

intrigues. He advised France to remain neutral. He said if England and Germany have to enter into a fratricidal war let them fight it out alone. Both want an alliance with France; England wants the assistance of her army, Germany needs her gold. Germany has not capital enough to wage a protracted war against wealthy Albion. Let France refuse her army to England and her money to Germany; the wisest policy will be for her to remain neutral. Delaisie's advice was not followed by the French government and France accepted the tempting inducements of England's proposals. The time may come when the French people will regret that France did not listen to the warning voice of the prophet who understood the signs of the times better than her politicians and other influential men who led the country on the wrong path to a terrible national disaster implied in this dreadful war waged only in the interest of Great Britain.

VENICE AND THE DARDANELLES.

In the seventeenth century Venice represented the maritime power of the Mediterranean. She was the England of that age and commanded a navy which in size was out of all proportion to the city on the lagoons of the Northern Adriatic. Venice possessed many islands so fortunately situated that her rich patricians were in virtual command of the sea. But by the time the Turks invaded Europe Venice had lost her traditional vigor; the leaders had grown too rich to still be animated by the spirit of conquest, and Venice lost one possession after another. The battle at Lepanto gave the island of Cyprus to the Turks. Then Venice ventured once more to try to overcome the new power which began to be a serious menace to Europe, and she sent a powerful fleet to the Dardanelles in order to break through the straits and attack the new Turkish capital at Constantinople. But it was the last great effort of the famous old city. All her attacks were repelled with heavy loss, and here her power was fatally broken so that she never recovered her former glory. Soon afterward Jussef Pasha landed on the island of Crete and took one city after another without meeting serious resistance on the part of the Venetians, and after him the grand vizier Mohammed Koprili, an Albanian by descent, completed the subjugation of this important island. In 1657, when the Venetians once more renewed the attack on the Dardanelles this latter chief succeeded in annihilating their fleet, and the disaster put an end to Venetian maritime power in the eastern Mediterranean. Our frontispiece represents the Venetian attack in 1646.

BOOK REVIEWS AND NOTES.

THE MODERN DRAMA: An Essay in Interpretation. By *Ludwig Lewisohn*. New York: B. W. Huebsch. Pp. 349, price \$1.50 net.

This latest addition to the list of books dealing with the modern drama in its international aspect has great merits. It is an essay in interpretation of the modern drama, or rather of the naturalistic drama, which in the opinion of the author (and the writer of this review) is the only broad and vital drama. In his short preface the author states that his aim is to give an account of the modern drama with historical orderliness and intellectual

coherence, and that his study is of the entire subject interpreted as a whole. He thus supplies a real need, for up till now no attempt has been made in the English language to present the subject as a whole or to give any reasoned account of it according to national grouping or the background of contemporary thought as Lewisohn attempts in this book.

In his first chapter, "The Foundations of the Modern Drama," the author shows how the drama, through its portrayal of the acting and suffering human spirit, has been more closely allied than any other form of art to man's deeper thoughts concerning his nature and destiny. During the third quarter of the nineteenth century, these thoughts underwent a most profound and radical change, and the drama was compelled to reshape its content, its technique and its aim. The modern drama thus owes its origin to the scientific and philosophical inquiry that in the view of Dr. Lewisohn has shattered belief on the one hand in an immutable moral law and on the other in the self-originating element in human action, and by invalidating the old notion of guilt and expiation shifted the emphasis of the drama from what men do to what they suffer. Hence the heroes and heroines in the modern, naturalistic drama are suffering characters in contradistinction to the older, idealistic drama where they are acting characters. In the older drama tragedy was seen to arise from the frailty or rebellion of a corrupted will defying a changeless moral order; in the modern drama tragedy lies in the pressure upon the fluttering and striving will of outward custom, of unjust law, of inherited instinct, and of malevolent circumstance. The drama of the past, which ended with the protagonist's expiation of his transgression and the consequent reestablishment of the moral harmony of the world, corresponded to a state of religious or moral certitude in the playwright and the audience. The endings of the drama of to-day, which are felt by the uninstructed reader or hearer to be so inconclusive and disconcerting, interpret, says the author, our own incertitude, our aspiration and search for ultimate values.

The development in literature corresponds to the parallel development in modern thought. The older, idealistic literature went hand in hand with an optimistic system of philosophy. Naturalism in literature, on the other hand, is the inevitable corollary of pessimism, positivism, determinism, materialism and monism in philosophy. The doctrine of heredity and environment play an extremely important role in the naturalistic school. The modern, naturalistic movement is moreover firmly founded in socialism and social compassion.

This modern storm and stress movement was, in Germany at least, in the first place a reaction against hyper-classicism. There had been in Germany throughout the nineteenth century many slavish imitators of classical drama, especially that of Schiller. The *Kleinmalerei* of the naturalistic school was set up in opposition to the *Schönfärberei* of the classical school. Both of these terms are borrowed from painting, and, indeed, the association between literature and painting is now closer than it has been for the last few centuries. In the modern, naturalistic drama there is, as Fromentin said of Rubens, "no pomp, no ornament, no turbulence, nor grace, nor fine clothing, nor one lovely and useless incident."

The naturalistic tendency may be said to go back to Emile Zola who was the first to enter the fight for a modern drama in France. But his three plays produced between 1873 and 1878 were hissed from the stage. It must have been a strange reflection for him that his ideals for the theater were ulti-

mately realized in Germany and not in his own country at all. But this naturalistic tendency, having its origin in France, went first to Scandinavia and Russia before it came to Germany where it later yielded its best fruits. Tolstoy's "Might of Darkness" (1887) and Strindberg's "Julia" (1888) were the god-parents of Gerhard Hauptmann's "Before Dawn" (1889), while its immediate model was "Die Familie Selicke" (1890) of Arno Holz and Johannes Schlaf. It was shown by the authors in manuscript form to Hauptmann before he wrote his first drama. How great was the influence of the Scandinavians on the creators of the naturalistic literature of Germany is proved by the fact that Holz and Schlaf published their first experiments in naturalism in 1889 over a Norwegian pseudonym. It is regrettable, however, that the leaders of the literary revolution in Germany did not know their immediate predecessors at home and surrendered themselves entirely to foreign influence. They knew nothing of Anzengruber's preface to the second volume of his realistic "*Dorfgänge*" (1879). Here this eminent Austrian dramatist independently and effectively advocates the cause of realism in literature.

The author analyzes the foundations of the modern drama in the work of the Scandinavians, Ibsen, Björnson and Strindberg, and the plays of the French novelists, the Goncourt brothers, Zola, Daudet and Maupassant. A section is devoted in this first chapter to Henri Becque, the founder of the modern, realistic theater in France, and another to the *Théâtre Libre* in Paris and the *Freie Bühne* in Berlin.

The realistic drama in France, which is the title of the second chapter, is illustrated by Porto-Riche and Curel, the psychologists; Brieux and Hervieu, the sociologists; Lemaître and Donnay, the humanists; and Lavedan, the representative of French comedy. The author finds the work of the leading French dramatists deficient in the verities of human psychology chiefly on account of their preoccupation with the problems of marital infidelity, the phenomena of sexual passion, which, in spite of Brieux's denial in his drama *La Française* (1907), still seem to absorb the interest of French society and literature, and it is with great relief that he turns in the third chapter to the naturalistic drama in Germany, to which he rightly attributes qualities of the highest order. Only blind prejudice engendered by the present war will attribute this viewpoint of Professor Lewisohn to national bias. One may disagree with him in regard to the relative merits of certain playwrights or certain works of an author, but no intelligent reader or theater-goer can deny that the drama of Germany stands head and shoulders above that of any other country, even though it may be, as a Germanophobe recently expressed himself to the present writer, for the reason that in all other countries there isn't any drama.

Gerhard Hauptmann, whom Professor Lewisohn considers to be "as surely the representative dramatist of our time as Shakespeare and Molière were of theirs," is the chief protagonist of the naturalist school, and Halbe, Dreyer and Hirschfeld are his followers. Hartleben and Wedekind are the revolutionists in the drama. Sudermann represents the school of compromise, and the Austrian Schnitzler, a greater creative genius perhaps than Hauptmann, though Professor Lewisohn may not think so, is the representative of naturalistic humanism.

The renaissance of the English drama is discussed in the fourth chapter in connection with Jones and Pinero, whom the author judges very harshly

and whom he calls the playwrights of the transition; Oscar Wilde, whose product is artificial comedy; Barker and Galsworthy, who represent naturalism in the English tongue, and Shaw, who perfected the intellectual comedy. The author puts John Galsworthy at the head of serious English dramatists, calls him "a modern dramatist of the rank, if not the stature, of Ibsen and Hauptmann," while Granville Barker, whose play "The Madras House" (1909) he considers "one of the most fascinating of modern plays," he holds to be "of all but the highest promise and originality." The author omits, for reasons given in the foreword, the discussion of the theater of Italy, Spain and Russia. As for American drama, we infer from his book that there is none.

The symbolic, neo-romantic movement, its success and failure in the drama, is dealt with in the fifth and final chapter. The official founder of the symbolist school in literature is Stéphane Mallarmé, and the originator of the symbolist drama is Maurice Maeterlinck. But again, as was the case with the naturalistic movement, it never reached the stage of the land of its origin. It was again Germany, the land in which the naturalistic drama attained its highest development and which has always been eager to learn from others, that bade it the most eager welcome. According to the view of this author the work of Rostand, who is held to be the foremost neo-romantic dramatist of France, is symbolical in only a very narrow sense. The symbolical drama, says Professor Lewisohn, is a creation of the children of the great mystical races—the Germanic Maeterlinck and Hauptmann, the Jewish Hoffmannsthal, who, by the way, wrote his first drama *Gestern* (1891) when but seventeen years of age and thus sets a new standard of precocity in the annals of literature, and the Irish Yeats. Associated with the latter in the Irish movement are Lady Gregory and Synge.

The volume contains also study lists and a critical bibliography, which will prove very valuable to students of contemporary drama.

This book is written in a brilliant style and is filled with really deep and critical thinking from the first to the last page. It is indeed a most welcome addition to the literature of dramatic criticism in the English tongue and a great credit to American scholarship.

MAXIMILIAN J. RUDWIN.

PURDUE UNIVERSITY.

WHAT IS MAN. By *Rev. Bernhard Modin, A. B.* Rock Island, Ill.: Augustana Book Concern, Pp. 335.

Nineteen hundred years ago Cicero said:

"Whether the soul is of air or fire I do not know, neither am I ashamed as other philosophers are, to acknowledge this my ignorance in things of which I have no knowledge. But should I in an obscure thing dare to express my earnest and firm conviction, I would be ready to swear to the fact that whether the soul consists of air or fire, it surely is of divine origin," and in echoing the Roman sage's opinion the Rev. Bernhard Modin adds to-day: "As to the origin and essence of the human spirit we know absolutely nothing by experience. This knowledge we must acquire from divine revelation." Taking a deep interest in philosophy and natural science, he learns from secular sources as much as he can accept from mechanics and physiology, but bases his fundamental ideas, as he says, "upon the Rock of Ages, the Holy Scriptures." The book shows the author to be a thoughtful

man still holding to the Bible in both spirit and letter. It is obvious that he does not believe in evolution. From Adam to Christ he counts four thousand years (p. 288). He discusses his subject "What is Man?" in two parts: I, The Body of Man (73ff); and II, The Spirit of Man. In the former he explains the functions of the physical organs, the senses, and the limbs, while in the latter he describes memory and other powers of the spirit, conscious and unconscious. In explaining the faculties of the soul our author loves to fall back upon the Hebrew terms and analyses their original meaning, but he is modern enough finally to answer the main question of his book by approvingly quoting from Shakespeare's Hamlet (II, 2): "What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!"

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ROME AND GERMANY. The Plot for the Downfall of Britain. By "*Watchman*." London: Henry J. Drane, Danegeld House, 82a, Farringdon, E. C. Price, 1 shilling. Pp. 386.

Much has been written about the cause of the war, and new theories are appearing almost daily. The one presented in this book is the most recent to come to our notice, and here at last we have revealed to us the "*real* cause of the war." The anonymous author explains in the first chapter the policy and methods of Rome, her attempt to crush Protestantism and especially to reconquer England, that country which represents Protestantism with its political and religious liberty. After touching on the South African war our author states his views of German ambition and hostility, and Germany's plans of invasion, which reach a climax in her alliance with Rome. The third part of the book reveals the activity of the Jesuits in Britain, the moral decay of the nation, and the activity of the pro-Boers and anti-English in the country. The conclusion is a cry of warning against the menace of Rome, which has found in a Protestant emperor the means of vanquishing the only country that stands for liberty.

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ABOVE THE BATTLE. By *Romain Rolland*. Translated by C. K. Ogden, M. A., Magdalene College, Cambridge.

The author of *Jean-Christophe* is one of the few leaders of European thought whose reputations will be enhanced by their writings during the war. While so many have capitulated to the passions of the moment, Rolland, the greatest writer in modern France and the leading champion of the Latin spirit, remains true to his ideals. "Over the carnage rose prophetic a voice";—it is surely to these magnificent essays, so lucid, so full of common sense, that Whitman's words apply. The essays have now appeared in an attractive and scholarly translation by the editor of the *Cambridge Magazine*, and prove that Rolland is both a true Frenchman and a true philosopher. The volume contains all that the author has written since the outbreak of war, and takes its title from the famous article which will always be a landmark in the literature of the past two years. His noble appeal for sanity and human sympathy is one of the finest things that the war has brought forth, and will find a special echo in the hearts of all who, like the author, are able to view from afar this terrible battle between nations and ideals.