side of naturalism.

Galsworthy has recognized this twofold tendency of modern drama,

while Hauptmann has abundantly contributed to it. The renascent drama Galsworthy says will in coming years follow these two channels. "The one will be the broad and clear-cut channel of naturalism down which will come a drama poignantly shaped and inspired with high intention, but faithful to the seething and multiple life around us, drama such as some are inclined to term photographic, deceived by a seeming simplicity of the old proverb 'ars est celare artem' and oblivious of the fact that to be vital, to grip, such drama is in every respect as dependent on imagination, construction, selection, and elimination—the main laws of artistry—as ever was the romantic or rhapsodic play. . . . . The other. . . . . will, I think, be a twisting and delicious stream, which will bear on its breast new barques of poetry, shaped, it may be, like prose, but prose incarnating thru its fantasy and symbolism all the deeper aspirations, yearning, doubts, and mysterious stirrings of the human spirit; a poetic prose-drama, emotionalizing us by its diversity and purity of form and invention, and whose province will be to disclose the elemental soul of man and the forces of nature, not perhaps as the old tragedies disclosed them, not necessarily in the epic mood, but always with beauty and in the spirit of discovery."<sup>65</sup>

That art is the expression of a personality, is recognized by both authors. Indeed, Hauptmann has used these identical words in his preface to his collected works. "Art," says Galsworthy, "is the perfected expression of self in contact with the world."<sup>66</sup> This latter idea Hauptmann puts in a slightly different form: *Was wäre ein Dichter, dessen Wesen nicht der gesteigerte Ausdruck der Volkseele ist!*<sup>67</sup> Their conceptions of art, it will be noticed, are in essential agreement. Moreover they agree in practice. The most naturalistic plays of Hauptmann reveal behind them a definite temperament, and the most symbolic of his plays, the careful observation of fundamental and permanent elements of human nature. This was in reality his purpose in using old legends, to interpret them according to modern psychology.

While both authors see the world thru a temperament, they do not distort the truth either by selection or omission. Neither do they spoil their

<sup>65</sup>"Platitudes concerning Drama" in *The Inn of Tranquillity*, p. 277.

<sup>66</sup>"Vague Thoughts on Art" in *The Inn of Tranquillity*, p. 277.

<sup>67</sup>*Griechischer Frühling*, p. 103.

works by subjectivity. As dramatists they recognize that a play must have objectivity, inevitability and no immediate moral. Moral codes, says Galsworthy, do not last, but a true picture of life does. Moreover, a true story, if told sincerely, is the strongest moral argument that can be put upon the stage.

Objectivity, inevitability and no immediate moral are best attained thru naturalistic art, which is "like a steady lamp held up from time to time, in whose light things are seen for a space clearly and in due proportion, freed from the mists of prejudice and partisanship."<sup>68</sup> "A Novelist's Allegory"<sup>69</sup> is an artistic expression of the same thought.

The dominant modern drama deals with ordinary people struggling with their environment. The protagonist of a modern drama is not beset by enemies but by the limitations of his life. Hence, the interest centers not so much in what he does as in what he thinks and feels; not so much in action, but as Hauptmann says, in the psychological state which causes the action. This means that action is giving way to being. Hauptmann himself champions this conception of drama. In the preface to his collected works<sup>70</sup> he has succinctly stated his point of view.

"Allem Denken liegt Anschauung zu grunde. Auch ist das Denken ein Ringen: also dramatisch. Jeder Philosoph, der das System seiner logischen Konstruktionen vor uns hinstellt, hat es aus Entscheidungen errichtet, die er in den Parteistreitigkeiten der Stimmen seines Innern getroffen hat: demnach halte ich das Drama für den Ausdruck ursprünglicher Denktätigkeit, auf hoher Entwicklungsstufe, freilich ohne dasz jene Entscheidungen getroffen werden, auf die es dem Philosophen ankommt.

"Aus dieser Anschauungsart ergeben sich Reihen von Folgerungen, die das Gebiet des Dramas über das der herrschenden Dramaturgieen nach allen Seiten hin unendlich erweitern, so dasz nichts, was sich dem äusseren oder inneren Sinn darbietet, von dieser Denkform, die zur Kunstform geworden ist, ausgeschlossen werden kann." There could be no better proof of the dramatic quality of thought than Hauptmann's own dream play *Hannele*.

The other elements of his theory of drama are given in manager Has-

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<sup>68</sup>"Platitudes Concerning Drama" in *The Inn of Tranquillity*.

<sup>69</sup>*The Inn of Tranquillity*.

<sup>70</sup>1906 Edition.

senreuter's attack on his pupil Spitta.<sup>71</sup> "Sie beweisen es selbst, wenn Sie den Mund auftun!—Sie leugnen die Kunst des Sprechens, das Organ, und wollen die Kunst des organlosen Quäkens dafür einsetzen! Sie leugnen die Handlung im Drama und behaupten, dass sie ein wertloses Akzidenz, eine Sache für Gründlinge ist. Sie negieren die poetische Gerechtigkeit, Schuld und Sühne, die Sie als pöbelhafte Erfindung bezeichnen: eine Tatsache, wodurch die sittliche Weltordnung durch Euer Hochwohlgeboren gelehrten und verkehrten Verstand aufgehoben ist. Von den Höhen der Menschheit wissen Sie nichts. Sie haben neulich behauptet, dass unter Umständen ein Barbier oder eine Reinmachefrau. . . . ebenso gut ein Objekt der Tragödie sein könnte als Lady Macbeth und König Lear." To which Spitta replies calmly: "Vor der Kunst wie vor dem Gesetz sind alle Menschen gleich."

Galsworthy's theory of dramatic art is given in his "Platitudes Concerning Drama." There he says "The Plot! A good plot is that sure edifice which slowly arises out of the interplay of circumstance on temperament, and temperament on circumstance, within the enclosing atmosphere of an idea. A human being is the best plot there is; . . . . He is organic." In another connection, he says of himself: "Comment on the physical facts of the situation does not come within the scope of one who by disposition and training is concerned with states of mind."<sup>72</sup>

What Galsworthy has said is not exactly the same as what Hauptmann has said, yet a careful examination of their statements will reveal the similarity of the theories of drama that they hold. The idea of man as a plot must include not merely his actions, but his thoughts, feelings and dreams. Nor does it limit man to any social position. All are equal before art. Practically the only difference between the two theories is that Galsworthy's places more emphasis on action than does Hauptmann's. Both artists agree that "drama need not embody a story of human experience; it need only be a picture of human existence, real or imagined." And "this picture may be so typical, so representative, as in itself to constitute a criticism of life, a judgment of society, or an ideal striving of the human soul."<sup>73</sup> Life's struggles are not so important as life itself. . . . *College Crampton*, and *The Pigeon*, for example.

<sup>71</sup>*Die Ratten*, Act III, p. 97.

<sup>72</sup>"Diagnosis of the Englishman" in *A Sheaf*.

<sup>73</sup>A. Henderson: *The Changing Drama*.

As Hassenreuter advises his pupil Spitta after the tragedy that has just taken place before them "*Sic eunt fata hominum*. Erfinden Sie so was mal, guter Spitta."<sup>14</sup>

Drama conceived on the principles "Man is the best plot" and "thinking is dramatic," is concerned less with what people do than with what they are. Hence there is little of what is called plot or story. What plot there is consists chiefly in revelation of character. Perhaps the nearest approach to story in Hauptmann is to be found in his *Der Biberpelz*. The story of *Hannele* is Hannele's vision of her reception into heaven. In *Schluck und Jau* the plot is the entertainment of two good-for-nothings for the enjoyment of the entertainers. That of *Kaiser Karls Geisel* is Karl's struggle between duty and love for a young hostage. In *Justice*, a man raises a check to help a needy woman, goes to jail and never after is able to free himself from the stigma. In *The Fugitive*, an inexperienced woman leaves her husband and gets into the toils. In *The Mob*, a man with a vision of higher justice is deserted by friends and relatives and killed by a mob.

If these authors do not give much plot they compensate with atmosphere. In *Die Weber* the atmosphere is a kind of ghastliness; in *Die versunkene Glocke* it is the spirit of elemental nature; in *Die Ratten*, the closeness, foulness of a slum tenement; in *Gabriel Schillings Flucht*, the freedom, vigor, lure of the sea, that is comparable to the lure of the sea in *The Lady from the Sea*. In *A Bit o' Love*, it is parochial repression; in *The Pigeon*, a kind of pensive geniality; in *Strife*, uncharitable hardness. The successful creation of atmosphere is due to the sensitiveness of both authors to the value of details and their careful selection of them, but especially to their use of symbols and moods of nature. The latter elements, that is, the use of symbols and nature have already been discussed. The former element, selection of detail, will be discussed later in this chapter.

Milieu, which is a combination of environment and atmosphere, is regarded as the chief feature of what is generally called Naturalism. One<sup>15</sup> writing on the subject, says: "The artistic element of naturalism is the impression received from the total picture made up of details. A char-

<sup>14</sup>*Die Ratten*, Act III, end.

<sup>15</sup>A. Stoeckius: *Naturalism in Recent German Drama*, p. 38.

acter does not stand out any more prominently than the other details of the milieu, he is not any more or less real than the other objects. He forms a part of the whole. . . . . The question of reality of characters which is usually pointed out as Hauptmann's strong side, is only secondary, since it is not the artistic element of naturalism." While this statement is true, it is not the whole truth. Hauptmann is not a naturalist in the usually accepted sense of the word, and critics have not failed to note the fact. One says his "naturalism from the very beginning showed a deep-seated distrust of the materialism of the realists [i. e. naturalists]. His interest lay not in the physical fortunes of men but in their psychical experiences."<sup>6</sup> Milieu soon gave way, in his work, to character. In his choice of legends as subjects, in his use of symbols and verse he has risen above so-called naturalism, but especially has he risen above it in regarding man as more than a mere animal for scientific experimentation, as a being with a spiritual element which is independent of, and in conflict with the physical."<sup>7</sup>

A comparison of Hauptmann's with Galsworthy's plays will reveal what seems to be a severer selection of detail in Galsworthy's plays. While this is true, the real difference in selection is not so much in degree as in kind. The effect they desire to produce is somewhat different. Hauptmann's purpose is to illuminate the entire neighborhood not for its own sake, but to make the character complete. Take his *College Crampton*, *Der Biberpelz*, *Der rote Hahn*, for example. Galsworthy's method is to put the spotlight on a few characters. Hauptmann carefully selects; Galsworthy selects and arranges. A few illustrations will serve to indicate the difference. *Frau Lachmann* (Mich. K.) is not needed so far as the story goes, but her presence and words explain Lachmann's attitude toward her better than an infinite number of words could possibly do. *Die Nachbarin* (Vers. G.) is necessary to convey information that could not be conveyed by soliloquy or otherwise, and to personalize the village people. The *Livens* case (Sil. B.) has absolutely nothing to do with the *Jones* case, yet it serves two purposes, to give reality to the magistrate's court, and to afford a parallel to the *Jones* case. This juxtaposition doubles the value

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<sup>6</sup>P. H. Grumman: *Poet Lore*, 21, p. 285.

<sup>7</sup>It might be well to recur to the distinctions made on page 37. As used in this study, realism, realistic apply to motive, naturalism, naturalistic to method. By naturalism is not meant photography, or lack of selection.



of the detail and makes for economy. Just there is the difference between Hauptmann and Galsworthy. Hauptmann's details are selected for themselves, Galsworthy's for the light they may throw on other details. Another case in point is the introduction of the pups in *The Eldest Son*. This use of detail is somewhat symbolic. There is no denying the fact that Hauptmann does sometimes admit what seems extrinsic, like discussions on Greece (G. S. F.) or education (Jung. von B.) But these may be explained as in character. More serious is his introduction of Hopslabar (Vor. S.) or Eine alte Frau (Florian). On the other hand consider how closely wrought a play is *Der Biberpelz*.

"Since the adventurous, and unwonted are rigidly excluded, dramatic complication can but rarely proceed from an action. It follows. . . . that conflict must grow from the clash of character with environment or of character with character in its totality."<sup>18</sup> When thinking is dramatic it follows that an act of a play will be largely discussion, and that action or incident will take place often between the acts. Such is the case in *Rose Bernd*, *Die Ratten*, *Kaiser Karls Geisel*. Galsworthy, however, emphasizes less what is thought and more what is done. Hence it follows, that there is more incident in his plays. In *The Silver Box*, theft, arrest and trial take place on the stage; in *Justice*, arrest and trial. In *The Mob* the house is stormed and More slain. In *A Bit o' Love*, as in *Michael Kramer*, there is a fracas. On the other hand, some plays have scarcely any action, *Das Friedensfest*, *Joy*, *The Pigeon* and *The Eldest Son*.

Man as a product of heredity and environment is in himself neither hero nor villain. Neither is one individual all important. But a protagonist is necessary. He is however, neither all good nor all bad; he has the strength and the weakness of human nature. Often he is a victim rather than an offender. Falder raises a check out of weakness of will but with a desire to do a kindness. When caught in the machine of justice he is doomed. Jones goes to jail, while Jack goes free for the same offense. Frau John's intense desire for a child leads to crime and death. Rose Bernd's love for Flamm leads to downfall and crime. Very often it is not a positive offense but merely human weakness or harsh environment that leads to ruin, as with Schilling, Arnold Kramer, Helen Krause. Not infrequently the characters are benighted, helpless, unattractive and gray at heart.

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<sup>18</sup>L. Lewisohn: Introduction to *Dramatic Works of Gerhart Hauptmann*.

We do not love Hauptmann's and Galsworthy's characters because they are good or hate them because they are bad; rather we sympathize with them because they are human. We have for them a kind of Christian tolerance for their imperfections. And thru their imperfections we see our own. Therefore our suffering is partly egotistical and emotional, and partly altruistic and intellectual. We realize that life may be more tragic than death,—instance Mrs. Megan (Pigeon), Clare (Fugitive), Frau John (Ratten).

It is evident that this drama has nothing to do, as we have heard from Hassenreuter, with poetic justice. Helen, the only deserving person in *Vor Sonnenaufgang*, is driven to suicide. Frau Fielitz (Rote H.) tho guilty of incendiarism, dies a natural death without qualms. *Hannele*, *The Pigeon*, *Schluck und Jau*, *Joy*, have themes that cannot be solved by rewards or punishments.

In spite of this fact the conclusions of the plays are the inevitable outgrowth of the characters and situation—which is to say, as inevitable as fate. This holds good even in the symbolic plays. Hauptmann's characters, even when symbols, are human and act consistently according to their natures. Hellriegel and Huhn (U. P. t.) must act according to their definite human characteristics. The inevitability of *The Little Dream* arises from the definite character of Seelchen, the human soul, even in a dream state. To make the end seem inevitable it is necessary to cast shadows before. This Hauptmann and Galsworthy do most skillfully. Old Hilse's death (Weber) is foreshadowed by the toll of the funeral bell and Mother Hilse's lament that she is so long a-dying. Roberts' and Anthony's defeat (Strife) is foreshadowed in the attitude of the men and directors. Helen's death is foreshadowed by her fear of what will happen to her if Loth should leave her. Frau Fielitz's death is foreseen in the doctor's warnings about getting excited. Freda's attitude is foreseen in her speech to Bill at the end of Act I. The outcome of *The Silver Box* is forecasted by Jack's words at the every opening: "I'm a Liberal. . . . we're all equal before the law—tha's rot, tha's silly." Heinrich's defeat (Vers. G.) is foretold in the attitude of the wood-sprite and the dwarfs.

An objection made to naturalistic art is that it seizes upon the momentary rather than the permanent. The answer to this is: do not these momentary conditions in the individual represent so-called permanent con-

ditions of the age? And further, is there anything more permanent than character? Naturalistic art suggests the eternal and infinite thru the momentary and finite. The words of Wasm well express the idea: "Sehen Sie sich so ein Tierchen mal an. Wenn ich es tue—so höre ich förmlich die Sphären donnern!"<sup>79</sup>

Nor does the selection of a moment from the lives of the characters inhibit movement. Movement consists largely of changes in the emotions of the characters, and in the relations of the characters with each other. In Hauptmann this is virtually the only kind of movement. In Galsworthy there is in addition the movement arising from incident or action, as already noted under the head of action. Both authors select the critical or dramatic moment in the lives of their characters not because it is an extraordinary moment but because the ordinary by accumulative force has risen to a crisis. In like manner, tho movement consists of changes in emotion, it does not imply change in the nature or temperament of the characters. When characters are presented in a moment of time, and when it is the trivial, commonplace act repeated every day and not the exceptional act done once in a lifetime that determines one's fortune and makes character—which is fate, these characters can hardly be anything but static. That Hauptmann's characters have "few and fixed ideas"<sup>80</sup> is true because, after all, isn't it true of life in general and the uneducated in particular? "That they do not evolve new ideas from within or admit them from without,"<sup>80</sup> is another way of saying that character is fate. And the same may be said of Galsworthy's characters. That their characters are static may be due to several reasons. They are exhibited for a moment only, and character does not change in a moment—not even when that moment is a crucial one. Unless the moment is of such great power as to overbalance the accumulated force of the past, it will not greatly change character—and these moments are not compatible with the theory of naturalistic technique. That Hauptmann and Galsworthy believe in the possibility of modification in character is proved by their emphasis on environment—for the idea environment presupposes dynamics—evolution. Tho the fact is not driven home to us, Falder and Rose are much changed by their experiences. As better examples take Hughes (Frat) who returns

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<sup>79</sup>"*Und Pippa tanzt!*" Act III, p. 65.

<sup>80</sup>Otto Heller: *Studies in Modern German Literature.*

a broken man, and arme Heinrich who returns redeemed. Or take another kind of illustration. Would Vokerat and Helen have committed suicide if their spiritual vision had not been broadened beyond the horizon of their immediate environments? Is not Joy's understanding of her mother due to a change? Is not Clare's leaving home due to a previous spiritual expansion?

In the depiction of characters Hauptmann is interested in the characters themselves, Galsworthy in the relations existing between the characters. Hauptmann's interest is in the people, Galsworthy's in the problem. Hauptmann's analysis of character is emotional, Galsworthy's intellectual. Both tho, handle characters with delicacy, tolerance and sympathy, even when they represent views opposed to their own. To illustrate, Hauptmann's characters commit wrong because they are forced by circumstances; Galsworthy's while forced, feel indignation. Jones for example, refuses to get out of his difficulty as easily as possible by making restitution, because he desires to "score off" Jack. To that extent Hauptmann's characters are passive and Galsworthy's active. Galsworthy's have a sense of direction and a realization of results that is often lacking in Hauptmann's. This may be due in part to the class from which the characters are drawn and the difference in their education and outlook; but it is more probably due to difference in analysis of the characters. Compare Heinrich (Vers. G.) and More, or Rose and Clare. Heinrich strives for his ideal by fleeing from life, More by staying in the turmoil. Heinrich is driven by his emotions, to such an extent, that he forgets his family. More is driven by an intellectual conviction, and consciously sees his family desert him. Rose is drawn on by the innocence and inexperience of her nature to commit an offense the consequences of which she cannot escape. Clare enters the arena with her eyes wide open. Galsworthy's characters are generally masters of themselves, probably because of conscious restraint for many generations. Most of them have strong wills—More, Clare, Strangway, Hilary, Roberts, Anthony. It must be acknowledged that often it is bull-headedness rather than will that the characters exhibit, for example, Sir William and Pencyce. Not many of Hauptmann's characters have strong wills—Anna Mahr, Michael Kramer, Kaiser Karl, Lucy Heil, Griselda, Quint. The explanation of this difference between Hauptmann and Galsworthy probably is that Hauptmann is inter-

ested in the psychological states of the characters, with or without reference to their moral actions, and Galsworthy in the moral actions as an expression of the mental condition. This explains Hauptmann's interest in pathological cases, and the fact that his women show moral weakness of character and his men spiritual weakness.

"Hauptmann's success in depiction of emotional states is due not only to his great psychological insight, but also to his rare skill in utilizing just those elements in the environment of his characters that make them intelligible."<sup>81</sup> While Galsworthy is not as subtle a psychologist as Hauptmann, he is perhaps equally careful to make his characters intelligible by the use of the proper elements in their environment. Both recognize that environment determines and completes man. Therefore every object brought into a drama must have definite value. Likewise every gesture, facial expression, word must contribute its share to the total impression, and too, help to interpret the temperament, and mental condition of the character. As psychologists both recognize that no definite line divides conscious from subconscious activity. Drama conceived on the principles "thinking is dramatic" and "man is the best plot" must recognize the validity of the inner life—dreams, hallucinations and imaginings. Therefore, when in *Hannele* the thoughts of the child's distempered mind, and in *The Little Dream* the dream of Seelchen, are represented before us, they are not only dramatic, but the line which divides the psychical from the factual is indiscernible. Neither author treats this world of thought from a romantic motive.

Hauptmann has been most successful in the use of the dream device. He used it in *Elga*, *Schluck und Jau* and *Die versunkene Glocke* if that play is so interpreted. Galsworthy has used it in his stories "Salvation of a Forsythe" and "The Silence," tho' not very successfully. In *The Mob*, the dream is used as a telepathic communication about an actual event.<sup>82</sup> In *The Dark Flower* it is used symbolically to forecast an actual event.<sup>83</sup> The dream in "Sekhet,"<sup>84</sup> "Reveille,"<sup>85</sup> "Reverie of a Sportsman"<sup>86</sup> serves to clothe the allegorical content. In these latter cases the dreams are not

<sup>81</sup>P. H. Grumman: *Poet Lore*, 22, p. 117.

<sup>82</sup>*The Mob*, Act III, Sc. II.

<sup>83</sup>*The Dark Flower*, Part II, Chap. IV.

<sup>84</sup>*The Little Man and Other Satires*.

<sup>85</sup>*A Sheaf*.

<sup>86</sup>*Ibid.*

so much psychological as symbolical. Dreams and manifestations of a disturbed mental condition are numerous in the works of Hauptmann, too numerous to be noted specifically. The most striking examples are Schilling's dream of the fisherman's net;<sup>87</sup> Von Kammacher's dream on the Roland,<sup>88</sup> or his fevered hallucination during his illness;<sup>89</sup> Thiel's ecstasy during which his dead wife reappears to him.<sup>90</sup> Somewhat similar to Thiel's experience is Derek's when haunted by Tryst's ghost.<sup>91</sup> The Galsworthy does not generally treat disordered mental phenomena, he does like Hauptmann indulge in what might be called, day-dreaming or seeing mental pictures. There is in this, nothing abnormal. It is merely visualizing what memory and imagination, awakened by some object or fact have conjured up. The most notable examples in Galsworthy are in "Memories," in which a faithful dog reappears to his mistress;<sup>92</sup> in his "Old Time Place," in which he sees in his mind's eye the slave-market of yore.<sup>93</sup> Only by reading *Griechischer Frühling* do we come to realize the extent to which Hauptmann is addicted to day-dreaming.

Not merely in the fundamental analysis of character are Hauptmann and Galsworthy good psychologists, but in the presentation of character as well. Not merely do they get at the root of Frau John's maternal instinct; Grieselda's patience; Forsythe's idiosyncrasies; Falder's weakness; the Little Man's sensitiveness; but by intuition seize upon the proper means to give the exact interpretation. Their art is seen in both what they include and what they exclude. Never do they falsify by unduly emphasizing details. Nor do they interpret character by extended comment as in *The Egoist*. Both interpret by suggestion rather than by direct explanation. What a feat, for instance, it is to portray in Henschel a sorrow without a voice or More's mingled silent pity, superiority, contempt,<sup>94</sup> or Bosinney's and Irene's terrible silent struggles. Their sufferings are too deep for words, and these artists know that in such situations more can be told by silence than by words, no matter how well chosen.

<sup>87</sup>*Gabriel Schillings Flucht*, Act II.

<sup>88</sup>*Atlantis: Gesammelte Werke*, Vol. 6, p. 247.

<sup>89</sup>*Ibid.*, p. 450.

<sup>90</sup>*Bahnwärter Thiel*, Chap. I.

<sup>91</sup>*The Freelands*, Chap. XXXVI.

<sup>92</sup>*The Inn of Tranquillity*.

<sup>93</sup>*Ibid.*

<sup>94</sup>*The Mob*, Act III, Sc. I.

This reticence in certain situations is not a sign of superficial treatment but rather a mark of a true psychologist and sure artist. Nor should it be confused with mere stage silence or pantomime. The two features are closely related but not the same. One is what is done by the characters rather than said; the other what is neither done nor said but suggested by the character thru the skill of the artist. A case in point is Kate's temptation of More.<sup>95</sup> Very little is said or done but much suggested. Another case is Arnold's suffering. His real feelings are concealed beneath an exterior of bravado.

Some of the best examples of their power of suggestion are their love scenes. These love scenes are not Romeo and Juliet like—romantic and eloquent. Often their lovers talk not love but commonplaces or non-sense. Compare the spriteliness of the scene between Gertrude and Max<sup>96</sup> with the delicacy of that between Sylvia and Lennon;<sup>97</sup> or the ingenuousness of that between Walburga and Spitta,<sup>98</sup> with the wistfulness of that between Lux and Kosakiewicz<sup>99</sup> and the restraint of that between Antonia and Shelton.<sup>100</sup> In nearly every case Galsworthy treats love scenes with greater restraint than does Hauptmann. His method is often to report the scene thru a third person, or thru the recollection of one of the principals. It amounts in some cases to a great effort to preserve "good form." The scenes between Mrs. Bellcw and George, Olive and Lennon, Irene and Bosinney, as well as those between Irene and Soames, and Olive and her husband, all are restrained or only vaguely suggested. "Nichts wäre verkehrter als Galsworthys Menschen gefühlarm oder gar blutleer nennen zu wollen: aber wortarm sind sie, wortarm bis zu einem Grade, . . . ." <sup>101</sup> "It is astonishing, when one considers the force and passion of so much of his work, to realize that it is all got from surface-workings—not that he ever suggests the shallow or superficial . . . ." <sup>102</sup> Hauptmann's treatment of love themes is much bolder. *Rose Bernd* and *Griselda* are daring but delicate studies. Full of passion but

<sup>95</sup>*Ibid.*, Act III, Sc. II.

<sup>96</sup>*College Crampton*, Act V.

<sup>97</sup>*The Dark Flower*, Part I, Chap. XIII.

<sup>98</sup>*Die Ratten*, Act IV.

<sup>99</sup>*Die Jungfern vom Bischofsberg*, Act V.

<sup>100</sup>*The Island Pharisees*, Chap. XXIV.

<sup>101</sup>M. Meyerfeld: *Das literarische Echo*, 13J. 1093.

<sup>102</sup>S. Kaye-Smith: *John Galsworthy*.

restrained are the scenes between Helen and Loth,<sup>108</sup> Ruth and Quint,<sup>104</sup> Agatha and Grünwald,<sup>105</sup> Heinrich and Rautendelein.<sup>106</sup> The scenes between Eva Burns and Von Kammacher are restrained because their love is not so much a love of passion as of companionship. The scene between Michaline and Lachmann shows how a love may smoulder but cannot be rekindled.<sup>107</sup>

In dialog too, Hauptmann and Galsworthy suggest rather than directly announce. Hauptmann's method is to suggest by leaving a line of thought incompleting. The suggestion arises thru the conversation's being interrupted and later resumed from another angle. Galsworthy often suggests by what the characters refrain from saying. Good examples are Marlow's unwillingness to answer Barthwick's questions about the Unknown Lady;<sup>108</sup> and Jones' refusal to explain how he got the money.<sup>109</sup> Much of the suggestion comes too, from the wonderful sensitiveness with which each picks out the appropriate detail to convey the exact meaning or impression. Each movement, gesture, facial expression, detail of dress or appearance is carefully noted and has specific value. It is no accident that Melanto (B. des O.) has red-brown hair; that Anna Mahr is dressed in black; that Gertrude wears a Rembrandt hat; that the Unknown Lady's reticule is sky-blue; that an oleograph and a bayonet hang over the Hughs' bed;<sup>110</sup> that Mr. Pendyce's head is long and narrow;<sup>111</sup> that Sir William goes to Freda to get his glove buttoned;<sup>112</sup> that Frau Motes asks for bread and eggs;<sup>113</sup> that Pippa's father is an Italian expert glass-blower. So also is their use of the weather already noted. Their sensitiveness, too, expresses itself in the choice of the specific word, which a large vocabulary permits them to do. This characteristic is so common in their work that only a few of the best illustrations can be cited. Olive (Dark F.) has black velvety eyes; Anna (Dark F.) has ice-green eyes; Pendyce has an "in-

<sup>108</sup>*Vor Sonnenaufgang*, Act IV.

<sup>104</sup>*Der Narr in Christo*, Chap. XVII.

<sup>106</sup>*Die Jungfern vom Bischofsberg*, Act V.

<sup>106</sup>*Die versunkene Glocke*, Act IV.

<sup>107</sup>*Michael Kramer*, Act III.

<sup>108</sup>*The Silver Box*, Act I, Sc. III.

<sup>109</sup>*Ibid.*, Act III.

<sup>110</sup>*Fraternity*, Chap. VI.

<sup>111</sup>*The Country House*, Chap. IV.

<sup>112</sup>*The Eldest Son*, Act II.

<sup>113</sup>*Der Biberpelz*, Act I.



clination to bottle shoulders";<sup>114</sup> the shepherd smokes "eine Pfeife aus Rinde."<sup>115</sup> Ruth casts a "honeyed look";<sup>116</sup> the Pfarrer speaks of the Tollkraut of Heinrich's sin;<sup>117</sup> Crampton objects to painting "in einem Kartoffel-keller."<sup>118</sup> People with "steckenden und glaubenskranken Augen" come to the Apostle.<sup>119</sup>

Because Hauptmann and Galsworthy present "slices of life" it must not be inferred that their plays are formless. Nor must it be thought because Hauptmann's plays have a great deal of atmosphere that they lack structure; or because his acts are largely discussions that he is guilty of garrulity. Both men have a keen sense for dramatic values and an intuitive knowledge of the theatre.

In naturalistic plays the action usually takes place in a comparatively short time. Therefore Hauptmann and Galsworthy in nearly all of their plays follow Ibsen in seizing upon the culminating moment. This moment has of course, a beginning and an end, but in so far as it is the resultant of previous moments, it is only a link in a chain. Hence a play has a beginning from the immediate complication and an ending which is often inconclusive. Both authors differ from Ibsen, however, in that the stories of their plays do not arise from the uncovering of the past. Hauptmann has a fondness for the five act form. If in this feature he follows the old drama, it is rather an accidental than a wilful conformity. Except for *Das Friedensfest* in three acts; *Michael Kramer*, *Der Biberpelz*, *Der rote Hahn*, *Kaiser Karls Geisel*, *Und Pippa tanzt!* in four; *Hannele* in two; *Griselda* in ten scenes, and *Elga*, in six; his plays are in five acts. Galsworthy's plays are much shorter. *The Mob*, *The Fugitive*, and *Justice* are in four acts, and the *Little Dream* in six scenes. His other plays are in three acts. When we consider, however, that he frequently divides an act into two or three scenes, his structure is merely a modified form of a four or five-act play. The most broken acts in all his plays are Act III of *Justice*, and Act II of *A Bit o' Love*, in each of which there are three scenes. These are illustrations of the division into scenes for the sake of change of place. Act I of *The Silver Box*, and Act I of *The Eldest Son*,

<sup>114</sup>*The Country House*, Chap. I.

<sup>115</sup>*Der Narr in Christo*, Chap. III.

<sup>116</sup>*Justice*, Act I, p. 3.

<sup>117</sup>*Die versunkene Glocke*, Act III.

<sup>118</sup>*College Crampton*, Act V.

<sup>119</sup>*Der Apostel*, p. 88.

are the best examples of division to indicate a lapse of time. All these divisions are, however, organically related. In using them he follows the natural division of his material. It creates a freer form and makes for economy of time and words. This, and his power of selecting and arranging, explain the difference in length between his plays and Hauptmann's.

Exposition in their plays is not so much of antecedent events, except perhaps in *Vor Sonnenaufgang*, as of character. And in both authors this exposition covers all or nearly all the first act. The crisis, therefore, is to be found at, or near the end of the first act. In *Justice* it is Falder's arrest; in *Kaiser Karls Geisel*, Gersuind's liberation; in *The Eldest Son*, Freda's declaration; in *Die rote Hahn*, the conversation about Gustav.

Suspense is due, not to the action, but to the characters and situation. In *The Mob* and *The Fugitive*, our interest is held by a desire to know the outcome of the protagonist's struggle. We wish to know whether More will have the courage to go on to ultimate martyrdom, or will capitulate to opposition and his emotions. In the case of Clare our interest is in the extent to which she succeeds and fails in her rebellion. We half realize from the beginning that these characters are not going to succeed and yet the uncertainty of the nature of the failure keeps us interested. For instance Clare might solve her dilemma by returning to her husband or to Malise, by selling herself or committing suicide. That she does the last is the inevitable result of her character, her previous decisions having made the other solutions impossible. Similarly with Loth. We are anxious to see how the revelation of the family history will react upon him. His decision is simply a reassertion of his fundamental principle. Our interest in Crampton is in just how he will respond to the helping hands extended to him. In *Schluck und Jau* the interest is in the trick played on Schluck and Jau and how it affects them. In spite of the fact that we vaguely guess the solution of these situations, our interest is held by the analysis of character, the balance of forces in the struggle, and the way in which the tension is increased up to the climax.

The climax, or turning point, comes in most of the plays at approximately the middle of the play. That is, if the play is in four acts the climax comes usually at the end of the second act, if in five acts at the end of the third, or if in three acts in the middle of the second act. The climax in *Die versunkene Glocke*, is the Pfarrer's threat to Heinrich; in *Gabriel*

*Schillings Flucht*, it is Schilling's collapse; in *Und Pippa tanzt!* Hellriegel's rescue of Pippa from Huhn. The climax of *Gríselda* comes at the end of Scene VI in the moment of agreement just before Ulrich's departure. In *Justice*, the turning point is Falder's conviction; in *The Eldest Son*, Lady Cheshire's discovery of Bill's relations with Freda; in *The Pigeon*, Wellwyn's failure to redeem the "rotters."

At first thought Galsworthy's plays seem to have better structure than Hauptmann's. The last acts of *Michael Kramer*, *Die Weber*, and *Die versunkene Glocke* have been singled out as indicative of defective structure. Such criticism fails to consider Hauptmann's intention. The protagonist of *Die Weber* is not Dressiger but the body of weavers, of *Michael Kramer*, not Arnold but Michael. Technically the plays of both men are well made. Exception might be made to patent weaknesses in *Vor Sonnenaufgang*, or to the conventional opening of *The Fugitive*, but generally defects are inconspicuous.

Like most of the modern dramatists Hauptmann and Galsworthy have accepted the principle of the unities. *Einsame Menschen* and *The Pigeon* observe unity of place; *Strife* and *A Bit o' Love* observe unity of time; *Das Friedensfest*, *Joy* and *The Eldest Son* observe both unities. Most of the plays are restricted as to place and time. *Die Ratten* takes place in different parts of the same building; *Die Jungfern vom Bischofsberg* and *Vor Sonnenaufgang* take place inside and outside the same house within a limited time. The symbolic plays are more difficult to interpret. *Hannele*, *The Little Dream* and *Elga*, in so far as they are dream plays might be considered as observing both unities. *Schluck und Jau* and *Und Pippa tanzt!* might be thought to observe that of time.

The soliloquy as a conventional dramatic device has long since been abandoned. That people do talk to themselves under certain circumstances is however a recognized psychological fact. Hence Hauptmann and Galsworthy use the soliloquy, but in a thoroly realistic way. Usually it takes the form of an impersonal exclamation, as in the case of Wellwyn,<sup>120</sup> Keith,<sup>121</sup> Lady Cheshire,<sup>122</sup> Crampton,<sup>123</sup> Frau Wolff,<sup>124</sup> Hassen-

<sup>120</sup>*The Pigeon*, Act I, p. 7.

<sup>121</sup>*The Eldest Son*, Act I, Sc. II, p. 14.

<sup>122</sup>*Ibid.*, Act II, p. 45.

<sup>123</sup>*College Crampton*, Act I, p. 13.

<sup>124</sup>*Der Biberpelz*, Act I, p. 29.

reuter,<sup>125</sup> Strangway.<sup>126</sup> Less frequently it is resorted to as an expression of a highly wrought-up emotional state, as in the case of Helen,<sup>127</sup> Frau John,<sup>128</sup> Ansorge.<sup>129</sup> In a few cases it is put in the mouth of an intoxicated man—Krause,<sup>130</sup> Jones,<sup>131</sup> Jack.<sup>131</sup> Never, however, is the soliloquy unreal when spoken by real people. Even when used in the poetic *Der versunkene Glocke* it is made probable by the character of Rautendelein, and the situation.

One of the most distinguishing characteristics of the two authors is their ability to handle groups or masses of men. A large part of the success of *Die Weber* and *Strife* depends on this ability. In other works it forms a notable but less striking feature. In *Die Ratten*, *Atlantis*, *Der Narr in Christo*, *The Mob*, are scenes showing a masterly handling of groups of people. The dinner scene in the opening of *A Man of Property*; Clara Freeland's meetings; the court scenes in *Justice*, *The Silver Box*, *Der Biberpelz*, *Der rote Hahn*; Acts II and III of *The Eldest Son* are also excellent examples. This ability shows itself in addition, in the fact that practically every play has a large number of *dramatis personæ*, and that these are always well handled. The number in general, ranges from fifteen to twenty. A few plays have less: *Der arme Heinrich*, seven; *Das Friedensfest*, eight; *Kaiser Karls Geisel*, nine; *Joy*, ten; *Einsame Menschen* and *Schluck und Jau*, eleven; *The Pigeon*, thirteen; and a few plays have more: *Der rote Hahn*, twenty-five; *The Little Dream*, twenty-seven; *Hannele*, about thirty; *Strife*, thirty-one; *Die Weber*, forty; *Florian Geyer*, seventy-eight.

The handling of groups of characters is one of the best tests of a dramatist's technique and his knowledge of the theatre. That these authors stand the test is a proof of their knowledge of stage-craft. They demonstrate it not merely in the movement of the characters upon the stage in what is called business, but in the manipulation of the conversation. Multiple conversation is not general, but what examples there are show the touch of masters' hands. A few examples are: the end of Act I of *Vor*

<sup>125</sup>*Die Ratten*, Act III.

<sup>126</sup>*A Bit o' Love*, Act III, Sc. I, p. 63.

<sup>127</sup>*Vor Sonnenaufgang*, Act I, end, and Act V, end.

<sup>128</sup>*Die Ratten*, Act IV, end.

<sup>129</sup>*Die Weber*, Act IV, end.

<sup>130</sup>*Vor Sonnenaufgang*, Act II, beginning.

<sup>131</sup>*The Silver Box*, Act I, beginning.

*Sonnenaufgang*, Act III of *The Eldest Son*, Act II of *Das Friedensfest*, the end of Act V of *Die Jungfern vom Bischofsberg*, Act III of *Der rote Hahn*, in each of which five or six persons converse. Conversations between three or four are somewhat common. In the vast majority of cases, tho, the conversations are carried on between two or three characters, and this too, even when several others are present on the stage. But this is natural, since, very seldom in actual life do more than two or three converse, even in a group of people. Of course, that does not mean that the two or three speakers never change. They do not tho, break in upon each other's speeches, as do Granville Barker's characters. The conversation is not alternate but consecutive. An interesting exception is found in Act IV of *Der Biberpelz*, in which four people talk simultaneously.

The manipulation of conversation can not be isolated from action, business, character and dialog, except for the purpose of analysis. Naturalistic technique, as used by Hauptmann and Galsworthy, so closely knits these elements together that every detail, sound or movement tells its part of the story. Sometimes it is the suggested rather than the actual sound or movement that tells the story. In *Die Weber* there is little real action, yet a great deal of suggested action. Act III, Scene III of *Justice* is wordless but very eloquent. In Act II, Scene II of *Strife*, as in other scenes in which numbers of people appear there is not so much actual as suggested stage business. This is because these men make pantomime as eloquent as words, and immobility as full of meaning as movement.

Stage business both as an accompaniment to the words and as a substitute for words is so abundantly used by both authors as to make comment or illustration superfluous. Elaborate stage business amounting to a kind of pantomime is used, as already noted, in *Justice*, and, in *Das Friedensfest*, Act II, and *Und Pippa tanzt!* Act III, in which the dumb servant Jonathan figures. Each author has a keen sense of situation. The situations are pregnant with dramatic possibilities, but never theatrical. Almost any play will serve to illustrate the point.

One of the features for which both authors are celebrated is their rich, natural dialog. Among contemporaries, each is unequalled in the writing of dramatic dialog—for each has learned well the lesson taught by Ibsen. Both are most scrupulously selective in the creation of dialog, yet they never give it a "superior articulateness," which destroys the illusion of

complete reality. The speech is always suited to the speaker, or conversely, the dialog helps to create the character. Character and dialog are inseparable, or as Galsworthy puts it, "Good dialog is character." If it's an Ulrich who speaks, the dialog is easy and polished; if it's a Frau Wolff, it is racy and ungrammatical; if it's a Ferrand, it is suave and disjointed; if it's a Mrs. Jones, it is monosyllabic and unvaried. Characters are differentiated not merely by what is said but by the form and tone in which it is said. Nast is characterized not only by what he says in defense of the school system, but in the boastful and arrogant tone in which he says it; Frau Spiller (Vor S.) by the —m— of her breathing, which forms an audible accompaniment to her words, as well as by the words themselves. Malise and Col. Hope (Joy) are distinguished not only by what they say, but by Malise's rhetorical and Hope's choleric way of saying it. A few more examples must suffice. The child's vocabulary is revealed in Little Olive's remark: "I never can go to sleep if I try—it's quite helpless, you know."<sup>122</sup> The figurative language of the illiterate Rauchhaupt is shown in his speech to Frau Schulze: "Wo dir man eens eener uff't Handwerk paszt, mit Kinderkens pflegen und so 'ne Sachen, det de Engel in Himmel nich alle wer'n! denn mechten woll so 'ne Cuessen rauskomm'. . . . . det du hören und sehen verjiszt."<sup>123</sup> The primitive courage of the old crossing sweeper is revealed in his prayer for strength: "Oh Lord God, that took the dog from me, and gave me this here rheumatics, help me to keep a stiff and contrite heart. . . . . So God give me a stiff heart, and I will remember you in my prayers, for that's all I can do now, O God. I have been a good one in my time, O Lord, and cannot remember doing harm to any man for a long while now, and I have tried to keep upsides of it; so, good Lord, remember and do not forget me, now that I am down a-lying here all day, and the rent goin' on. For ever and ever, O Lord, Amen."<sup>124</sup> That Hauptmann's and Galsworthy's dialog is full of feeling and force hardly needs proof.

One reason for the vividness and naturalness of Hauptmann's dialog is his use of dialect. Born in a country rich in dialects, and having had from birth an intimate knowledge of Silesian, it is natural that he should enrich his plays by dialectically differentiating his characters. And this is

<sup>122</sup>*The Mob*, Act III, Sc. II, p. 49.

<sup>123</sup>*Der rote Hahn*, Act III, p. 100.

<sup>124</sup>"The Choice" in *A Motley*.

done with "phonetic accuracy. . . . In *Vor Sonnenaufgang*, Hoffman, Loth, Dr. Schimmelpfennig and Helen speak normal High German; all the other characters speak Silesian except the imported footman, Edward, who uses the Berlin dialect. In *Der Biberpelz*, the various gradations of that dialect are scrupulously set down, from the impudent vulgarity of Leontine and Adelaide to the occasional consontal slips of Wehrhahn."<sup>185</sup> Galsworthy born in a country poor in dialects, and treating a class of society that does not use dialect, has naturally produced little. Yet his Devon Sage<sup>186</sup> and the rustics in *A Bit o' Love* use a provincial English that is rendered, too, with phonetic accuracy. Ruth (Justice) speaks with a West-Country accent. Thomas (Strife) too, cannot deny his Welsh extraction.

A characteristic which has attracted attention, particularly in Hauptmann, is the employment of long speeches. If, however, these speeches are examined carefully, nearly all of them will be found very dramatic. The last part of Act IV of *Michael Kramer* for instance, is almost a monolog by Kramer, and yet it is in character, and highly dramatic. Then there is the very long but very dramatic speech of Roberts in *Strife*, Act II. Most of the speeches have a dramatic motive. Spitta's to Walburga is a complaint against his father's injustice;<sup>187</sup> Hoffmann's to Loth is to win Loth over.<sup>188</sup> Wehrhahn's harangue is dramatic because delivered in court. So also are the lawyers' speeches in the second act of *Justice*. Some speeches are long because in character. Crampton's speeches are nearly all long. He is loquacious and dictatorial. Hassenreuter is pompous and rhetorical. Mrs. Miler, like so many of her class suffers from talkativeness of one unburdened with self-consciousness and refinement. Repetitions and uncouth expressions may also account for the length of some of Hauptmann's speeches. Then too, German as a language carries much more "ballast" than does English. On the other hand, one has only to turn to Acts II and III of *Einsame Menschen*, Act IV of *Vor Sonnenaufgang* and almost any play of Galsworthy's to find dialog in short, pithy speeches.

Hauptmann and Galsworthy have been called novelists writing for the

<sup>185</sup>L. Lewisohn: Introduction to *Dramatic Works of Gerhart Hauptmann*.

<sup>186</sup>*Moods, Songs, and Doggerels*.

<sup>187</sup>*Die Ratten*, Act IV, p. 153.

<sup>188</sup>*Vor Sonnenaufgang*, Act III.

theatre. Such a statement need not be refuted. Yet Hauptmann says: "Ist doch das Dramatische und das Epische niemals reingetroffen, ebenso wenig wie die Tendenzen der Zeit und des Ortes."<sup>139</sup> And that narrative enters into his plays is not to be denied. One has only to read his stage directions to ascertain the fact. And, of course, the same must be said of Galsworthy. Citation of a few of the most epical stage directions must suffice here.

"Dr. Scholz (macht eine Gebärde, die etwa ausdrückt: ich will nichts verreden, ich kann mich vielleicht täuschen. . . . .)"<sup>140</sup>

"Moved by that look, which is exactly as if she had said: 'I have no friends,' he hurried on."<sup>141</sup>

"Ein Zug des Nachdenkens, gleichsam über ein Problem, dessen Lösung ebenso aussichtslos als unbedingt notwendig ist, befällt sie immer, sofern nicht äuzere Eindrücke sie ablenken."<sup>142</sup>

".....the brown eyes are lost, and seem always to be asking something to which there is no answer."<sup>143</sup>

Perhaps this is not a fair test, since the cases cited are exceptional rather than general. Some of these stage directions are, of course, written for the reader, but nine out of ten are written to make every detail specific, so that the characters may be, in an actual production, as far as possible identical with those characters as conceived in the authors' minds. Hence they are objective, and not subjective like Shaw's. They specify not conventional gestures but movements intimately related to the inner life of the character, to the moral or spiritual nature, or the psychological condition. But Galsworthy's, are briefer and more general than Hauptmann's.

Hauptmann and Galsworthy do not play chorus, unless Miss Beech (Joy) is honored with that title. Each is too great an artist to obtrude upon his audience. Neither do they, like Shaw, talk thru the dialog. They let the stories tell themselves thru the characters or situations. Hauptmann generally uses the former method, Galsworthy the latter. Tho both are concerned primarily with the being and fate of humanity rather

<sup>139</sup>*Griechischer Frühling*, p. 222.

<sup>140</sup>*Das Friedensfest*, Act II, p. 52.

<sup>141</sup>*The Fugitive*, Act II, p. 36.

<sup>142</sup>*Gabriel Schillings Flucht*, Act II, p. 47.

<sup>143</sup>*A Bit o' Love*, Act I, p. 11.



than with problems of art, economics, or ethics; tho they do not attempt definitely to prove anything, we know where their sympathies lie. Each uses parallelism, contrast and balance in order that the plays may be wholly objective. Galsworthy particularly, scrupulously balances the forces against each other so that he may not seem to be pleading a case. Only occasionally does the moralist speak at the expense of the artist. Their characters discuss problems a little too freely, but then we cannot accuse the authors of speaking thru the character's mouths, since the remarks are usually in character. Only in his early work *Vor Sonnenaufgang* and perhaps *Das Friedensfest*, does Hauptmann sacrifice the play to the *Tendenz*; and only in his decorative symbols or remarks does Galsworthy force his didacticism, as for example, in the choice of "Caste" for the play rehearsed in *The Eldest Son*; or the song "This day a stag must die," in *The Fugitive*;<sup>144</sup> or in the use of the symbol the hawk and rabbit, in *The Dark Flower*; or of Jack's remark to his father: "Dad, that's what you said to me."<sup>145</sup> This reinforcement of an objective story is too adroitly managed to seem unconscious. Another device that makes us unpleasantly aware of his purpose is the choice of names—like Freeland. Interesting sidelights are thrown too, by a comparison of the way in which the two men treat the same ideas. Compare the brief, suggestive retort of Lachmann to his wife: "Mein Mann: Ich bin nicht Dein Mann. Der Ausdruck macht mich immer nervös,"<sup>146</sup> with Galsworthy's elaborate treatment of the same idea in *The Man of Property*. On the other hand compare Roberts' attitude on the question of the poor having children<sup>147</sup> with Loth's preachment on heredity.

"Tragödie und Komödie haben das gleiche Stoffgebiet,"<sup>148</sup> says Hauptmann. And he has himself in *Die Ratten* come nearest to making the same subject matter both tragic and comic. Here, as in real life, side by side, yet inextricably interwoven are a comedy and a tragedy. Indeed we approach in this play close to the "hysterical point"—the point at which we can laugh and cry at the same event. Modern drama with its inconclusive ending has produced a hybrid form which is neither comedy or

<sup>144</sup>*The Fugitive*, Act IV.

<sup>145</sup>*The Silver Box*, Act III.

<sup>146</sup>*Michael Kramer*, Act I, p. 21.

<sup>147</sup>*Strife*, Act II, Sc. II.

<sup>148</sup>*Griechischer Frühling*, p. 91.

tragedy. Thus Hauptmann has written a comedy (rote H.) which ends in the protagonist's death and Galsworthy has written a comedy (Sil. B.) which ends in a man's going to jail. Yet Hauptmann's comedy ending in death is comic, while Galsworthy's comedy ending in a jail sentence is tragic. Not the ending but the pervading spirit is the determining feature.

In modern drama comedy must be an outgrowth of character and situation, and not an extraneous element stuck on for comic relief. Even in comedy itself no inorganic elements are permitted—no epigram, jokes or horseplay. Consequently in Hauptmann and Galsworthy comedy arises generally from peculiarities of characters. Scantlebury (Strife); the villagers in *A Bit o' Love*; Nast, Otto and Klemt (Jung. V. B.) are good examples of somewhat incidental yet organic comedy. Mrs. Miler's intention to spill water on the man at the door is a side light on her character. The naturalistic scenes in *Hannele*, were they not so terrible might be comic. Some of the comedy arises from situation as well as from character: the trick of suspending a basket of bread over Arnold's seat in the inn; the colloquy about prison between Frances Freeland and Tryst's children.<sup>149</sup> The most comic of Galsworthy's works is *The Pigeon*. It is conceived in a humorous spirit, and the ending is a master stroke. The kindly Pigeon plucked by all avenges himself upon the moving-men, by leaving them the contents of a decanter. This turns out to be tea. Yet with all its humor there is a pervading element of tragedy that cannot be escaped. It is the tragedy that produces a grim smile. So too, with *Schluck und Jau*. This is a masque conceived in a spirit of comedy, but it is permeated with a biting irony. Crampton, while a comic figure, is still somewhat tragic. Of pure humor there is practically none in either author, unless certain few clever remarks made by characters are so understood. And of whole-hearted fun there is little in Hauptmann and less in Galsworthy.

Contrast is one of the most distinctive features of the work of both authors. They use moral contrast, but it is social contrast in which they are most interested and successful. Galsworthy's social contrast is often of class against class. Hauptmann's of individuals against individuals. Both use contrast tho, in other ways. In *Schluck und Jau*, *Fraternity*, there is contrast of rich and poor; in *Vor Sonnenaufgang* and *The Free-*

<sup>149</sup>*The Freelands*, Chap. XXXI.

lands of land-owner and laborer; in *Die Ratten*, of the old way of acting with the new; in *Der arme Heinrich*, of two attitudes toward religion. *Der Narr in Christo* and *A Bit o' Love* contrast the true Christian religion of spirit with the practical religion of form. "The Neighbors"<sup>150</sup> contrasts a Teutonic and a Celtic family living side by side. Professor Stone's book, and himself are examples of fraternity in theory and in practice.

Hauptmann likes to put a man between two very different types of women. The commonplace wife Käthe is placed beside the superior Anna Mahr; the garrulous Frau Lachmann beside the masculine Michaline; the invalid Frau Flamm beside the buxom Rose; the sensual Melanto beside the chaste Leukone. Galsworthy does the same with Bianca (Frat) and the model, and Sylvia and Nell (Dark F.). Usually he puts a woman between two very different men. The artists Bosinney, Malise, Lennon are contrasted with the practical Soames, Dedmond and Cramier. Family studies also serve to emphasize contrast.

Both authors make much of the contrast that arises from situation. Beside Frau John, who is madly desirous of a child, is placed Pauline, who is desperate because she is with child. Over against Heinrich's children and Luise's dead children are placed Dreissiger's; over against the childless Mrs. Roberts, the happy mother Enid. Jones' and Jack Barthwick's crimes are placed side by side. In order to bring out moral contrast both authors adopt the use of parallel situations. Sir William commands his dependent to marry a wronged girl but refuses to allow his son to make like amends to his wife's maid. Mrs. Krause would discharge Marie for an immoral act of which she herself is afterward proved guilty.

Closely related to contrast is the element irony. Both authors use it very effectively. In Hauptmann it lurks beneath the surface, and gives the impression of being unintentional. In Galsworthy it is rather evident and is used with mordant effect. As Skemp points out the ironies of life "sting his intellect" and thereby "save him from his emotions." Perhaps the most striking example of his irony is the recovery of Mrs. Megan (Pigeon) from attempted suicide. Another is the case of the minister who is a lover of animals but a scourger of men.<sup>151</sup> Somewhat bitter is "My Distant Relative."<sup>152</sup> This gentleman, tho unfit for anything, objects

<sup>150</sup>*A Motley.*

<sup>151</sup>"A Fisher of Men" in *A Motley.*

<sup>152</sup>*The Inn of Tranquillity.*

to mollycoddling, and thinks competition the only thing. Somewhat humorous is MacCreedy's remark that when he smothered his wife "she struggled very little. . . . she was aye an obedient woman."<sup>158</sup> More genial is the remark that the dog Miranda found the perfect dog in a toy dog on wheels.<sup>154</sup> Perhaps the most ironic situation in Hauptmann is the sinking of the Roland (Atlantis) and the fate of the passengers. The brave captain went down while the parasites, Stoss and Frau Leibling were saved. Almost as cruel is the irony of Schilling's fate. Following a remark that a man must free his soul, he discovers the sunshade of his tormentor.<sup>155</sup> Later, just when Lucy has lied to Frau Schilling about the occupants of the next room, Hannah Elias comes out.<sup>156</sup> The mocking irony of *Schluck und Jau* has already been adverted to. Superb is the irony, when Dreissiger announces that many of the weavers are willing to wear their soles (it should have been souls) out in order to get work; and later when he thinks half-starved children should not be allowed to carry heavy bundles.<sup>157</sup> More subtle is the irony of Frau Spiller's after-dinner prayer;<sup>158</sup> or of Frau Fielitz's death without remorse, in spite of the retribution Wehrhahn had promised to sinners; or of the compromise at the end of *Strife*.

Altho Hauptmann has written poetic dramas and an epic, he has written comparatively few lyrics. Galsworthy has written a slender volume entitled, *Moods, Songs, and Doggerels*. The explanation of this small output of lyrics in a great quantity of work, is to be found in the following quotation: "Hauptmann seems to be denied the gift of purely lyrical expression. His poems, as far as we know them, fail to carry us away by an impression of spontaneity and impetuosity. They are too full of intellectual reflection."<sup>159</sup> The applicability of this to Galsworthy is evident. Yet Hauptmann "certainly has the gift of creating a uniform and harmonious atmosphere which, after all, is perhaps the highest perfection of a lyrical poem. He is so strongly gifted in this direction that it sometimes even endangers the realistic development of his dramatic plot."<sup>159</sup>

<sup>158a</sup>"A Miller of Dee" in *A Motley*.

<sup>154</sup>*Fraternity*, Chap. XVIII.

<sup>155</sup>*Gabriel Schillings Flucht*, Act II.

<sup>156</sup>*Ibid.*, Act IV.

<sup>157</sup>*Die Weber*, Act I.

<sup>158</sup>*Vor Sonnenaufgang*, Act I.

<sup>159</sup>Karl Holl: *Gerhart Hauptmann*.

One has only to test this by *Gabriel Schillings Flucht*, *Die Jungfern vom Bischofsberg* or *Das Friedensfest*. Galsworthy does not have the power of creating atmosphere, in anything like this degree. Yet his sketches and novels particularly, disclose a highly developed lyrical love of nature. When one thinks of *Griechischer Frühling*, *The Freelands*, and Galsworthy's numerous sketches, one is inclined to claim that Hauptmann and Galsworthy are more lyrical in prose than in verse.

#### IV.

#### THE PARALLEL PLAYS.

#### *Die Weber and Strife.*

Now, having examined in this sketchy way the general characteristics of the two men, let us turn to the parallel plays for a comparison of the details that are found in these plays only. The parallel most often noted is that of *Die Weber* and *Strife*. Each deals with a struggle between capital and labor. The former treats of the revolt of the Silesian weavers in 1844; the latter a strike of tin-plate workmen on the borderland of Wales in the present day. The former shows how starvation gradually forces the peasants into blind revolt; the latter the havoc wrought by a strike prolonged by uncompromising leaders on both sides, and the interference of the labor union.

In characteristic fashion Hauptmann approaches the problem from the side of the weavers, and Galsworthy from the side of the employers. Yet each is very impersonal in the presentation of the case, tho sympathizing with the men. This is because each balances the forces and gives scenes from the life of the employers as well as from that of the men. Act I of *Die Weber* is laid in Dreissiger's store-room, Act IV in his drawing-room. Act I of *Strife* is laid in the manager's dining room, being temporarily used for a board meeting, and Act III in his drawing-room. Acts III and V of *Die Weber* are laid in the weavers' homes; Act II, Scene I, of *Strife* in the home of Roberts, the strike leader. Act III, *Die Weber*, is laid in the inn about which the men congregate before attacking Dreissiger's; Act II, Scene II, of *Strife*, before the works where the men meet to deliberate if they will accept the terms offered.

*Die Weber* is simple, *Strife* complex. This is due partly because the situation in *Die Weber* is clear cut, that in *Strife* complicated by the interference of the labor union; partly because the sufferings of the people, in *Die Weber*, are given in detail, directly and at some length, those in *Strife* generalized, made indirect, and conveyed thru a typical case; and partly because the characters in *Die Weber*, being lower class and uneducated,

are presented emotionally, those in *Strife* being of a higher class and better educated, are presented intellectually. This last remark is perhaps made clearer by the statement that the weavers strike for bread, but the tinplate workmen strike on principle.

The characters in the two plays correspond pretty closely. To the employer Dreissiger corresponds the Board chairman, Anthony. The former is petty and selfish, the latter, obstinate and hard. To the manager Pfeiffer corresponds the manager Underwood. The leaders Bäcker and Jäger are united in the leader Roberts, and Bäcker's insolence to Dreissiger in Act I, and Jäger's in Act IV are paralleled by Roberts' defiance of Anthony and the directors in Act I. To Old Hilse corresponds Henry Thomas. Both are religious in a rather narrow sense. Both protest against the strike, the one against the unlawful conduct of the strikers, the other against continuing the strike in the face of almost certain defeat. One protests quietly to his own family, the other actively to a crowd of workmen. Hilse has a daughter-in-law Luise, who has suffered patiently for years. Now, stirred by the action of the strikers, she passionately reviles her husband and Old Hilse for what she calls cowardice. Thomas has a daughter, Madge, who is fiery and sharp-tongued. Just before the meeting of the men to consider the terms she spurns her fiancé because of his support of Roberts and thereby turns him against him. Dreissiger's wife and children and the children's tutor correspond to Enid, her children and her father's valet.

The contrast between the luxury of the employers and the poverty of the men, is best brought out by the way in which the children figure in the plays. The Heinrich's have a large family. One of the children faints in Dreissiger's from sheer exhaustion. Baumert's grandson is a poor wretch without a father. Luise has lost four children thru poverty. On the other hand Dreissiger's children are raised in luxury and have a private tutor. In *Strife* this terrible situation is forced home not by the number of cases given but by the juxtaposition of the elements. First there is Mrs. Roberts, who is childless because Roberts thought it a crime to have children under such conditions. Then is introduced in the bare little room in which the invalid Mrs. Roberts lives, the spiritless little Jan with his whistle. The monotony of its sound in those surroundings produces an atmosphere of desolation the effect of which can be likened to

nothing else than a sensation of sickness at the pit of the stomach. And into this scene comes Enid, a happy mother having every comfort. Her intention is of the best, but her activity only aggravates the tension between the employees and the company. She and her brother Edgar, realize in a way, the sufferings of the people and try to win over their obstinate father. At the same time friction arises among the directors. Similarly Weinhold's attitude toward the weavers causes Dreissiger to discharge him as tutor to his children. Edgar and Weinhold are the only characters that really understand and see the injustice of the situations.

One of the excuses offered by the employer in each play is that "if the men didn't spend such a lot in drink and betting they'd be quite well off." To this is retorted: ". . . . .they must have some pleasure."<sup>100</sup> In each case "the expenses are very heavy." Underwood thinks the men not underpaid, Dreissiger thinks them lucky that they have any work at all. The employers in each case think they will be misjudged for the suffering of the people. The fainting of the boy at Dreissiger's and the death of Mrs. Roberts call forth the remark that the newspapers will probably distort the truth with harrowing details and put the blame on them. In each case the attitude is assumed that any assertion of rights must be discouraged on principle. Dreissiger is afraid the disaffection will spread to other factories; Anthony would curb the men in defense of Capital.

The self-righteousness of Dreissiger is balanced by the studied hardness of Anthony. Dreissiger feels himself very virtuous when he refuses longer to permit half-starved children to work for him, and very philanthropic when he would employ two hundred more weavers. The irony of these statements is superb. And when the weavers attack his place, he uses the time-serving minister, Kittlehaus, as a pawn to stave off the attack. Anthony calls the new generation a soft breed. He does not pity the sufferings of the people. To do so would encourage mob rule, a thing he cannot see, and what he cannot see he fears. He feels no responsibility if his adversary suffers in a fair fight. Somewhat similarly, Kittlehaus tells Weinhold when he notes the injustice suffered by the weavers, "bleib bei Deinem Leisten."

Structurally the plays are different. *Die Weber* has rather loose structure, *Strife*, compact. In *Die Weber*, entanglement and disentanglement

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<sup>100</sup>*Strife*, Act II, Sc. I, p. 206.



are about equal; in *Strife*, entanglement already existing, is continued by the refusal of terms by both sides. Not until after Mrs. Roberts' death is there any disentanglement. In both plays there is more action than is general in the work of either author. And in both plays there is less love element than is general with either—in the one a slight scene between Anna and the traveller, and in the other a short scene between Madge and Rous. *Strife* is Galsworthy's longest play and the largest in number of characters. Except for *Florian Geyer*, *Die Weber* is the longest of Hauptmann's and has the greatest number of characters. The time of year in *Die Weber* is the end of May, in *Strife*, February; the weather being respectively hot and cold. Each play opens at twelve o'clock noon. *Strife* takes place in six hours; the time of *Die Weber* is not specified but it could take place in twenty-four hours.

Neither play has anything to do with poetic justice. The only results of these bitter struggles are the deaths of Hilse, a harmless, extremely pious old man, and of Mrs. Roberts, an innocent invalid; the destruction of Dreissiger's property, and the breaking of the two able men, Anthony and Roberts.

Neither author offers any solution of the problem. Both are content to show the effect of heredity and environment; to contrast the rich and the poor; to point out the injustice of such a system. Both suggest something deeper. Hauptmann makes implicit what Galsworthy makes explicit, thru the mouth of Edgar: "There's nothing wrong with our humanity. It's our imaginations."

#### *Der Biberpelz and The Silver Box.*

*Der Biberpelz* and *The Silver Box* deal with a theft and a subsequent trial before a magistrate. They are called comedies, but are conceived in very different spirits. Hauptmann says the field of the comic is the intellect. As Galsworthy's plays have a pronounced intellectual element comedy ought to be Galsworthy's forte. But the seriousness with which he treats his subjects brings them close to tragedy. This is true of *The Silver Box*. | *Der Biberpelz* is perhaps the most intellectual of Hauptmann's plays, and more light and comic ~~than any of Galsworthy's~~. By treating the subject intellectually he has forestalled criticism of the morality of the characters. We must remember too, that he has nothing to do with poetic justice.

The objects stolen are respectively a beaver coat and a silver box. Singularly enough neither of these objects is a symbol, nor an integral part of the action. It forms simply a minor detail for which many other objects would have served almost as well.

The protagonist of *Der Biberpelz* is a washerwoman, Frau Wolff, who manoeuvres a series of thefts from a wealthy old citizen named Krüger. Frau Wolff has a husband who assists her in her schemes, and two daughters, one of whom is employed as a servant in Krüger's household. When the theft is discovered Krüger discharges an innocent woman on suspicion. The protagonist of *The Silver Box* is Jones, who steals a cigarette box from the Barthwicks. His wife is a charwoman at the Barthwick's, and when the theft is discovered she at once is suspected. In each case innocent persons suffer. Incidentally it should be noted that Galsworthy has compressed the situation into smaller compass and therefore has fewer characters. On the other hand he expands the situation in other directions. The Wolffs and the Joneses are very different people. Frau Wolff is clever and ingenious, and has an iron nerve. Mrs. Jones is a "Gawd-forsaken image" and a supine fatalist. Wolff, who really corresponds to Mrs. Jones, is slothful and slow-witted, and a pawn in the hands of his wife. Jones, while far from being an ideal husband or man, is spirited and independent. Frau Wolff steals because she has no compunction, and no moral standard. Jones steals because poverty, drunkenness and a sense of suffering injustice drive him to it.

One other character figures in an important way. In the home of Krüger lives a Dr. Fleisher, a meek, law-abiding citizen. But he has liberal views on certain questions and therefore falls under the suspicion of Wehrhahn, the magistrate. Barthwick has a son Jack, who is far from being a respectable and law-abiding citizen. But in spite of his offenses, he goes unmolested by the law thru the machinations of his attorney. The attitude toward the law and the magistrate differs widely in the two plays. Hauptmann satirizes the officials but does not attack the principles of justice. Galsworthy does not attack the judgment of the magistrate, but the severity of the system. Both show the emptiness of human justice. Hauptmann ridicules a system that permits a fool to hold office and "run" a community; Galsworthy the system that considers only the deed and not the motive. Wehrhahn is an egregious ass, a pillar of society and the

Church. He is a blatant egotist who knows all about a case before he has heard the evidence. He disbelieves the truth from those he dislikes and believes lies from those he trusts. So intent is he upon hunting down Socialists and others "det er nich iebern Kirchturm fällt" when it lies before him. ~~Galsworthy does not satirize the magistrate. He is depicted as a sensible man who is intent on sticking to the point. Consequently, when he is about to get off the point by examining into the way Jones got possession of the reticule, he discovers his docket does not mention a reticule. He is rather stupid, permitting Jack to be dismissed from the stand before Jones has finished his questions. His intentions are good, but with "form," stupidity and the manoeuvres of the lawyer, justice is one-sided. Each magistrate, of course, has his set of assistants.]~~ For Glasenapp, the clerk; Mitteldorf, the constable; and Motes, a satellite, in *Der Biberpelz*, ~~there are a clerk, an officer, and Snow, a detective in *The Silver Box*.~~

Hauptmann as usual, treats the subject from the side of the poor, ~~Galsworthy from that of the rich.~~ Social contrast is used, but it is minimized in *Der Biberpelz*. The scenes in the two plays are well balanced. In *Der Biberpelz*, Acts I and III are laid in the home of the Wolffs, Acts II and IV in court. ~~In *The Silver Box*, Act I and Act II, Scene II, are laid in the home of the Barthwicks, Act III in court.~~ Structurally the plays are alike, the climax falling at about the middle. Action too, is more of a feature than is general in the works of either author. Oddly enough, both plays open in a similar manner. In *Der Biberpelz* Leontine is dozing when the curtain rises. Then fumbling at the door and knocking break the silence. *The Silver Box* begins with the stage empty. Then Jack fumbles at the door and bursts in.

How approach to a problem from different points of view demands that the same detail be used in different ways is illustrated by a few features. The coat stolen by the Wolffs is handed on to Wulkow in order to get it out of the way. The reticule stolen by Jack gets into Jones' hand by accident. Frau Wolff plans and executes thefts on the pretext of helping to educate her daughters, so that they may rise in the world. Mrs. Barthwick laments the evils of education, asserting that education causes the poor to get above themselves. And the difference in spirit in which the plays are conceived, shows itself not only in the tone of the plays, but in the emphasis put on certain elements. *Der Biberpelz*, being broad comedy, does not have a definite message, ~~while *The Silver Box* does.~~ Further, the former puts the emphasis on the individuals, ~~the latter on the problem.~~

*Hanneles Himmelfahrt* and *The Little Dream*.

*Die Weber* and *Strife* are among Hauptmann's and Galworthy's longest plays; *Hanneles Himmelfahrt* and *The Little Dream* are their shortest. *Hannele* is a "Traumdichtung in zwei Teilen"; *The Little Dream* is an allegory in six scenes. Each is a dream poem in prose and verse. The one is the dream of a child's fever-distraught brain of her reception into heaven; the other the dream of a mountain lass named Seelchen, of her life's experiences. The scene of each is the mountains. The one is laid in an almshouse to which the dying Hannele is brought, the other in a hut, the home of the little soul. The transition from the factual world to the imaginary is in each case imperceptible, tho in *Hannele* it is much more subtle and delicate.

The dream in each case is set in a kind of frame, consisting of a prolog and epilog from real life. Then within the dream are alternations of the real and the imaginary. During *Hannele*'s sane moments the scene is the bare inhospitable almshouse, with its wretched inmates; during her dream it is the spirit world inhabited by her dead mother, angels and the spiritual counterparts of the people who enter into her life. Chief among these are her father, Sister Martha and the teacher Gottwald. Her father in her dream is just what he is in life, a drunken brute who abuses her. Gottwald is confused with Christ. The kind teacher embodies for her both an earthly and a divine love. It was this mixed love—partly religious, partly sexual, that drove her into the pool of water after the imaginary figure of Christ.

In *The Little Dream* too, the real and the imaginary alternate. The dream experiences of Seelchen are, like *Hannele*'s, the outgrowth of her real experiences. The men staying in the hut become her rival lovers, between whom she is drawn equally. But this is not all. The men are made to personify certain abstractions as well. Lamond is from the city. He therefore personifies the lure of the metropolis, the gay, ceaseless whirl of life. Felsman is a mountaineer. He personifies the beauty, freshness, serenity of life close to nature. In addition the mountains and flowers are personified. The Wine Horn promises Seelchen old wine, chance, change, voice and many loves. The Cow Horn promises her new milk, certainty, peace, stillness and one love. And the Great Horn warns her that she shall love both. "Thou shalt lie on the hills with Silence; and

dance in the cities with Knowledge." Of course, the Wine Horn and the Cow Horn are identified with Lamond and Felsman, being the allegorical counterparts of these real characters. As the Great Horn prophesied, Seelchen loves both men in turn, and having enjoyed and wearied of each love, seeks refuge with the Great Horn—Mystery.

Hannele's dream thoughts alternate between the actual and the spiritual, Seelchen's between city and country life; but in each case the dream blends into and arises out of the factual. This transition makes necessary the use of three sets of characters. First are the real characters. Then are the imaginary ones, which may be further divided into those that speak and those that are pantomimic. Of this latter group, there are a great many more in *The Little Dream* than in *Hannele*. In the latter they are chiefly angels, in the former, voices and figures of personified abstractions.

The time of both plays is the evening, for in *Hannele* "Mondschein fällt durch's Fenster," and in *The Little Dream* the moonlight shines upon the mountain peaks. In *Hannele* it is a winter evening; in *The Little Dream*, a fine night in August.

Both plays have an element of symbolism. The black angel, the stranger, the cowslip—himmelschlüssel, all have a symbolic meaning. On the other hand the whole of *The Little Dream* is a symbol. The spirit in which the plays are conceived is the same. The mood is that of aloofness from the world. *Hannele* has a religious, and *The Little Dream* a philosophical import. *Hannele* shows the soul's longing to escape the ugly, the burning desire for happiness and love. It shows the deep-rooted convictions in *Hannele* that her earthly sufferings will be glorified after death. *The Little Dream* shows the eternal struggle in the human soul between the opposed forces of life, and the final refuge in something greater—death. It represents the universal desire for change and variety. As Seelchen says: "I am full of big wants—like the cheese with holes." *Hannele* interprets a universal human characteristic thru a concrete individual case. *The Little Dream* interprets a similar characteristic thru the personification of the abstract and the general.

#### *Michael Kramer and A Bit o' Love.*

*Michael Kramer and A Bit o' Love* have for their theme the sufferings of a misunderstood man who is intensely desirous of love. Arnold Kramer is a youth who is somewhat physically misshapen. He suffers

from the instability of genius. He is hypersensitive and as a consequence of the unfortunate home conditions under which he grew up, has a warped character. His father inspires him with unnatural fear. His mother makes his life miserable by her continual nagging. He needs a helping hand, but thru his own weakness of character fails to seize the hand held out to him by his father. Above all, his sensitive soul required someone to love him. Consequently he takes a mad fancy to an innkeeper's daughter, who is incapable of understanding him much less of loving him. Furthermore, she is already engaged to a frequenter of the inn. Arnold sits nightly in the same spot in the corner of the bar-room, devouring the bar-maid with his eyes and sketching the boisterous frequenters with his pencil. The result is that he becomes the butt of this crowd that can see of him nothing but his ugly exterior.

Strangway is neither young nor unbalanced, nor is he a genius. He is a minister who preaches the gospel of love, and moreover practices it. This alone causes him to be misunderstood. But when his wife leaves him and he refuses to seek some kind of legal revenge, he is regarded as a weakling, a coward and one unfit to preach God's word. Like Arnold he is hypersensitive and has a burning desire for love—in his case the love of his not too worthy wife, and, as in the case of Arnold, his love is unrequited. As Arnold expresses himself thru his sketches, so Strangway gives vent to his emotions by writing love poetry and playing a flute out in the meadow by himself. This, of course, brings ridicule upon him from the villagers who congregate at the public house.

Arnold and Strangway both have an inherent feeling of superiority to those who persecute them, but Arnold is too timid and Strangway too meek, to give it outward expression. Only once do they give their emotions physical expression. Arnold is finally impelled to draw a revolver on his tormentors. But as they soon overpower him, he is humiliated beyond endurance and rushes out and commits suicide. Strangway goes to the inn to get some liquor to strengthen him for his sermon. While he is there he is insulted by a drunken parishioner from whose daughter he had taken and liberated a caged bird. On the spur of the moment Strangway throws him out of the window. After the sermon Strangway is hissed at the church door. So humiliated is he that he goes away with the intention of committing suicide. He is prevented, however, by the

timely appearance of a little girl. This difference in the solution of the situation shows up prominently an important difference between Hauptmann and Galsworthy. In Hauptmann a character is often so hemmed in by his own nature and environment that only one way out of the difficulty is left him. This is frequently suicide. In Galsworthy some timely circumstance intervenes and solves the situation for the character.

In this case, however, it is not solely the appearance of the girl that saves Strangway. He has a strong will, and courage, which Arnold has not. In this respect he resembles somewhat Arnold's father. Like Arnold he is weak in his love, but like Michael he has an inner strength that helps him to fight his way thru. He is described as "a gentle creature burnt within." His struggle is not so much with the world as with himself. "Fight!" he exclaims, *touching his heart*, "my fight is *here*. Have you ever been in hell? For months and months—burned and longed; . . . . killed a man in thought day by day? Never rested for love and hate?"<sup>161</sup> Somewhat similarly Arnold exclaims to his father and Liese: "Mir ist nicht sehr wohl in meiner Haut."<sup>162</sup> "Vielleicht bin ich auch wirklich lächerlich. Ich meine äusserlich, innerlich nicht. Denn wenn Sie mich innerlich könnten betrachten, da brenn' ich die Kerls von der Erde weg."<sup>163</sup> This struggle within a character's mind and heart is an important feature of the work of both authors. It expresses itself outwardly in countenances "schmutzig blasz" (Arnold) and "blasz und grüblerisch" (Michael). Written large in both these plays, tho much more explicitly in *Michael Kramer*, is the thought that character is fate.

In spite of the tragic theme, each play is relieved by an element of comedy. The inn scenes are made somewhat humorous thru incident and character revelation. Those in *A Bit o' Love* particularly, are very good, but they amount almost to an over-emphasis of the milieu, unless we are to interpret them as parallel to the tragic element. Perhaps, however, they serve to emphasize the contrast between those moral and superior judged by their own standard, and those moral and superior judged by an absolute standard. To some extent this applies too, to the inn scene in *Michael Kramer*.

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<sup>161</sup>Act III, p. 70.

<sup>162</sup>Act II, p. 70.

<sup>163</sup>Act III, p. 80.

The action in each play is laid in the same or similar places, the home, the inn, and the studio or outside the church. The structure of the plays is the same. The climax falls about in the middle, in *Michael Kramer* at the end of Act II, in *A Bit o' Love* at the end of Act II, Scene I.

In the end all that has happened is, in the one case, Arnold's death, in the other Strangway's resignation. Had Arnold been able to confide in his father, or Strangway been less of an idealist the calamity might have been averted. Strangway goes out into the world as a stranger to begin life anew. Michael buries in Arnold his heart's deepest desires and stoically resigns himself to meet whatever the world holds in store. In the first frenzy of despair Michael had raged at God and Strangway had asked, "Is there a God?" But later, when they had risen above their woes and had put themselves in harmony with the laws of nature, Michael had no feeling of revenge and Strangway no feeling of despair. Then Michael could calmly speak his valedictory: "Wo sollen wir landen, wo treiben wir hin?.....was.....*mit gen Himmel erhobenen Händen* was wird es wohl sein am Ende?" In like manner, Strangway could before his departure, lift *his hand in the gesture of prayer* and pray: "God, of the moon and the sun;.....give me strength to go on, till I love every living thing."



## V.

### CONCLUSION.

Now, after having noted the general characteristics of the two authors and made a somewhat detailed comparison of four parallel plays, I am ready to adduce the natural conclusions. I have shown that Hauptmann and Galsworthy treat chiefly the middle and lower classes, and that Galsworthy approaches his subjects from the side of the middle class and Hauptmann from the side of the lower. Yet both delineate essentially "average" characters of similar types. These types fall into groups—financiers, ministers, criminals, young men, girls and others, that are only superficially alike. But in certain groups one finds a likeness that is not superficial. Each author depicts some individual characters that are remarkably similar. Each shows a decided predilection for making the chief or very important characters creative thinkers or artists. Each draws a number of people, who for some reason or other are pale. Further, the study of family groups is a pronounced feature of the work of both authors. But in one characteristic are they especially alike, the habit of repeating situations and characters.

One of the points in which they are in closest contact is in their choice of themes. Both are interested in the same social and economic problems—capital and labor, idleness, overwork, justice, inequalities of opportunity. In one play of each the subject matter is political. In that, and in other works, each shows an interest in mob psychology. But the theme with which they are preoccupied is that of the unhappy marriage. Closely related to this is that of the fallen girl, made the subject of one play of each author. Love is a stock theme, but with them it takes different forms. First, it is represented as a tyrant; second, as a thirst of the heart; third, as a beautifying and redeeming power. Humanitarian or brotherly love, with its consequent sacrifice, has received several treatments by each author. Akin to this universal love is love of animals and flowers which is a marked characteristic of several of their characters. Their satires on education and reform, and things literary, are also noteworthy.

Symbols they use with telling effect, in their novels as well as their plays, and in their naturalistic work as well as in their symbolic. Toward nature they assume practically the same attitude. They use it in their art to create atmosphere. Then they use it as a background to man. Philosophically, they regard it not as an ugly thing or as an antagonistic force, but something with which man must put himself in harmony.

That which urges both authors to write is the impulse to *enlighten*. Further, they brood over life, and contemplate its spiritual adventures. Hence, they are realists. As such both use naturalistic and idealistic technique. Their conceptions of drama while not identical are in essential agreement. Both acknowledge their preoccupation with states of mind.

As dramatists they use the same general technique. They scrupulously select details, and interpret the problems of life thru the momentary and the finite. Therefore they often resort to the unities. For the same reason they use similar structure and create static characters. But they reject poetic justice and features belonging to conventional drama. Both have used the dream device, and as psychologists recognize the validity of the world of imagination. As artists they produce their effects thru suggestion rather than by direct communication. This is shown especially in their handling of love scenes, in the management of business and dialog, and in the choice of the specific word.

A few features deserve special attention. The plays of each dramatist have approximately the same number of characters. These are so well managed as to constitute a distinctive feature of the work of each man. This handling of groups of characters is revealed too, in the management of multiple conversation. Usually, however, each author restricts his conversation to two or three persons. Dialog is a characteristic for which each is celebrated, for dialog is with them synonymous with character. In this they are greatly aided by the use of dialect, provincial expressions or accent. Moreover, their dialog is dramatic no matter whether the speeches are long or short. Their stage directions are often epical; but they never degenerate to personal comment. Stage directions are made full and specific because both dramatists regard every detail, sound or movement described as part of the play.

The subjective peculiarities of the two authors are revealed in their use of similar elements, balance, parallelism, contrast, and irony; by their defi-

ciency in pure lyricism and humor, and by their production of the comic thru the revelation of character.

In the preceding chapter I have shown the extent to which the four plays of Galsworthy are like the four plays of Hauptmann. It will have been noticed that *Strife* and *The Little Dream* very closely parallel *Die Weber* and *Hannele*. *The Silver Box*, while dealing with a theme and a situation similar to those of *Der Biberpelz*, does not parallel that play so closely because of the difference in spirit in which the two are conceived. On the other hand, *Michael Kramer* and *A Bit o' Love* are more alike in spirit and treatment than in the situation or characters. This is chiefly due to the fact that the one deals with artists and the other with a minister.

To none of the numerous problems that Hauptmann and Galsworthy treat do they offer a definite solution. They are concerned less with the material outcome than with the spiritual. Their primary interest is in the individual's spiritual freedom. Yet they are social dramatists. That is, they look at things from the standpoint of society. They recognize that real spiritual freedom for the individual is impossible unless society itself rises to the point of spiritual freedom. The individual's struggle is for them then, the means of calling attention to society's responsibility.

The parallelism of the works of the two authors is now established, and needs no further comment. Its cause, it is not the purpose of this study to ascertain. Unquestionably the *Zeitgeist* explains some of it, as it does the coincidences of their careers. The spirit of the age may explain the general similarity of their works but hardly the detailed likeness. On the other hand, their heredity and environment may explain the difference in treatment of the same situations, themes, and other elements. In other words, they might be even more alike were they not of such different nationalities.

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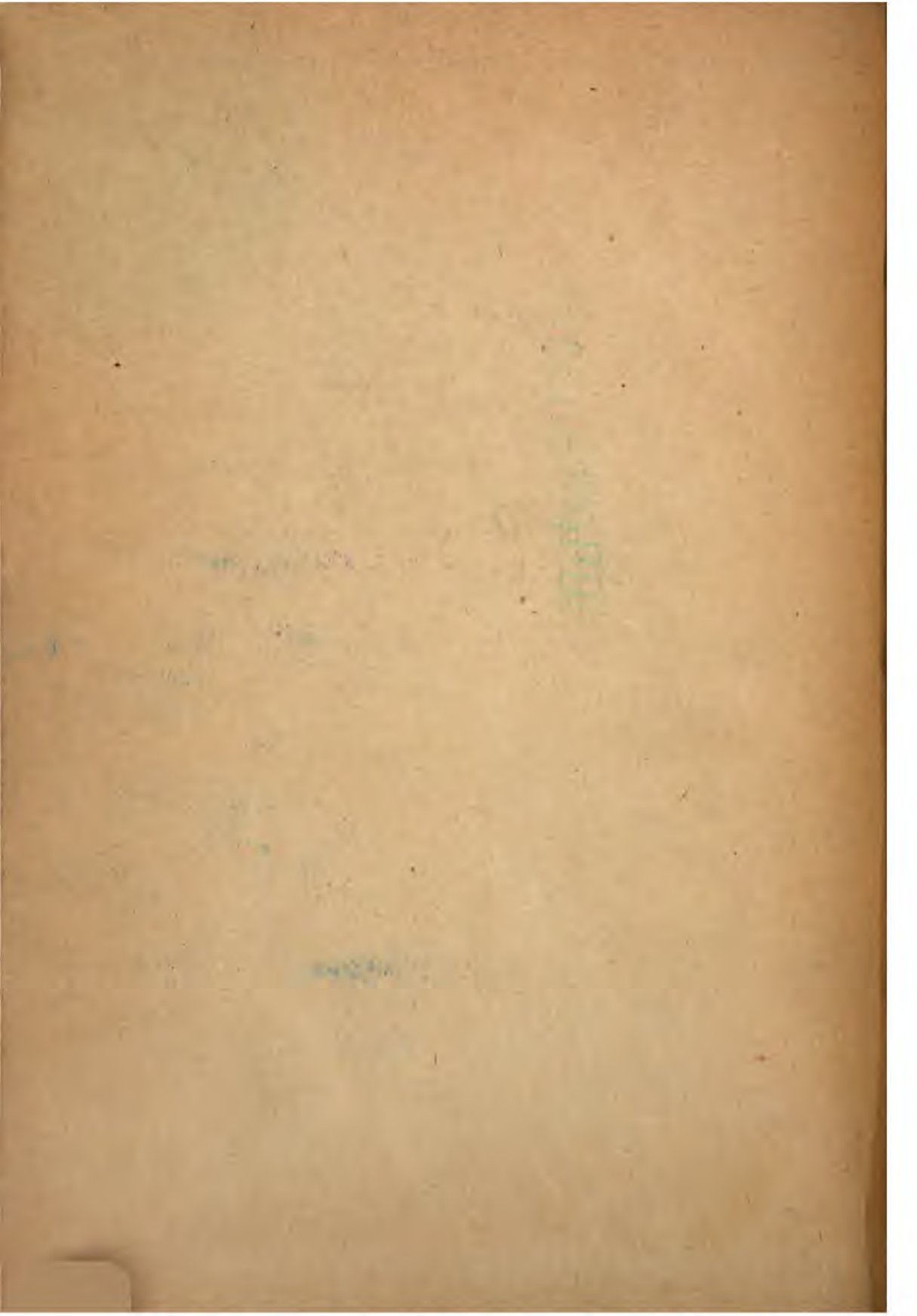
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