THE RELATION OF MOTHER AND DAUGHTER IN IBSEN AND LATER DRAMATISTS

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P R E F A C E

The preparation of this paper has been undertaken for the purpose of summarizing, to some extent, the treatment of the relation of mother and daughter by Ibsen and later dramatists. While various studies of the modern domestic drama, as such, have been made, the relation of mother and daughter in that drama has received no particular attention so far as the writer has been able to discover.

It has been impossible to examine every play falling within the limits of this field of investigation, but an attempt has been made to include in our study, the work of the foremost modern dramatists of Europe and America, as well as of many minor playwrights. The conclusions reached in this paper are based upon the writer's knowledge of the plays read, and may be modified by the results of further investigation.

This field has proved to be a fruitful source of study, and it is hoped that such ma-
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terial as has been extracted and organized, may prove of benefit to other investigators upon subjects closely related to the theme of this paper.

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CHAPTER I. INTRODUCTION.

Drama has always been close to the popular taste, written to appeal to the popular mind. It has therefore portrayed, as well as the ideal or the imaginative, a true picture of common life; for, much as people in general like to be carried away from reality, they usually prefer to be shown in the drama a reproduction of real life. That is perhaps true because the realistic play may be staged with an ease and success greater than that possible in producing an imaginative drama. Moreover, it is undoubtedly true that human interest lies mainly in close human relations, including those of the family as well as those of romantic love.

In the oldest drama, the plot is developed around heroic, mythical, or supernatural characters generally, but even then some domestic interest is found. In the ancient Sanskrit drama, Shakuntula, the dramatis personae include both mortals and gods,
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but domestic relations occupy some place in the play. The nymph, mother of Shakuntula is her protector and saves her at last from despair, restoring her to happiness. However, we should scarcely expect the frequent appearance of the mortal mother, at least, in oriental drama when we consider the conditions general in oriental society; for as far as we know the position held by women, particularly mothers, there, was uniformly low. Other domestic relations also, excepting that of the patriarch husband and father, are probably seldom found in the early oriental drama for the same reason.

In Greek drama however, numerous domestic relations are introduced. Here as in Shakuntula, gods and goddesses protect and help their mortal children, but there are also very dramatic situations involving domestic relations among mortals. The drama Electra furnishes a good example. Clytemnestra, the mother of Electra and Orestes, is alienated from them by her love for Aegistheus. Electra opposes her mother in order to avenge her father's
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death and to help her brother. The power of the play lies in this loyalty of brother and sister to their cause and in the unnatural opposition between mother and children.

Greek comedy concerns itself little with domestic affairs but Latin comedy is different in this respect as in many others. Almost three fourths of the plays of Plautus and Terence are dramatizations of domestic life. The father is nearly always present as the head of the family and the father-son motif enters frequently. However, in these plays, the mother has her part also and is almost invariably the defender of her daughter. In the tragedies of Seneca the relation of parents and children is present, but the interest is generally in the mother-son or the father-daughter relation.

That the mother assumes a place of importance even in comedy in Latin drama, while in Greek plays she is introduced, usually, as a tragic figure, possibly indicates a difference which existed between the social conditions of the two countries. In Greek society, except in Sparta, mothers as a class were not
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accorded a place of honor and worth. There are notable exceptions to this general condition, as the existence of such great dramatic characters as Penelope and Andromache, or Niobe proves; but even here, in the case of Penelope, the highest virtue of her character is her fidelity as a wife. Indeed, in many cases, the drama emphasizes the virtue of constancy to her lord in woman, and is interested in her as she is noteworthy for her truth or her unfaithfulness.

In Roman society conditions were somewhat different. The position of woman was higher. The Roman matron had rights of her own and as a mother, her authority was worth consideration. Now even though the Latin playwrights sometimes utilize Greek characters or Greek society in their plays, still their attitude is that of the Roman toward the mother in the home; therefore, the mother almost always plays some part in the drama. The writer would not think of leaving her out, just as earlier authors did not think of putting her in their plays.

Medieval drama shows very different char-
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acteristics, for which fact there are various rea-
sons. In the first place, this body of drama is com-
posed of mystery and miracle plays written for per-
formance in connection with church festivals. The
material is taken from Biblical literature generally,
and must of necessity reflect whatever is in that
literature. Consequently, there is a wealth of in-
terest in the patriarchal relation but comparatively
little in the mother and her influence in the family
life. This is especially true of the plays taken
from Old Testament sources. However, in one version
of the story of Abraham and Isaac, the lad asks his
father how he will explain to Sarah her son's death
and sacrifice, and in The Flood, Noah's wife opposes
her husband. To be sure, these are only references
to the mother but they indicate a slight interest.

With the New Testament stories comes the ideal of
Holy motherhood in the Virgin Mary; and the plays of
The Nativity and other scenes from Christ's life of
course emphasize that theme. Otherwise there is lit-
tle interest in the mother, particularly in relation
to her daughter.
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This treatment of the mother in medieval drama is owing also to the social conditions of that time. Woman in the days of chivalry, was of interest as a maiden or the beloved of a knight, but interest in her ceased when she became a mother. At least, even if she did attract attention, it was never in her capacity as mother but rather as queen or wife. That was true of the higher classes apparently. Among common people, she had little more attention unless she were a scold, a shrew, or an unfaithful wife; never through her motherhood. It is usually the shrew who appears in the drama of the time, unless it is the Madonna.

Renaissance drama covers so much material that, for the purposes of representing the period, only Shakespeare's plays have been chosen. It is safe to say, at least, that no particular interest in motherhood appears in renaissance drama except as it had before appeared in classic plays. One of the most notable things about the women in Shakespeare is the preponderance of girls or young women who are at least half orphans. Most of them order
their lives in complete independence. Portia, Ophelia, Jessica, Rosalind, Desdemona, Miranda, Cordelia, Katherine, Cressida, Imogen and dozens of minor girl characters are without mothers. Sometimes they are subjects to a father's rule, as are many of those just named. Sometimes they act independently even of a father, as do Viola and Helena, who are apparently orphans. Other daughters, including Hermia and Julia, ignore their father's authority. The plays of Shakespeare are full of the father and daughter theme. In Lear of course it is the main material for the drama, and in some twenty of the dramas it plays an important part. There is almost as frequent use of the relation of mother and son. Gertrude and Hamlet, the Duchess of York and Edward, (Richard III), Queen Margaret and the Prince of Wales (Henry VI), are prominent examples. Gertrude and Hamlet are exceptional in being at enmity, for most of the mothers are the champions of their sons. In Richard II the Duchess of York quarrels bitterly with her husband who refuses to shield his son from justice. Her first concern is for Aumerle's safety, not for that of the
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state. The Duke, however, puts his civic duty before his fatherly affection. In Shakespeare one phase of the mother's relation to son offers comparison with a similar aspect of the mother's relation to daughter in later dramas. It is the mother's enthusiasm for her son's political advancement and growth in power. She will sacrifice everything to aid him. For his sake she will combat husband or friends or enemies alike. Queen Margaret is fierce in her defence of the Prince. Constance's strongest passion is her ambition for Arthur. Apparently somewhat like these is a rather conventional type of mother in modern drama, the woman who bends every effort to the struggle for her daughter's social advantage and material comfort.

Almost a third of the plays, including practically all of the historical dramas, deal with the relation of mother and son. In almost every such play, the father, too, is present and is generally made more important as a man of affairs than as a father. Most of the Kings especially, as well as lesser men, are interested in their sons primarily as their heirs. Lear gives us an instance of a different treatment of the
theme in Gloucester and his two sons, Edmund and Edgar. Here the father and son theme is developed for its own sake as a parallel plot for that of Lear and his daughters.

In ten of Shakespeare's plays the mother and daughter appear. Two of these cases are those of mother-in-law. The mothers' and daughters' relations are often barely referred to and never developed fully. Sometimes the girl is in revolt, as in the case of Juliet, who displays a similar attitude to both mother and father. Ann Page does not marry the man her mother chose for her, although she makes little show of real rebellion. Sometimes the mother joins with the father in planning marriage as does Isabel in Henry V; or, like Elizabeth in Richard III, becomes a wooer of her child for a suitor. In the case of the Widow of Rousillon (All's Well That Ends Well), the mother becomes the girl's protector. DIONYZA in Pericles is bitterly jealous for Philoten's sake. The relations of Perdita and Hermione receive more notice than Shakespeare usually gives to his mothers and daughters. The
women are independent of each other, for Perdita is taken away when she is a tiny baby and does not know her mother until she has become a mature woman. There is a beautiful affection between them but no interdependence. Aside from these characters either the mothers or the daughters, as such, in Shakespeare are but lightly drawn and usually the daughter receives the greater share of attention. Shakespeare seems not to feel any particular dramatic significance in the mother-daughter relation although he uses it now and then. His plays however, are full of the pathos of the motherless girl thrown upon her own resources with, at best, only a father's training. Probably his attitude is partly the result of the times, for other Renaissance dramatists do not differ greatly from him in this respect.

An exception, however, to the foregoing statement may be made. The domestic drama of the Elizabethan period contains a considerable interest in the mother, as a mother, as well as a wife. A part of the penalty for her sins which is fatal to the mother in 1. A Woman Killed with Kindness is her banishment from

1. Schelling: Elizabethan Drama.
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the sight of her children. In Two Angry Women of Abington mothers quarrel over their children. Even in these plays the greater emphasis seems to be placed on the relation of mother and son.

Although woman in Renaissance drama is not studied often as a mother, her occasional appearance in that capacity probably indicates a growing interest in motherhood in contemporary society. After this period, little difference is seen in the drama in this respect. Much of the later drama in all countries is little changed indeed, in many respects, and the change in attitude toward women is very gradual and almost imperceptible through several literary periods. It is probable that a growing interest in woman's position accompanied the rise of the domestic novel, and, through it, of the domestic play.

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1. Schelling: Elizabethan Drama.
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The first radically new note in this field was finally sounded in the dramas of Ibsen, the father of modern social drama. Ibsen's championship of the individual included of necessity the championship of woman as an individual. In his plays, she becomes for the first time, interesting in every capacity; that of the lover, the wife, and the mother, as well as that of the business woman, and the citizen of the world. In his treatment of woman, Ibsen heralds the approach of feminism. However, as is shown in a very recent study of Ibsen, his interest in the mother-daughter relation is comparatively slight, although he presents several studies of such relations. In two or three plays the revolt of the daughter is somewhat important. All of these plays are considered in the body of this paper. Ibsen's chief concern seems to have been the liberation of woman from man-made conventions and from masculine rule, in order that she might develop herself to the highest possible degree. It seems not to have occurred

1. Learned, Anna M.: Ibsen's Women. (Masters thesis, English Department, University of Kansas, 1918)
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very forcibly to him, that a daughter's individual development may be stunted by a mother's rule as well as by the control of a father or a husband.

It is but one step from Ibsen to our present field of modern drama. From Ibsen's time on a new social theory has been at work in the mind of the world. It is concerned in at least one of its aspects with feminism.

Some authors writing of feminism, hold the opinion that it is a reappearance of the force, one of whose manifestations is recorded in the legendary Amazon kingdom. Still earlier than that kingdom is the era of matriarchal rule supposed by some anthropologists to have preceded the patriarchal period. They believe there was an age in which the mother was the head of the family, even holding power over the

1. Thompson, Vance: Woman.
2. Bachofen: Das Mutter recht.
lives of the men of her tribe. According to their theory, this system was overturned by the insurgent members of the male sex who established patriarchal rule. The ascendance of man has been constant from that day to modern times.

The Amazonian myth records the story of a tribe of women who revived maternal rule. They were supposed to possess a kingdom in what would now be, perhaps, a part of Persia. These women were warriors and for a long time maintained their power intact, until they were at last overthrown by treachery. The next evidence of this ancient feminism was found in the women of Sparta, whose importance as citizens was as great as that of the men. If all the rest of the theory has but little basis, the part concerning Sparta is worthy of consideration; for the Spartan mother held a place in society and the state, higher than woman has occupied in any society since, until recent times. Probably modern feminism is the latest demonstration of the spirit of united womanhood in its demand for equality of position with man. Undoubtedly the spirit of feminism has had a certain
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part in the shaping of modern thought. Modern drama in many respects, including its interest in the relation of mother and daughter is influenced and partly developed by this spirit.

Another powerful influence, possibly ante-dating that of the feministic movement, is that of economic and industrial conditions. It is impossible to say whether feministic theories produced the wholesale entrance of women into professional and industrial positions or whether that entrance produced the feministic theories. Perhaps both are results of some other force such as that of democracy which has been steadily growing ever since the Reformation. At least, woman's entrance into the working world of professions and industries undoubtedly increased her interest and importance for the modern mind. It lifted her position in importance in the social system at least, and that change of position, whatever its causes, is reflected in modern drama.

The modern interest in woman's position is, of course, shown in other relations that that of mother and daughter. Ordinary love themes, the modern discus-
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sion concerned with divorce, the study of the daughter in relation to her father, and the presentation of the independent business woman all are occupied with some phase of woman's relations. In general these themes are developed with modern social problems in mind.

Less than half of some three hundred recent plays surveyed contain the theme of the relation of mother and daughter, in any phase. Above half of those containing it, develop it only incidentally; and comparatively few plays present it for their main theme. There are possibly a half dozen plays such as Motherlove, Circles, Mrs Warren's Profession, The Passing of the Torch, in which the interest in mother and daughter outweighs everything else. In a much larger number, possibly about one-third of the entire number containing the theme, it holds an equal interest with other subjects. Apparently there is a rapidly growing interest in the problem of the younger generation as it challenges the elder. The relation of mother and daughter is an important part of this problem and as such receives a great deal of attention from the playwright who discusses the theme of the younger generation.
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In drama which is built about the relation of mother and daughter the character of the daughter is often the one most emphasized. It is upon the new generation that the dramatist's thoughts play, and to it that he calls our attention. With the cries "the new woman," "the new order," "the younger generation", ringing in our ears we naturally look for rebellion, defiance of parental rule, disregard for the guidance of elders. However, an investigation of the drama shows the daughters in rebellion against their mothers to be in the minority. Although there are not more than a dozen cases of the rebellion of daughters in some three hundred plays, those which do appear are much emphasized.

One of the most evident causes of rebellion when it does occur is, perhaps somewhat to our sur-
prise, what it was centuries ago, love. As old as literature is the story of the daughter who, in all else subservient, rebels against parents for the sake of a lover. That happened in ancient Greek mythology, it happened in early drama. It is the theme of many a later tale and it is a favorite situation in the fiction of today. In so far then there is nothing new in that phase of the theme. However, conditions have changed to some extent. Where in Shakespeare, the father ruled his daughter with a will of iron and drove away her lover, often in today's drama, it is the mother with whom the girl must reckon. Sometimes she opposes her from one motive; sometimes from another. Sometimes she is right, sometimes wrong. In any case the clash most often comes between mother and daughter.

This latter situation is somewhat common in English and American plays. This together with other characteristics, marks American drama especially, either as old fashioned or, at least, concerned more directly with the dramatic value of a situation than a social study of that situation. That is not as uniformly true
however with regard to English dramatists, excepting certain of the older more popular ones. Of course in the modern Broadway production, or in any plays presenting social life, the commonest plot is the one in which the poor, deserving suitor is scorned by the worldly wise mother. He must have money or position, or both, to gain her favor; and, of course, he usually has neither. In Pinero's plays, perhaps the most representative of the English stage, a characteristic figure is the old dowager with a daughter secretly rebellious but compelled at last to submit to her mother's plans for her marriage or else to fight for her own way. Too often the secret rebellion is so weak that the character of the girl is spoiled for us.

As a Man Thinks is indeed a heavier play than many of the American dramas. It contains a deeper rebellion and opposition from worthier motives, than many others. It is typically American, yet not so superficial as many lighter dramas. Vedah Seelig, a Jewish American girl with really admirable dignity and spirit, contends for her right to love a Christian man. Her rebellion is
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open and active, yet not unkind, and, as is the rule in America, she wins her right against the prejudice of religion, which is, to say the least, a nobler thing than the prejudice of social pride. Mrs. Seelig and Vedah are both characters of depth and worth. The girl's rebellion does not destroy either filial or parental affection and a complete breach never develops. There is no tragedy in the story.

In strong contrast is Kersti's story in Strindberg's Crown. Her mother's opposition, like that of Lady Capulet in Romeo and Juliet, comes from a clannish instinct. Kersti loves the son of a house at deadly enmity with her own. Kersti's mother though loving is stern and obdurate against the son of her enemy. The girl's rebellion, secret for awhile, at last becomes defiant. She goes over to the house of the enemy but not until she has forfeited her chance for happiness. Here is tragedy indeed, but even here there is no abatement of the love between the two women. The close of Kersti's life is rendered not only bearable but beautiful by this affection.
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These two plays, though very different, hold one thing in common which is also true in fifteen or twenty others presenting their particular theme. The American writer gives a picture of life, homely, familiar, almost commonplace, while the gloomy Swede has sunk his story in the damp and moldy atmosphere of the mill where Kersti went to live. Yet both Vedah and Kersti loved their mothers with an affection so strong that rebellion could not break it. So in most cases, rebellion for the sake of love does not break the affection of either mother or daughter. Margaret still loves Lady Ranghild (The Pretender), although devoted to her husband; Lavender and Ruth Holt (Sweet Lavender) are none the less affectionate because Lavender will go to her lover; and Vi Thompson (Stubbornness of Geraldine), and the Castlejordon girls (The Amazons) are not turned against their mothers.

More numerous than daughters rebelling for love's sake, are the insurgent daughters, in accordance with the spirit of the age, demanding the right to live as they will, think what they wish, work as they like.
Daughters who demand their rights are sometimes worthy, sometimes not.

The most frequent cause for discontent is the lack of social opportunity very commonly portrayed in social drama, especially in American and English plays. It is the moving agent in determining many a mother's action, as we shall later discover, and it is the force which incites many a daughter to revolt.

One of the best instances of such a situation is found in Thomas's Arizona, in which Estrella and Bonita, sick of their life on the flat, sandy plain, long to live at the fort or even in gay, alluring San Francisco, where they may have the good times they crave with all the vigor of the young animal. Their mother, like many another mother obliged to rear her daughter in an out-of-the-way place, is at her wit's end to know what to do. She opposes their going to such places, and naturally they resent her opposition. The mutiny of Estrella Canby almost wrecks her life on the rock of an unsuccessful marriage. Bonita
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barely escapes equal unhappiness. Worse than all else, the defiance of the girls results in a perpetual misunderstanding between them and their mother.

More discouraging however than this play is that powerful thesis on the changed character and revolt of the new generation, The Madras House. In this play, five unhappy and disappointed daughters are such because they never had the courage to rebel openly against the stagnating life which they were forced to live. There seems to be little choice here between two evils. If the girl has the spirit to revolt, her happiness is endangered by her inexperience and lack of training or ability. If she does not try to better her condition, and lives on in her narrow life, she grows bitter and becomes a burden to the earth. In both cases, she mars or even sacrifices the relation she should have had with her mother. Perhaps a happy relation, although desirable, is under such circumstances impossible. In one of his disheartening plays, Strindberg seems to show only selfishness and evil in the mutual devotion and dependence of mother and daugh-
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ter. In this play, the daughter, who through long obedience and devotion has lost the power of self-assertion, cries out in despair, "I cannot break down the wall that took so long to build." This result was the purpose for which the mother had sought obedience and love. Strindberg cynically calls the play, "Motherlove."

A larger number of daughters, longing for life lived in their own way, do not wish so much for social privileges as for freedom to think and believe as they will. This theme is strong in Ibsen's work, though he seldom gives much attention to the relation between mother and daughter. In Love's Comedy, Svanhild is a girl of powerful character, who chooses her own way of life. In outward appearances, she follows her mother's bidding and accepts the life chosen for her; but, in reality, "within" as she says, she is free. So Varvara (The Storm) a daughter of the Russians, strikes out for herself, leaves her mother, for the sake of thinking what she will, in peace.

Prominent among these fearless daughters is Magda, im-
perious, talented, loving, yet willing to sacrifice home and bodily comfort to escape a tyrannous father and an unsympathetic stepmother. She comes back to try once more if she can have both parental love and her own way, but finding that impossible, she again sacrifices everything for the sake of her freedom. In all of these cases, insurrection seems to result in the destruction of home ties. Svanhild must inevitably despise her mother, who is so stupid as not to see her double life. Yarva holds her mother in contempt, and Magda cannot but feel her superior strength and the weakness of her parents. Filial love is destroyed, or marred beyond recognition by such an attitude in the daughter.

More beautiful than the lives of the girls who selfishly seek their own happiness, are those of a very few, who rebel indeed but for the sake of another. Here appears one of Ibsen's women, Elina, daughter of Lady Inger of Østråt. Elina is all that is noble and sweet. She loves her mother, but for the sake of her two dead sisters and to vindicate
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their honor, she refuses to be given to their slayer as a wife. The tale is melancholy. Elina's revolt apparently avails nothing and yet it is what makes the play beautiful. Almost as admirable as Elena is Gertrud, daughter of Colleague Krampton (Hauptmann), who for the sake of her deserted father, helpless and contemptible as he is, refuses to obey her mother's commands and thereby gain comfort and luxury. Her character is more childish than Elina's for, indeed, the latter is almost a tragic heroine. Gertrud is only a young girl placed in more or less ordinary circumstances. However, in both cases, their defiance is unselfish and does not bring wreck and destruction to natural affections, at least in the daughter's heart.

Finally, there are fewer rebellious daughters in modern drama than we expect, and when they do appear, the rebellion, if unselfish, is shown to be less baneful than when it is for the sake of self alone. Usually, the daughters who insist upon freedom to live as they wish, do not seem to suffer from loss of affection as much as do the mothers. Their last
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situation is better than the first. That freedom is more to be desired than an unmarred relation with the mother is apparently the opinion of most of the playwrights who present this theme.
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In some of the most unpleasant situations presented by dramatists on the modern stage, the unsympathetic daughter plays a large part. She is not always by any means an unlovable character. Indeed she sometimes holds the sympathy of both playwright and reader. These cases are often the more depressing because the lack of sympathy is natural, growing out of strong environmental or hereditary influences. The daughter has a temperament essentially like her father's, perhaps, or early surroundings have so formed her that she is totally incapable of understanding her mother's point of view. However, occasionally, a very ugly character, unsympathetic through pure selfishness, is portrayed. Hauptmann's Reconciliation furnishes a perfect example of such a daughter,
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in the person of Auguste Sholz. She is indeed one of the most selfish women in all modern drama. Her thoughts are completely centered in her own fancied ills. She could not be sympathetic if she would, for she leaves herself no time to look at the life of anyone else. Of her mother's real life she sees nothing. Consequently she upbraids instead of comforting her. She spends her time whining about her own troubles and disregards her mother's whining. It is only fair to recognize that she is just like her mother, from whom she learned how to whine.

A less repulsive presentation of selfish callousness is found in The Madras House in which the daughters of the Huxtables show no concern for anyone else because they are too much occupied with their own discontent. They are perfectly selfish and yet not disgusting as Auguste Sholz is, perhaps because one feels that the ills they suffer are not altogether fancied. Barren of interest as their parents have kept their lives, it is not surprising that their thoughts have turned too much inward. They are the natural outcome of their surroundings.
The unsympathetic daughter who is such from pure selfishness, however, occurs in modern drama in only two or three cases. More frequently found is the partial lack of sympathy growing out of ignorance of the situation in which the mother is placed, or of the feelings which she has in regard to that situation. Prominent in this group of daughters is Svava Riis in Björnson's Gauntlet, who reproaches her mother for her lack of candor, never realizing for a moment the weighty reasons which caused her mother to deceive her. Svava is actually on higher ground morally—that is one of the reasons why she cannot realize how her mother feels. Still, she is unsympathetic although she holds the reader's approval.

A similar situation is found in Middleton's Circles in which the daughter, inclined always to misunderstand and accuse her mother, finds later in her own circumstances the reproduction of those in which her mother has been living. Her lack of sympathy disappears upon this discovery, even though she does not act as her mother did, and the two women grow into closer relationship than they have ever known. Less
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dramatic and yet more common is the case of Mary Dean, whom Percy Mackaye has drawn in Mater. Mrs. Dean, understanding conditions, understanding Mary because she is like her father, is obliged to act in a manner which Mary cannot understand or excuse. The girl never grows more sympathetic, for her ignorance of her mother's motives is never overcome. Perhaps it could not be, since its roots lay in the girl's own nature.

Indeed, in most cases the daughter's lack of sympathy is caused by the inherent difference of her nature from that of her mother. The list of such daughters is long. Ibsen's Frieda Stockmann, being like her father, can never understand her mother's motives. Karl Hauptmann's Breite is her father's daughter and has no community of thought and feeling with her mother. Ines Avedaña, a Spanish heroine in Echegaray's Folly or Saintliness, loves Doña Angela, her mother, but having inherited the father's mental and spiritual make-up, is unable to understand her. A play in which these circumstances are particularly prominent is Michael
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Kramer. Michaeline is a second Michael in all but sex. She comforts, encourages, sympathizes with her father, but the best she can do for Mrs. Kramer, because she differs from her so completely, is blindly to try smoothing over difficulties.

The unsympathetic daughter is seldom the center of a complete tragedy in the hands of the dramatist, as the rebellious daughter may often be. She is more often used and developed to add to the atmosphere of dissatisfaction in the play. Thus, Auguste Scholz reveals the disagreeable spirit existing in the Scholz home. In Ephraim's Breite, she is made to reveal a home without harmony even if it has love. Michaeline Kramer serves to intensify the perception of the difference between her parents, and their inability to understand each other. These daughters are seldom very important characters, but more often minor ones. They are the index to conditions in the play in which they appear. Usually there is not an open break with the mother. The unsympathetic daughter is not necessarily or even usually heartless. She often loves her
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mother profoundly, as does Mary Dean or Ines Avedaño. She is as devoted as she possibly can be, but her lack of understanding is in the way of an ideal relation with her mother. Sometimes the theme is incidental, sometimes strong as in Circles or The Gauntlet; and in such cases lack of understanding plays an important part in the developing of situation and character. However, if the unsympathetic daughter is not usually as important as the rebellious daughter, she is more frequently found in modern plays.

The frequent recurrence of this theme as compared with that of the rebellious daughter, seems to indicate a situation in society midway between two conditions. Evidently, the daughter is no longer satisfied to regard her mother as perfect as she was once supposed at least in theory, to be. She does not conform her own thoughts and feelings to those of her mother; but, on the other hand, she does not often insist upon following her own opinion. She has gone so far as to admit to herself that she differs from her mother; but not far enough to disobey the maternal rule.
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THE LOVING DAUGHTER

Apparently the daughter which the dramatist deems most natural, most common, truest to life as he sees it, is the one who loves her parents so much that in most cases her love for them outweighs every ambition and desire in her life. There are more loving daughters than any other kind in modern drama. The number of daughters apparently so devoted to parents may be increased by the fact that, often they are not required to sacrifice anything to that love.

The daughters who love as immature children with a natural animal love for the mother, refined, of course, in the human child, form one group for the purpose of this chapter. Some of them are old enough to love in a different way, but in their love for parents they are undeveloped, merely children. Such a one for
instance, is Myrtle White (who is indeed almost a type), in The Antik by Mackaye. She seems to be a repetition of her mother, not yet asserting herself; to love her mother simply as a useful guide and guardian, just as naturally as she breathes, and to the point of obeying her implicitly. This girl is not important as a daughter in the play. She is too completely dominated by her mother to make a separate character. Of a somewhat higher order but still a mere child, is Eleanora Heyst in Strindberg's Easter. She shows a touching, artless affection for her mother, rendered somewhat uncanny by her strange, almost clairvoyant insight into character and circumstances. Yet, her love is essentially that of a child. Such a natural affection is shown by Hedvig for Gina Ekdal, and by Leonora and Dorothea in The Grandfather for the Countess of Lain. In the latter case the children adore their elegant mother out of the warmth of their natures. In one sense, they love an ideal rather than
a mother, for they seldom see the Countess at all and worship her from a distance.

Somewhat related to such affection as Leonora and Dorothea show, is that of a very small group, six cases indeed, in which the daughter loves almost with worship a dead mother. Facing Death contains three of these cases. Thérèse, Adèle, and Annette, under a mistaken impression of their mother's goodness, ruin by their devotion to her the life of their poor old father M. Durand, and destroy their own prospects as well. They are deceived to the last by their love into hating and distrusting a really kind father. The mother's influence was strong enough to shape circumstances as she, perhaps, would have been kind enough not to do while living. As strong a power controls Borgny in Laboremus. She loves her mother so intensely that she will not rest until her death is avenged and the woman who was its cause is removed from the home. She then, through her love, fills her mother's place in her father's life and keeps out intruders. Another of the daughters guided by love for a dead mother is Nellie Heron in the Necessary Evil
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by Charles Rann Kennedy. The girl, carefully sheltered by her father and brother from knowing the work that was her mother's passion, from wearing herself out as her mother had done, in service, at last follows the irresistible call. Her case is the more remarkable in that she is ignorant of her mother's love for such work. Her love, however, has kept her heart tender and her mind open. Inherited sympathy then influences her, and she follows in her mother's footsteps. There are a few other very minor and lightly drawn cases of the dead mother's influence on a loving daughter, but these are too light to contribute to the study of the phenomenon. This theme is, manifestly, of more artistic value than of social interest. It is in but one case apparent in the work of those playwrights who write rather to illustrate a social theme than to produce an artistic drama.

A large number of loving daughters simply show a natural and more or less mature affection for their mothers. Often nothing occurs to lift this af-
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fection out of the commonplace. In fact it is untried and we do not know whether it would stand the shock of rebellion or misunderstanding or not. Such a daughter is Anna in Andreyev's To The Stars. She loves her mother sincerely, but in her youth and enthusiasm feels slightly superior to her. So Karen Riis loves her weak mother but is stronger and cannot but feel her own strength. Other cases of such affection are seen in Jinny, The Girl with the Green Eyes, Mary Clivant (Tradition) and in fact in most of the ordinary family plays where the mother-daughter theme occupies only a very insignificant place. In short this calm, placidly affectionate daughter seems to be the conventional type in the ordinary modern family as it is portrayed upon the stage.

Some of the strongest characters among the women in modern drama are those of the fourth group of loving daughters. The girl or woman who loves her mother passionately, to the point of sacrificing her own happiness, is a splendid figure. Almost every case of this sort differs from every other. An interesting char-
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acter is that of Sarah Greenwell in The Groove by Middleton. Sarah is what is usually known as an "old maid". Indeed most people have forgotten that she was ever anything else. Mrs. Greenwell, an invalid, has demanded all of her daughter's time. Sarah has not only given up her lover but all other ambitions or desires she has ever entertained. Her life is colorless and tiresome. She is the ordinary type of a sacrificing daughter, and the exponent of an existing social condition, whose roots are in the ancient matriarchal tyranny; the condition wherein the mother is generally conceded to have the right of demanding her daughter's life in service.

Schnitzler gives us a different case in Franziska Losatti, who after all does not sacrifice for love of her mother but who would have done so readily, in her intense devotion. A notable case appears in St John's Fires in which the foster daughter, Harrikke Vogelreuter, sacrifices her own love and happiness for the sake of her foster parents' peace. Another foster daughter of this kind is Varya, daughter of Mme. Ranevsky.
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who is not only weak but even depraved, loves her and cares for her devotedly. Anya the woman's own daughter loves her as well but is not called upon to sacrifice for her. She idealizes her as well as loves her. Another of the most beautiful of the loving daughters is also a Russian, Gorky's Sonyia Lvovna. Her love is intelligent and comforting as well as tender and strong. She lives in her mother's life and for her sanely. The result is one of the most beautiful mother-daughter relations in modern drama.

Although the loving daughter is the type most commonly found in the drama, in most cases her affection is more or less commonplace. Consequently a loving daughter does not always mean a beautiful mother-daughter relation. However, some complete and filial devotion is shown.
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THE TYRANNICAL MOTHER.

In the mother-daughter situation in modern drama, the mother is, generally speaking, a more clearly drawn character than the daughter. She is perhaps more emphasized, more time is spent upon her delineation, and very often the story is really of the mother's life and of her daughter's only incidentally. A favorite type of mother is the tyrant, who is sometimes petty, sometimes tragic.

In the drama, the tyrannical mother may be simply the old-fashioned parent who rules with an absolute hand as parents have ruled over their children in all ages; or she may be an educated, modern, advanced mother.

The old-fashioned mother usually tyrannized only in love affairs in the old stories; but in the modern drama there are only one or two such cases. For
example, the mother of Joyzelle (Maeterlinck) is barely mentioned as trying to control her marriage. By far the larger number of old-fashioned mothers apparently follow the doctrine that a child is brought into the world to further his parents' interests, to be merely an aid to his parents. Tyranny developing from such a doctrine, may affect love affairs, as in the case of Lady Inger (Lady Inger of Östrät), who is willing to sacrifice each of her three daughters by unhappy marriages, for the sake of her kingdom and its heir. She does sacrifice two of them and would have given Elina away in the same cause, but for the girl's resistance.

Of somewhat the same type is Herodias in Johannes who without question is willing to use her daughter Salome to obtain satisfaction of her own hatred for Johannes. Somewhat akin too, are the mothers who tyrannize because they want their own opinions upheld. Such a mother is Mrs. Canby in Arizona, who is "old-fashioned and glad of it". She has no use for any-
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thing if it is new. She is bigoted and narrow. She insists that her daughters obey her, partly because that is the old-fashioned way of rearing children. She is really the American type of old-fashioned tyrannical mother. The cause of her tyranny is in one sense devotion to a principle. Very much like her, only not American, is Aunt Ole in The New System, who tyrannizes over everyone for the sake of maintaining the old order, but also in order that she please herself. Such characters as these appear often in current short-stories but seem not to be plentiful in modern drama.

There is also the tyrannical mother who demands her daughter's service for herself personally. In one or two cases, it is apparently for the sake of her company that the daughter's devotion is demanded. Mrs. Greenwell (The Groove) by her fretful demands and complaints of loneliness has kept Sarah's life in her own service. Indicating her ideas of what is expected of her child, the younger daughter says, "I hope that when I am old I will not think it is right for my child-
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"... to give up all their own lives for me". In a similar spirit Laura's mother in The Newly Married Couple almost ruins her daughter's life by demanding her company, insisting that she live with her parents and follow their way of life, in spite of her husband's wishes.

In Strindberg's Motherlove, a unique type of mother is drawn. She rules purely through the love of domination. Indeed such a motive enters into most cases of tyranny, but here it is the only motive which the mother has. She has moreover tyrannized so long that she has broken the daughter's spirit and is successfully dominant. One suspects of most of the other mothers that although they have various other reasons for ruling, the feeling of power is very sweet to them. An added motive for tyranny is in evidence in The Father. The mother in this play and that in Motherlove are closely akin. She dominates her daughter's life, manners and education, to show to others her husband especially, that she
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has power to do so. Such a motive is very rarely presented by the playwrights. It may possibly be unique with Strindberg.

The most unpleasant of all the old-fashioned tyrannical mothers are those who tyrannize in demanding mere physical care. Mrs. Voysey is one of the worst of such mothers. She has made her daughter, Celia, the most abject and servile of her maids. Celia must run to bring whatever her mother wants, must do all of her errands, look after her comfort, be always at her call. Zinaidi the miser mother of Shasha in Ivanoff is of the same sort; only she demands her daughter's submission to any plan that will get her more money. Sobeide's mother, in connection with her father, really sells the girl to the man who can better the parents' temporal condition.

This, of course, is the same spirit as that shown in the old step-mother tradition in which the daughter's slavery and sacrifice is demanded for the mother's own bodily comfort and ease. Thus Strindberg's
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Advent uses the traditional step-mother, who is as cruel to poor Amelia as any fairy-story tyrant.

Tyranny however is not confined to the old-time mother, by any means, altho' there are apparently more of her type among the tyrants. The avowedly "advanced" mothers, at least those who think themselves "advanced", and are in the sense that they are independent in most cases, are often tyrannical. However, they are of different types. The first (of a great deal of importance in point of numbers) is the American society mother who compels her daughter to live her own butterfly existence and make a marriage of convenience in the social interests of the family. Pitch's Mrs. Carley in Her Own Way attempts to force Georgiana to marry a rich man who can help the family. She is really a type case. Closely related to her is the German mother looking carefully for chances to better her social position and gain the attention of those above her in rank. Frau Halldorf carefully manipulates her Liddy and Milly to win the favor of the Princess (The Faraway Princess). Her authority is none the less ab-
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solute because her daughters are in thorough accord with her.

Probably the best drawn cases of the tyrannical advanced mother are the English dowagers. This type is evidently one of Pinero's favorites. His typical fashionable mother is usually a woman of the world training her daughter according to her own standards, bound to control her social life, possibly her physical life, and her marriage always. Mrs. Stonehay in The Profligate forces Irene into living her way and in the meantime spoils her character which has promise of being stronger than her mother's. She finally succeeds in marrying her to the lord she has selected. Mrs. Boyle-Chewton (The Weaker Sex) a feminist, absorbed in "the cause", attempts to force her daughter Rhoda into its service. She organizes and dispenses, with her own hand, every minute of the girl's life. The girl is forced to marry the man her mother chooses.

Mrs. Egerton-Bompas in The Times is a natural tyrant, and also a social climber. Consequently she
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uses her daughter's engagement to a lord to lift herself in the social world. More exaggerated than any of these is Lady Miriam of Castlejordan, (The Amazons) mother of three grown daughters, whom she rears as boys, forcing them to act like men, to engage in manly sports and to hate the thought of feminism. Her tyranny brings about the most ridiculous situations and, as in many other cases, is at last defied, but she is none the less a tyrant for that. She attempts the control of the social, physical, mental, and even spiritual welfare of her daughters.

Old-fashioned or advanced, successful or defied, old or young, the tyrannical mother has one creed, --that she was made for a ruler, her daughter for a subject; she to be cared for, her daughter to serve her. Mrs. Stonehay expresses the common feeling very well when she says, "Men and women are sent into the world to help each other. I can help no one, but it is the solemn duty of others to help me."
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Many of the mothers in modern drama while not tyrannical are often unable or unwilling to understand their daughters. Here, as is the case with the tyrannical mother, one of the underlying causes of conditions is the mother's general training and education. She is often old-fashioned. She obeys her husband if she has one, and thinks that her daughter owes her a similar obedience. This conception of the unsympathetic mother is frequently found in modern drama.

There are a few mothers who are not only incapable of sympathy because of faulty training, but constitutionally unable to understand their daughters. Mrs. Kramer (Michael Kramer) furnishes a typical example of such a character. She is like a mother hen with a duckling to care for. She has no conception of Michaeline's nature. She is antagonized by Michaeline's
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ideas and attitude toward life, and is hence, through no fault of her own, but simply because she is of a different cast of mind from her daughter, thoroughly unsympathetic. Another case of exactly the same kind is that of Beata in Ephraim's Breite. Breite is indeed Ephraim's daughter. She inherits his nature, and since his wife has never been able to understand him, she is more able to understand the workings of their daughter's nature. An American example of the same condition is found in Moody's Great Divide, in which Mrs. Jordon is utterly unable to understand a woman who could love and marry Stephen Ghent as Ruth did. It is safe to say that even if she could have known the real conditions of the marriage she would have appreciated Ruth's attitude. She was made in a different mould, and had no means of comprehending her child.

Some unsympathetic mothers, old-fashioned, to be sure, yet unsympathetic rather because of selfishness and indifference, are presented in the modern drama. Mrs. Scholz (The Reconciliation) is a case in point. She has always thought only of herself, until
It has become a dominant habit with her to do so. She is wholly indifferent to her daughter's happiness, never giving it a moment's consideration. In the depressing Spook Sonata appear such mothers in their fitting atmosphere, in the persons of the Janitress and the Mummy. They both might as well never have had daughters for all the feeling of interest or sympathy they have for them. They are completely oblivious to all save themselves, their own hates and revenges. They are possibly among the most unmotherlike mothers in the whole sweep of modern drama. In this play, Strindberg seems to exaggerate the indifference of all of his characters to each other, to emphasize selfishness. Hence these mothers seem hardly human to us. They are dehumanized by selfishness, as it were, and really hardly fair examples of true mothers. Hanne Henschel (Drayman Henschel) is not much better and is yet felt to be a real human character. She is, in fact, worse than indifferent. She almost hates her daughter because she fears her influence upon her own chances in life.
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She but sullenly consents, when she finds that her past life is known, to having the child in her house, and she would disown her if she could. She had neither sympathy nor affection for her. All of the mothers in these two plays are such unpleasant characters that we would like to believe them impossible. There are few of such a nature on the stage, possibly fewer than in real life.

Next to be considered are the old-fashioned mothers who are unsympathetic because they are old-fashioned. They are of another social era than their daughters, unable to see the meaning of the environment surrounding them. Among these women is an Italian character, Elisa Valli (The Stronger). She is a mother-in-law thoroughly out of tune with her daughter and her age. She is afraid of the younger woman, who perfectly understands the older woman. She is clearly of an earlier generation, and a part of her blindness is apparently willful, in loyalty to the standards of that generation.
Akoolina Ivanovna (The Smug Citizen) is also of the old style. She is in a perpetual state of wonder and complaint that her daughters are not satisfied to live the kind of life she lives, and her constant cry is that "these new ideas of education" have spoiled the children, set them up above their parents, and generally unfitted them for life. To be sure, she is shocked out of her complaining when Titania tries to kill herself, so little does she understand the girl's state of mind, but she is not shocked into sympathy and understanding. She is the typical Russian woman of the older generation, clinging to the old order; and the mother of the typical young Russian woman, dissatisfied, restless, but doing nothing to better her condition. In An Enemy of the People, Mrs. Stockman stands helpless in the presence of her daughter's new militancy. She has nothing in her life, her character, her experience, that can help her to see how Freda thinks and feels. In an American play, Kindling, Mrs. Burke Smith, who.
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although an aunt, takes the place of mother to her niece, is jarred from her customary path of thought and feeling by the girl's, to her, incomprehensible interest in the poor. "Poor" to her mind involves only dirt, dishonesty, and other disagreeable things. The two do not really clash. She even helps the girl, not through sympathy with her work, but simply because it is her work. Mrs. Huxtable (The Madras House) is equally unable to sympathize with her daughters' desires and ambitions, as they might have been. Whenever they do try to do anything useful, she opposes them on the score of the unwomanliness of working, or the undesirability of a certain match, or the uselessness of doing anything but remaining quietly at home. The undesirable result of such a policy is five daughters, discontented, soured or reduced to nonentity. Here, as in the case of Strindberg's Spook Sonata, the author has evidently created Mrs. Huxtable as she is, to illustrate his theme of the old-fashioned mother in her effect upon her daughter's character. He is possibly more inter-
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ested in his theme than in the truth of his char­acter, though she might undoubtedly be found in real life. To this class belongs also Hypatia's mother (Misalliance). This is another use of the old-fashioned mother to illustrate a theme.

Not old-fashioned at all, but quite modern, in the sense that they are socially, and intellectually independent of their husbands and families, are some unsympathetic mothers. Not seldom their lack of sympathy arises from the fact that the daughter interferes in some way with that independence. At other times a modern mother is unsympathetic by nature, as is Mrs. Hunter in The Climbers. She is shallow, socially ambitious, and wholly unable to understand either of her daughters, who have a nobler composition of character than has she. She wants social advancement and cannot understand why her daughters do not approve of her way of getting it. Somewhat like her is the English Mrs. Emptage (The Benefit of the Doubt), mother of Theo and Tina, who has spoiled the charact-
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ers of her daughters and is still unable to understand what few finer feelings they have left. It never occurs to her, that in comparison with the lives of other people whom they meet, hers is unbearably vulgar. Likewise, Mrs. Warren (Mrs. Warren's Profession) cannot see why her daughter will not accept a luxurious living, regardless of how it has been obtained for her.

Giulia Rosani (Like Falling Leaves) is one of those mothers who resent the interference of their daughters with their independence. She does not like Nenelle's plan of life. She chafes at her moral scruples and her financial carefulness. She grows to hate all that she doesn't understand and brings about a real tragedy in their home. Absorbed in her own life, is another step-mother, Ellida Wangel (The Lady From the Sea). She is indifferent to Hilda and Bolita who would gladly receive and return her affection, if they could have it. In this case, however, we have a promise of change for the better.

Teresa, Maria's mother, in Echegaray's Always Ridiculous,
The unsympathetic mother is not exactly indifferent, but half dislikes her little daughter. She fears on account of the child discovery of her own mistakes, recrimination, loss of love and of the life which she enjoys. Her attitude stands in greatest contrast to that of Gina Eckdal toward Hedvig; and the evil in Teresa is the more emphasized when compared with the good in Gina. Most of this latter class of mothers (those on guard against their daughters) are so absorbed in their own affairs that they do not have time to try to understand anyone else. Mrs Warren is devoted to her business, and that takes her attention from her daughter. The Countess of Lain (The Grandfather) is indifferent to her daughters as long as her social life has anything to offer her. Of course, these interests are selfish; therefore the thing that lies at the bottom of the unsympathetic mother's indifference, except in the case of constitutional inability to understand, is, after all, selfishness. The mother's devotion to her own interests or opinions alienates her sympathy from her daughter.
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In general the unsympathetic mother seems to be drawn true to life just as the playwright has observed it. There are, however, plays such as The Spook Sonata, and even The Madras House, in which the author has apparently created his characters for the sake of his theme. In such plays as these, the mother's lack of sympathy seems to be somewhat exaggerated. The author does not sympathize with her. On the other hand, in many of the plays containing this type of mother, apparently copies from life, the dramatist often presents the character with a great deal of sympathy. He does not throw all of the blame for conditions upon the mother, but rather seeks for a remedy by a changing of circumstances.
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The largest class of mothers in modern drama is made up of those who love their daughters. The loving mothers, like the unsympathetic, are old-fashioned in some cases, advanced in others. They may be, and usually are, devoted to the point of sacrificing or even sinning for the sake of their daughters. They may love rather complacently and quietly. Their love may take the shape of sacrifice, of sympathy, of service. A number of mothers seem to express their love largely through efforts to marry their daughters well and get them settled in life. The most degraded woman, like Mrs. Hall in Comrades, may even in her degradation care enough for her daughters to scheme for their advancement socially, financially or otherwise. Although she is otherwise disgusting, she possesses a claim on our sympathies through her interest in her daughters and her
love for them.

Most loving mothers are of a higher type than Mrs. Hall. They are often respectable women, short-sighted, perhaps, foolish, or hardened; but they do the best they know how to do. They appear in the drama of all nationalities. Mrs. Zigalav in Tchekoff's Wedding tries to obtain for Dashenka the best of everything possible, even a husband. She is willing to go to any reasonable length to insure her daughter's comfort and happiness. Mme. Devain (Where Shall We Go?) does all that she can to promote the happiness of her five daughters, against the all but overwhelming difficulties facing the mother of a large family, in the middle classes of France. Mme. Dupont (The Three Daughters of M. Dupont) schemes and works constantly to get her daughter a comfortable home and an assured income. A very ordinary American mother, Mrs. White in The Antik, exerts herself to the utmost in trying to make a suitable match for her Myrtle. Ibsen also pictures the matchmaking mother in Mrs. Holm (Love's Comedy). Somewhat more attractive and
yet doing the same thing is Mrs. Riis (The Gauntlet), who even lies to keep her daughter happy and to further her marriage with the man whom she loves. Mrs. Thompson (The Stubbornness of Geraldine), is the ordinary American mother, anxious to devote herself to getting Vi well married. This sort of mother is the conventional type on the American stage, as the proud and confident dowager is on the English stage.

The old-fashioned loving mothers are not all necessarily scheming matchmakers. They usually are kind, gentle, seldom called upon to make spectacular sacrifices, and especially is this true in American drama. Their lives are not very exciting. Often, they are like Mrs. Hardenbeck, mother of Kate (Kate). They do not thoroughly understand their daughters, but they are quite willing to do all that they can for them. If they can give advice, care, or money, they are anxious to do so. There is many a German mother of this type, such as Mrs. Vogelreuter, who is devoted to Trude (St. John's Fires). In
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Andreyev, To The Stars, a Russian mother is loving and kind in the same way.

Other mothers both understand and love their daughters. A very conventional middle-class mother in England is Mrs. Parridge, contented with and proud of her daughter (Letty). Mrs. Pierpont, indulging Ethel (Mid-Channel), and Mrs. Gilfilan (Sweet Lavender), always complaining at Minnie's new-fashioned ways, and yet complacent and happy, are examples of the same type. Many of these otherwise commonplace mothers are beautifully tender. Candia (Jorio's Daughter) loves her three daughters and they are her main dependence. Emily Olivent (Tradition) lives again through her child's life, understanding her perfectly. Some of Ibsen's mothers such as Gina Ekdal, show a rather commonplace but tender affection for their daughters. Other instances of such deep affection are found in Gerda (The Thunderstorm), in Mrs. Adam's love for her daughter (Nathan Hale) or in Clara in Beyond our Power. Rather rare
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are cases in which mothers-in-law are truly fond of their daughters. Mrs. Gray (Anti-Matrimony) perfectly sympathizes with Mildred. In Mothers, Mrs. Parton protects Barbara, and Lonely Lives shows Mrs. Vockerat defending Kitty against her son, the girl's husband, as if the girl were her own daughter.

Far more interesting to study than any of these mothers are those who are passionately devoted to their daughters; who sacrifice, suffer, and even sin for them. Among those mothers are the unhappy girls whose lives are full of trouble, whose children are under present social conditions, a heavy burden and, perhaps, a badge of shame. Such is Emma Scarli (Unhappy Love), who gives up her own love and happiness to live in a loveless home, all for the sake of her little girl Gemma for whom she must care. In There are Crimes and Crimes, Jeanne lives only for the baby Marian and by the child's death she is separated forever from her lover. Maeterlinck in The Blind presents a madwoman whose sole remaining normal characteristic is her devotion to her child.
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Many mothers take upon themselves the suffering that they have feared for their daughters. Mrs. Benbow is willing to take social rebuff for Rosy's sake. Another sort of suffering is undergone by the mother in Dawn who has endured both mental and physical abuse from a brutal husband to protect her daughter as far as she was able. Mrs. Owen (Circles) has borne her husband's indifference and concealed the lack of love in her own life, to give her daughter a happy home. Ida, the daughter, sacrifices as much in leaving her husband and braving scandal in order that her daughter may not be obliged to grow up in a loveless home.

An ideal mother is Lizia (The World's Triumph). Her daughter has a great mission which the mother does not understand, though willing to believe in it, to help the girl. She has no other motive than her love for her daughter. A very difficult sacrifice is made by Mrs. Seelig (As a Man Thinks), a Jewess who finally welcomes with kindness as her son-in-law, a christian man, because her daughter's hap-
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Happiness demands her sacrifice of prejudice. Religious prejudice is the rock upon which the loving relation of many a mother and daughter is broken in real life as well as in drama. A mother who loves as does Mrs. Seelig appears too rarely in either life or drama.

In one or two plays, motherlove is shown to triumph over all scruples. Maeterlinck's Queen Anne (Princess Maleine) is a sinful woman, sinful though through plotting to gain her daughter's happiness. She is a typical case, and there are several other mothers like her in situations of minor importance. In at least one case, an inherently good woman is willing to cross the boundary between right and wrong, between truth and falsehood, for her daughter's sake. That woman is Angela Avedaño, who denies the truth in spite of her husband's wishes, and sacrifices him also for the sake of Ines (Madman or Saint).

There are almost as many advanced loving mothers as there are old-fashioned ones. Their love is not shown to be the result of their education or the
fact that they are modern but is natural in them as in the old-fashioned mother. What does come from education is shown, in some cases, to be the wisdom with which they manifest their love. Among them also are passively affectionate mothers such as Mrs. Thompson, (Stubborness of Geraldine) who loves her daughter because that is the line of least resistance, apparently; Mme. Ranevsky, (The Cherry Orchard) weak and indolent but also affectionate; and Helena (Uncle Vanya) who loves her step-daughter, probably because there is no reason why she shouldnt.

The advanced mother, even though she be loving, usually has other interests that compete with her child's welfare for her attention. So, Katrina Banning (Possession) unhappy, seeking a divorce, is at her wit's end to know how to gain both her own freedom and the child's happiness. She at last sacrifices pride and principle for Polly's sake.

An interesting group of advanced loving mothers is found by those who make companions of their daughters. They almost always sacrifice to do it but
they usually succeed in making the girls their friends. Mrs. Arvik (When the new Wine Blooms) is a perfect mother, the intimate of her daughters, but she sacrifices her husband's comfort for that privilege. Emma Winter (The Legacy) is the constant companion of her daughter, Agnes, in every sense of the word, but she is obliged in some cases to give up doing right, as she conceives it, to maintain the companionship. Mrs. Dean (Mater) understands Mary so well that she can be her companion in spite of the differences between them. She is one of the most wonderful mothers in modern drama, and her success depends upon her patience and love, more than upon her training. Beata von Kellingham (The Joy of Living) also achieves a perfect understanding with her daughter through sympathy with the girl's interests. She at last sacrifices love and even life for Ellen's happiness. Gorky's Marya Ivovna (Summer Folk) gives us the secret of her successful motherhood when she says, "We should be sincere with our children, not
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hide the truth from them nor deceive them."

Some modern mothers although they love their daughters do not succeed in making companions of them even though they sacrifice everything. A touching instance of such a mother is found in Lady Windermere's Fan. Mrs. Erlynne is not even a respectable woman. She is unknown and unacknowledged by her daughter, and yet sacrifices her last chance of happiness to save that daughter from folly, and accomplishes the supreme resignation when she conceals her identity from her daughter. In a very few cases, the loving mother even gives up the man she loves because her daughter loves him too. Björnson amplifies this theme in Leonarda Falk, foster-mother of Aagot. Leonarda, passionate, devoted, gives up the love of Hagtart, knowing that he will eventually go back to Aagot and make her happy. Another such mother is Lady Vivash (The Weaker Sex). She is a worldly, hard, beautiful woman, still young, and she gives up her lov-
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er to Sylvia. Her affection for her daughter is
stronger than her love for her lover.

There remain for our consideration, two
unique studies of the loving mother. The one is
found in Howell's play, Mother and Father. The
mother is almost an abstraction, at least a type.
She is used simply to represent motherhood. Her
life is completely absorbed in that of her daughter.
At the child's death it is only through the con­
sciousness that her spirit still exists that the
mother can go on living. This is evidently Howell's
idea of the mother's natural attitude toward the
daughter. Maeterlinck's Sister Beatrice presents the
traditional christian ideal of holy motherhood, in the
Virgin Mary. She is compassionate and forgiving. She
shields the sister from the consequences of her sin
and receives her with love when she returns from her
wanderings. This play is of value in our study only
as it embodies a certain ideal of motherhood, to which
very few mothers in modern drama, as perhaps in mod­
ern life, conform.

The loving mother in modern drama appears
more often than any other class of mothers. The character is almost always clearly and truly drawn. The loving mothers are some of the most compelling true characters in the drama and they are, apparently, the favorite mothers of the modern playwright.
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There is a more or less prevalent idea that the modern story, the modern play, any modern art, in fact, in dealing with the younger generation must note its rebellion or lack of reverence. That is to some extent true. That is, such is the theme of much modern art. Probably there has never been a time when the younger generation has found itself under a slacker rein than it now does. Probable revolt was never so easy. As the idea of democratic principles permeates the world, as people in all lands are at last beginning to believe that every individual shall have a share in ruling himself, the old-time family rule is relaxing. It has been doing so very slowly for centuries, but just now the process appears to be somewhat accelerated;
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each succeeding age has found parental rule less
strict, and the child in each age has become more
prone to claim his rights and privileges. In the
present age an unprecedented amount of the child's
assertion to his rights has developed. Our younger
generation, generally speaking, does about as it is
pleases.

The interesting study in connection with
this phenomenon is not the rebellion itself so much
as the causes underlying it. Of these, except in
isolated cases, acute suffering is not one. Parental
rule is not usually cruel. The rebellion of the
young is not owing to their down-trodden condition.
They are discontented to the point of taking things
into their own hands, because they differ from their
parents in their manner of looking at life. The young
and the old can never fully agree. Their experiences
differ; their temperaments differ; their surroundings
differ. Such incompatibilities are always present in
the relations between individuals of two generations
if there is nothing else to separate them. In family
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relations all of these differences exist, and added to them are other influences peculiar to family relations. Sometimes heredity and intimate association complicate conditions so much that it becomes almost an insoluble problem to maintain amicable associations. This situation is as old as the world. We have long been accustomed to the complications and various situations in fiction, arising from the relations of a father to his sons and daughters. An interest in similar situations between mothers and daughters is characteristic of modern life. Modern literature is to some extent concerned with the relation of mother and daughter in such situations.

As presented by modern dramatists the relation of mother and daughter seems to be affected by three general classes of conditions, the first of which includes inborn traits of character based on both physical and mental organization. Among the most powerful
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of these traits are the inborn likenesses between
the mother and the daughter, which, in some cases
strengthen and beautify the relation, and in a few
others blight or even ruin it. In each relation of
mother and daughter the most apparent likeness is
that of sex. Both mother and daughter are women.
This powerful factor has two opposite affects. It
is the belief of some social theorists that sex is
a force somewhat like electricity. It can be com­
pared to electricity in some respects, particularly
in that it produces a positive and a negative reac­
tion; that opposites attract and members of the same
sex may repel each other. If used only as a figure,
the comparison is safe. All times have known and all
peoples have recorded the attraction between opposite
sexes to be a wonderful force, driving human passions
before it like waves before a storm, disregarding life
and happiness, right and law. It has destroyed nations
and determined the course of history. It is, perhaps,
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the final ruling force on earth. Now although an equally powerful repulsion between members of the same sex does not exist, there is in their relations an absence of that force of attraction. Hence, the mother-daughter relation has at the outset, a lack of the tie that exists, for instance, between the mother and the son. It is moreover sometimes sacrificed to a stronger relation between man and woman—a phase of the question which will be dealt with in another chapter.

However, there is a powerful sympathy existing between members of the same sex. It comes from a common experience, a common set of emotions, and largely from common motives. Such a sympathy has long been felt among men, who are indeed accused by some feminists of uniting to keep woman in subjection, for the sake of their own sex. It was a sympathy of this sort that produced such friendships as that of Damon and Pythias or David and Jonathan. One may venture the statement that such a feeling has only of late become articulate among women, except perhaps in isolat-
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This sympathy is an important factor in all relations of mother and daughter. The mother can always understand her daughter's feelings and motives in so far as they are influenced by her sex. The daughter if she is mature is sure to have some conceptions of her mother's problems and of her ways of meeting them. While this sympathetic influence between the members of the same sex may not always be strong enough to counteract sex-attraction, it often does succeed in so doing. Where it does not have to contend with such attraction, it may definitely shape a beautiful and sympathetic mother-daughter relation as it does in Middleton's Circles or Gorky's Summer Folk. It is through her experience as a wife and a mother that Ida Lawson comes to understand what her mother's life has been. It is partly because Sonyia Ivovna has been made wise by her own love for her lover, that she can comfort her mother in a similar situation.
There are other inborn qualities besides those of sex which have a strong influence upon the relation of mother and daughter. They can, in almost every case, be considered as inherited traits, passed from the mother to the daughter. Mother and daughter are often congenial, having the same likes and dislikes, the same besetting sins and weaknesses, the same beauties of character. At first thought it seems that these likenesses would all tend to strengthen, and advance toward the ideal, the relation of mother and daughter; and indeed it is often so. Sometimes, on the contrary, likenesses of character only provoke intolerance. A mother may face her own stubbornness in her daughter without charity, or the equal abilities of a mother and a daughter may be devoted to gaining the opposite ends. Such a conflict sometimes is only of minor importance, and seems to humanize a relation which might otherwise appear untrue to life. The struggle between Mrs. Warren and Vivie (Mrs. Warren's
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Profession is the result of the girl's expression of the determined tendencies which she inherited from her mother. Lady Ranghild and Marharet are separated by the similar capacity of each to be loyal to her husband. The cause of the particularly disagreeable relation existing between Auguste Scholz and her mother (The Reconciliation) is the daughter's inheritance of her mother's ugliness of disposition. Aunt Ole (The New System) has to meet defiance in her daughter, Mrs. Ravn, because the daughter inherits Aunt Ole's own decision of character and her inability to realize herself in the wrong. Such cases as these do not usually result in destroying affection but only in causing a temporarily unpleasant relation. This is true because disagreement is often tempered by a certain undercurrent of sympathy, almost inevitable in similar temperaments; which prevents the natural love between mother and daughter from being entirely extinguished. By the power of sympathy, indeed, likenesses between
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mother and daughter do, perhaps, more often and
more effectually than any other factor, beautify and
strengthen the relation between the two.

We occasionally see a sympathetic relation
between very unlikable characters. This relation is
almost necessarily, the outgrowth of similar charac­
teristics, for is one were in any way superior to the
other she would naturally dislike the deformities of
character in the other. The complete accord between
Mrs. Hall and Teresa and Amelia (Comrades) undoubted­
ly makes a strong affectionate relation between them,
marked by common opinions and common aims. On the
dark background of The Life of Man, a rare gleam of
light reveals the impudent daughter of the Aunt of
Man. Her perfect sympathy with her mother is evident
and it is owing to the similarity of mother and daugh­
ter. Perhaps less unpleasant, but exhibiting equally
strong attachments are a series of relations like that
of the silly Mrs. Hunter and her equally silly daughter,
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Clara (The Climbers); Lady Ridgely and Geraldine (His House in Order) with their common aim of ruling their son and brother-law; and The Dowager and Euphemia (The Cabinet Minister) who are at one in their conception of social position as the highest good.

There are some beautiful relations existing between beautiful characters because of their likenesses. Sometimes the likeness triumphs only after a long struggle with other influences, and at last establishes a permanent love and trust. Lady Twombley (The Cabinet Minister), in one sense a climber, allows herself to plan her daughter's marriage for the sake of social position. At last the daughter's genuine good sense, inherited from her mother, asserts itself and makes her take, quite suddenly, a stand opposing the plans already made. Her mother, actuated by the same good sense, stands by her when the test comes. Thus a permanent relation of confidence and love is established between them. Sympathy because of agreement in character is sometimes the greatest or the only con-
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solation remaining to a mother or a daughter. Emily Olivant's starved soul finds comfort only in satisfying Mary's desires and thus, vicariously, its own. (Tradition). Mary does not realize for a long time this community of taste with her mother, but when she does, the realization brings comfort. The relation between the two is nearly perfect. Similarly, in Beyond our Power I., Clara sees in her daughter her own characteristics. The mother and the daughter who love the father, but are without faith in his belief, comfort each other. Mrs. Adams and Alice (Nathan Hale) are of the same gentle steadfast nature. They react perfectly to each other and there is no misunderstanding in the relation between them.

The attitude of devotion shown toward the dead mother is partly owing to likenesses of character in some cases. Nelly (The Necessary Evil) is like her dead mother. Her love for her mother and her devotion to her work are inextricably bound up with her inherited nature
and tastes. Regina (Ghosts) on account of her inherited similarity to her mother is unwittingly placed in the relation of her avenger in the house of her ruin. Somewhat similarly, Borgny in Laboremus is placed in the position of avenger through her similarity to her mother. In these cases, the likeness to the mother does not affect the daughter's conscious attitude, but nevertheless it does influence the daughter's relation to her mother. A case of conscious devotion is that of M. Duval's three daughters (Facing Death). These girls are perhaps like their mother, but it is not that likeness, so far as we know, that determines their attitude.

Quite as powerful as inborn likenesses are natural differences of character in their effect upon the mother-daughter relation. These differences may be owing to age, heredity from the father, or simply unaccounted for. The greatest of these, because it is common to all cases, is difference owing to age. This difference may sometimes be the result of environment, as will
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be shown later, but there is also a difference between ages, not arising from outside conditions but from inner development. The person who is young, in the cognizance of his hitherto unknown powers, the sudden perception of his hitherto untried strength, by the vigor of his life, is stimulated to undertake well-nigh impossible tasks, to believe impossible things, to uphold impossible standards. Thus acting and feeling, he seems headlong and rash to the older person whose keenness has been blunted, whose physical and mental aggressiveness has been weakened, who has not the strength within him to attempt the solution of new problems, and to whom the highest good often seems comfort, physical and mental.

This disagreement between youth and age is an important influence in the relation of mother and daughter. There is no need to mention individual cases, since every mother and daughter meet this problem. Sometimes by mutual love, by exertion on the part of the mother or daughter or both, or by the education
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of both, the problem is solved. Usually it is successfully met only in those rare cases in which the mother contrives to keep perpetually young as does Marya Lvovna (Summer Folk).

Between certain mothers and daughters there are unaccountable inborn differences. Eleanor Heyst (Easter) is like no one else in her family. She is strange and mystical, entertaining ideas that probably neither her mother nor her father ever dreamed of. There can be no perfect understanding between her and her mother because of this difference. Their relation is therefore one in which love must pass over many imperfectly understood details and is weakened by a lack of sympathy. The result of the strange difference between mother and daughter in To The Stars is a relation marred by a feeling of mere tolerance in the mother and a sense of superiority in the daughter. The same sense of superiority affects Vanya's attitude to Mme. Ranevsky (The Cherry Orchard). The relation may be one of forbearance and devotion but not perfect by reason of its lack of
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sympathy. A certain pathos is felt in such situations as this. It is probably owing to the consciousness we have of the inevitable failure to understand under such circumstances. Calculated to arouse indignation in some degree, is the relation between Irene Stonehay and her mother (The Profiligate). Here the girl is nobler than her mother not understood by her and yet under her rule. The result is an unnatural relation between mother and daughter. Other relations strained almost to the breaking point by this inborn indifference, are those of Mrs. Hunter and Blanche and Jessica (The Climbers) and of Ruth Jordan and her mother (The Great Divide).

Cases in which daughters differ from their mothers by inheritance from the father are not very different from those just mentioned. In them an already formed habit of antagonism toward the father's traits which reappear in the daughter, often joins the other causes of a broken relation. For example, Mrs. Kramer is predisposed to misunderstand the things
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in Michaeiline that are another expression of the characteristics of Herr Kramer, which she has most of her life misunderstood. Mrs. Dean in Mater meets this situation differently. She is accustomed to face and to counteract certain influences of her husband's character, and having so dealt with him, she knows how to meet the same traits in her daughter, whose confidence she ultimately gains.

Sometimes the failure of a mother to understand these familiar characteristics, is accompanied by a feeling of helplessness. It is the sense of having to face impotently the same trait that has been so faced for years. The mother grows hopeless of ever understanding, and ceases even to try. In such cases as that, there is between mother and daughter an impassible gulf across which an attenuated thread of love is stretched so that it becomes invisible even if it does not break.
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ENVIRONMENTAL CONDITIONS AFFECTING THE RELATION
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Very powerful and of strictly modern interest are the environmental conditions affecting the relation of mother and daughter, in the drama. It is in the study of these factors that we may hope to see developed those themes that have become almost catchwords for popular attention today. In the modern drama, purporting, as it does, to be a close delineation of the life of the times, we shall expect to find something about new theories of education, of social reform and of changes in the home. Indeed we find some of these theories. A large number of the relations of mother and daughter presented in modern drama, seem to be affected by the changes in education and thought from the mother's generation to the present times. There are
many daughters who think and believe differently from their mothers. This is not so new as we are apt to think. Probably in all generations daughters have thought differently from their mothers to some degree. The disagreement is not the new thing. The modern element is, that having different opinions and new thoughts, the daughter ventures to express them freely enough to jeopardize her amicable relation with her mother.

Probably more distinctly modern is the influence of changing conditions in general society upon family relations. That is indeed characteristic of this age, which excels all others in adopting, rapidly and wholesale; new social codes and standards, new ideas of worth and work, such as industrial occupations for women, the opening of the professions to them, the all but desertion of the home by many modern women. Yet, characteristically modern theme as this is, much as it talked about, thought about, written about, it is surprising to find out in how few cases it really affects
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the relation of mother and daughter as presented in the drama. However, there are several cases in which the theme is treated with some care and insight. It seems to be a rather constant consideration in Russian drama in which we often hear the young, restless woman of the middle classes sigh, "If I only had something to do." The Russian attitude in the drama is a sort of symbol and prophecy of the general unrest and change that is abroad now everywhere. Such conditions are reflected slightly in the American and English drama also and sometimes in the Scandinavian plays.

The social conditions affecting the relation of mother and daughter fall into three classes, those depending upon location, those depending upon changing social standards, and those depending upon the differing social positions of the individual mothers and daughters. The relation of mother and daughter is sometimes influenced by a change of location, involving a change of social standards. The City presents a situation of this kind. The relation of Mrs. Rand
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and her daughters is deeply affected when the family moves from the small town home to the city. She had, in some measure, been able to hold the confidence of the girls, and to meet wisely the situations arising in their small town environment. In the city she becomes quite helpless, and in trying to readjust herself, loses the confidence of her daughters. She is not successful in adapting herself to their new way of living, without lowering her own character so much that they lose their respect for her to some extent. Only the tragic death of one daughter can restore the lost confidence of the mother and the other daughter in each other. Lady Twombley (The Cabinet Minister) is a more successful and less tragic mother. She also comes from her country home to a city environment. She succeeds well in adopting the new viewpoint and impressing it upon her children. She loses a great deal of her country commonsense, apparently, and is barely saved from trading her daughter for a title. Her deeper
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nature remains unchanged, as does her daughter's, and both women ring true at the last. In their case, it did not take tragedy to make a beautiful relation between them. Like Falling Leaves presents a third case of changing environment. Nenelle and her stepmother, while living an easy, luxurious life, were quite able to get along without a clash. Their relation was simply one of indifference. At the change of fortune and surroundings, the characters of the two women diverge, growing slowly apart under the new conditions of a life of poverty until Nenelle's indifference changes to contempt and Giulia's into hate. The bond between them, slight in the first place, is destroyed entirely under the stress of new environmental conditions. In all of these cases it is the mother who fails to react properly to new conditions. She loses what strength of character she has, and with it her daughter's confidence and love.

Social differences which result from changes in social standard between two generations sometimes produce really tragic effects upon the relation of moth-
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er and daughter; but usually under such circumstances, the daughter goes her own way, living according to the new standards, while the mother looks on mutely disapproving, unable to understand and yet without any diminution of affection. The daughter's way is characterized by one mother as, "that spirit of go-aheadness". (Mrs. Gilfilan). The mother who says this seems more or less complacent, Mrs. Pierpont, in Mid-Channel, having yielded to her daughter's desires, in rather petty things it is true, cries "That's the way! It's mother, may I go out for a walk?" and the door slams." She is not really dissatisfied by the girl's assumption of freedom from restraint. Mrs. Gilfilan (Sweet Lavender) resigns Minnie to her own will with a similar sigh. To be sure, these mothers have but trifling cases of "go-aheadness" to deal with, and they can afford to be playful about it. A more wrathful figure and also one to command more of our sympathy is Mrs. Warren, for she is really deeply affected by Vivie's adherence to
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new standards.

There is something very near tragedy indeed in one phase of this problem. Sometimes a mother unused to the social conditions surrounding her, blind to changes and tenaciously clinging to the old, is the stronger in the mother-daughter relation. She prevents her daughter's natural development and provokes in her a discontent with her situation. The relation between the two suffers just as does everything else in connection with the young girl whose development is stunted. A melancholy case in point is that of the Huxtable girls (The Madras House). Mrs. Huxtable succeeds in rearing her children in accordance with her old-fashioned standards and by so doing, unfits them for life in their own times. She also destroys the possibility of a happy, comradely relation between herself and them, for they are unconscious that such a relation is possible or ever did exist between mothers and daughters.

If, instead of being behind the social con-
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ditions of her time, the mother in a play is ahead of them, the play is almost always farcical or satirical. Such a play is The Amazons. Lady Castlejordon, for a whim of her own, insists upon acting against the most modern standards, in requiring her girls to dress, act, and think like men. They cannot for long live up to her standard. She is defeated and her relations with her daughters is impaired. In this play a satirical blow aimed at a modern fad of "mannishness" may or may not have been intended by the author. It is at least effective.

There are few situations of mother and daughter more pathetic than those in which the social positions of daughter and mother differ. The attempts of either to bridge the chasm between them seem to be helpless and hopeless. Hauptmann's Griselda shows the daughter of a peasant woman placed in a high social position, and the apparent indifference of each woman toward the other has a sadness nowhere found in a different relation, although little is made of it, indeed. The interest in mother and daughter is subservient to all others
in the play. In Motherlove the difference in social position is only momentary for the mother drags her daughter to her own social level. However, it is the possibility of a difference in position that first arouses the mother's tyrannical nature to full activity and reveals the true relation between mother and daughter. Lady Windermere's Fan presents the sacrificing mother instead of the tyrannical one, in somewhat the same situation. In spite of the wide difference in position there is love between the two women in this play; an unaccountable affection on Lady Windermere's part, and a passionate devotion on the part of Mrs. Erlynne. The social gulf between them is unbridged, however. Even love seems powerless to cross it. Apparently, as the playwright sees it, the relation of mother and daughter cannot be satisfactory or perfect where there is a difference in social position between them.

Differences in education and thought are al-
so full of modern interest in connection with the cry for educated mothers. Doubtless the almost universal education of the younger generation has made it more independent, more prone to think clearly than were its predecessors. Thus fathers and mothers are unable to keep pace with their children because of lack of training. It is only natural that there should be a sense of need for the educated mother. If that need is felt in life we shall expect to see it reflected in the drama as, indeed, it is.

Among the uneducated mothers who presumably affect for the worse their daughters' lives are those who expect implicit obedience, without question. Mrs. Canby (Arizona) has been trained differently from her daughters. It is her ignorance of the reasons underlying their restlessness that is partly responsible for her lack of sympathy. The resulting relation as mutual misunderstanding and bitterness might have been avoided if Mrs. Canby's education had only kept pace with that of her daughters. Akoolona Ivanovna's constant
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railing against education (The Smug Citizen) would have been impossible had the woman known what education really meant. She would also have been able, possibly, if she had been educated, to see Titania's needs and to prevent her wasted life. The tragedy of this play is the girl's realization that no escape from her dreary, idle existence is possible. Mrs. Voysey (The Voysey Inheritance) by her demand for absolute service, growing partly out of the antiquated ideas which she has held from her youth up, makes Celia only a colorless shadow of a woman. If she had been made to see, or even given the opportunity to see, that her daughter's life was the girl's own to do as she pleased with, Celia might have had some chance for individual development. Sarah Greenwell (The Groove) in her sacrifice to the demands of her old-fashioned mother is not such a tragic figure as these others, for she realizes that she is making a sacrifice and there is a certain uplift in cheerful sacrifice. It might all have been avoided, if Mrs. Greenwell had ever been taught the importance of
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individual development for her daughters. The treatment of relations such as these between uneducated mothers and their daughters of a new age in modern drama, seems to indicate that no companionship is ever possible and that there is never a strong mutual devotion between mother and daughter, under such circumstances.

There are some mothers in modern drama who do not differ from their daughters by reason of a lack of education as much as because of opinions which they cherish, regardless of modern thought, of which they are not ignorant. Mrs. Riis (The Gauntlet) in her deception of Svava has acted as she thought she should, in spite of her knowledge that a child should not be deceived. By adherence to a similar course of action Mrs. Owen (Circles) has made her daughter's girlhood unhappy. These mothers are old-fashioned, but not because they have no opportunity to learn of new ideas. In the case of Mrs. Seelig and Vedah it is a conservative religious opinion that temporarily separates mother and
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daughter.

It is in consideration of these social factors which determine the mutual attitude of moth­er and daughter, that the dramatist finds his opport­unity to develop a social theme with the reformer's purpose. Unfortunate environmental conditions may be changed and are thus worth preaching against. Hence Fitch and Pinero and Shaw, great social dramatists, ministering in some measure to the popular taste for reform, give us powerful plays containing studies of this situation. The theme so seizes Granville Barker, interested in the same sort of writing, that it al­most predominates over the dramatic interest in some of his plays. Given such an opportunity these drama­tists do not fail to teach the right of the individual to his fullest development, the education and freedom from prejudice necessary to a mother and the righteous­ness of revolt where such conditions do not exist. Plays built about these social conditions run the risk always of serving propaganda rather than art,--and indeed the dramatists here mentioned have all been accused of being propagandists.
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THE TRIANGLE IN THE RELATION OF MOTHER AND DAUGHTER

Natural characteristics and environmental factors influencing the relation of mother and daughter are general conditions; the former of biological significance, the latter of sociological interest. Both factors are present in the modern drama, but neither of them plays a larger part in the determination of what the relation of mother and daughter shall be, than does the introduction of a third party of the opposite sex into the relation. This makes a triangular relationship. The triangle as generally understood, indicates the real or supposed rivalry of two people for the interest of another person of opposite sex, and is usually applied only to the situation involving three lovers. For convenience' sake the term will be used in this paper to designate a situation in-
volving mother and daughter, and father, lover, or brother of the girl.

It is in such a situation as the triangle presents that the power of the affection between mother and daughter is tested. In many of these cases the mother's love for her daughter is pitted against her love for her husband or lover or son; or a daughter's affection for her mother is obliged to contend with her devotion to her husband. Under such conditions, the relation of mother and daughter becomes weakened or strengthened according to the strength of maternal or filial love. This triangle under discussion in modern drama, is completed by the father's relation to mother and daughter more often than by that of any other man. This phase of the question includes the divorce question, the illegitimate child problem and some of the problem themes of husband, wife, and lover. Relations of mothers and their illegitimate daughters almost invariably, though not always, form a sort of double
triangle, for there is a relation of mother and daughter to the child's father, and sometimes, the relation of mother and daughter to the mother's husband. A well defined case of this sort is that of Hanne Henschel and her daughter (Drayman Henschel). She tries to conceal the existence of her daughter for fear of losing the chance to marry Henschel. Herr Henschel after his marriage brings the child home, and in this case the step-father forces the mother to care for her daughter. The relation of mother and daughter is little improved by the interference, for, to all appearances, neither of them loves the other even when they are together. The relation of the two to the child's father is ignored altogether. It is true that Hanne is a woman depraved by her desire for comfort and a respectable home. Her attitude toward her daughter is one aspect of her depravity and she is an exceptionally indifferent mother. On the other hand, Herr Henschel is an exceptionally kind step-father.
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Very seldom does a situation like that in Drayman Henschel appear. We usually find quite the reverse. For instance, Gina Eckdal (The Wild Duck) loves Hedvig and her husband also. She would not, if she could help it, sacrifice either of them. Her love for her child is unimpaired by her fear of her husband or of the child's father. Hedvig, young and ignorant of the situation, loves both her mother and her step-father quite naturally. In this case, the real father's care to support his child becomes the undoing of her and her mother, but the relation between mother and daughter remains unaffected by the relation with either of the men. In contrast to this case is that found in Always Ridiculous. Teresa's desire to maintain her husband's confidence in her is almost greater than her love for Maria. The relation of the two is unaffected by Maria's own father even when he appears. Differing somewhat from Teresa is Elga, (Elga) who is intensely devoted to little Elga, so much that the child stands higher
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in her consideration than her husband. Her affection for the child is partly a result from her devotion to the child's own father. In this case, then the real father strengthens the mother-daughter tie. In no case found in our study does he weaken it as the husband sometimes does.

Closely akin to these cases are those in which divorce plays a part. The influence of the divorced husband upon the relation of mother and daughter seems to be but slight. It seems, if anything, to strengthen the mother's affection for her daughter, who is, in many cases, too young to realize that there is anything abnormal about her home. Mature daughters of divorced mothers seem to accept the situation as a matter of course. Sometimes, the daughter unconsciously prevents divorce. Emma Scarli (Unhappy Love) when she is about to leave her husband whom she does not love, decides suddenly to stay for her daughter's sake. Her mother love is stronger than her dislike for her
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husband or her passion for her lover. Her case will be further discussed in another connection. The Thunderstorm is a study of divorce. It presents a wife, divorced, married again, and living in the same house as does her former husband, her daughter's father. Here is another double triangle. Gerda probably loves her first husband, and her love for him only increases her affection for their daughter. The second husband's cruelty to Anne strengthens the bond still more and Gerda finally leaves him for the sake of the child. In this case, the mother's relation to each of the men serves to strengthen her relation with her daughter and is subservient to it. In Middleton's Possession two parents trying to get a divorce are influenced by the love of each for their daughter. The separation of parents seems to strengthen the bond between mother and daughter in this play. The situation also includes the struggle of the parents for control of the daughter, and the struggle is the effect of the mother's already
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strong love for her daughter. The child is passive in the contest.

In some plays the father and mother are rivals for the daughter's love. Mrs. Krampton (Colleague Krampton) tries to separate her daughter from her husband. She fails and the bond between mother and daughter is broken, since Gertrud's lover for her mother is weaker than her affection for her father. The cause of the break was partly, also, the daughter's lack of sympathy with her mother, but at any rate, the father's influence is too strong for the mother to combat. Exactly opposite in outcome is the conflict of M. Durand and his wife for the love of their daughters, in Facing Death. It only strengthens the daughters' love for their mother until they are devoted to her memory and wholly estranged from their father. Another powerful treatment of this theme of struggle between parents is Strindberg's The Father, in which the struggle between parents for the love and obedience of the
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daughter is to the death. The daughter is again almost passive although she favors her mother to some extent. The result is a triumph for the mother and the relation between mother and daughter is not affected by the struggle.

In some instances, the daughter and father are apparently rivals for the mother's love, and in a few cases, the father is sacrificed for the daughter's sake. Mrs. Arvik (When the New Wine Blooms) is the devoted mother of her three daughters, but in trying to be their companion, she forgets Mr. Arvik. He is almost driven out of his home by her indifference. Even after she has awakened to conditions and has tried to change them her love for her daughters remains the strongest of her affections. Henriette Dupont (Damaged Goods) refuses to forgive her husband when she finds that he has inflicted suffering upon their daughter, though if only herself had been concerned she would probably have pardoned. Jeanne, in There are Crimes and Crimes, loses her
love for her husband although she had been completely devoted to him, when she finds that he had wished their daughter dead even though that was done in a moment when he was scarcely responsible for what he thought. She not only leaves him but apparently ceases to love him. More striking than any of these and differing from them radically, is the case of Halla (Eyvind of the Hills). She kills her child, for what reason it is impossible to say, unless it is that she and her husband may the better escape and save his life from the law.

In view of the fact that a mother's love for her son has the added force of the attraction of opposites, and that as a general thing, mothers are supposed to care more for their sons than they do for their daughters, one would expect to find in the drama many cases in which the relation of mother and daughter is influenced by the relation of mother and son. On the contrary, while the drama is full of affectionate mothers and sons, their relation seldom affects the relation of moth-
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er and daughter, though the cases in which it does so are very well developed. The mother love for the son may often be stronger than his sister's love for him. Such a situation as this occurs in The Legacy. Betty Losatti and her daughter Franziski are almost equally devoted to Betty's son, whom they love and trust. At his death, for his sake, they receive his hitherto unacknowledged wife into their home. Such a step as this displeases Franziski's lover, it is true, and Betty does disregard that possibility. The mother and sister are not in any sense separated by their love for the son. Candia (Jorio's Daughter) loves her girls but she finds no comfort in them in her grief for her son. That does not necessarily prove, however, that she loved her son more than her daughters, for if she had been losing one of the girls, her grief might have been so great as to make her oblivious of everything else. She is overwhelmed by her son's loss, and she may or may not have thought more of him than her daughters. A case
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of real sacrifice of a daughter for a son is that of Lady Inger (Lady Inger of Ėstrat). It is for the love of her son and because of her ambition for him that Lady Inger sells her daughters, as it were, to her powerful enemy. Her three daughters are to her, instruments, whereby her son's kingdom may be saved and his enemies conciliated. The result of her sacrifice is the distrust of the sole remaining daughter and an unloving relation between mother and daughter. According to the rare cases of conflicting relations of mother and daughter and mother and son, the son is much more powerful than the father in destroying the mother-daughter relation. However, he less often becomes a rival with either of the women for the affections of the other.

The third triangle to be considered is that formed by mother and daughter with the daughter's husband or lover. This is an old and popular theme in both narrative and drama, including the mother-in-
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law motive in its various forms. Modern drama, as one might expect, contains many variations of this theme. The plays containing it vary from the lightest comedy to deep tragedy, and have always an effect upon the relation of mother and daughter, sometimes for the better, sometimes for the worse. Quite often all relations are amicable and harmonious. The mother becomes resigned to a certain loss of the daughter's affection as does Emma Winter (The Legacy) when she says, "We haven't our children anymore, when they are grown", in recognition of her daughter's interest in her lover. She seems to mean that the lover or husband inspires a love that is stronger than any filial affection. This is in sharp contrast with the fact that usually, the mother's love for her daughter is stronger than her love for her own husband or lover, though there are exceptions to this rule. The contrast would seem to indicate that the mother's love is stronger than the daughter's.

There are some pleasant cases of this
sort such as that of Jinny Tillman and her mother (The Girl With the Green Eyes). They are devoted to each other and Jinny can scarcely leave her mother to go with her husband. Mrs. Tillman does all in her power to make her daughter's new life happy. In this endeavor she is joined by the girl's husband. There is no rivalry or unpleasant feeling in the relation of Jinny and her mother with her husband. The same desire to make her daughter's life happy influences Mme. Dupont (The Three Daughters of M. Dupont) when she opposes her son-in-law's unkindness to her daughter. This triangle is radically unpleasant. The relation of mother and daughter is not weakened, but it is stronger than the relation of husband and wife. This situation is, of course, essentially the same as that in the traditional mother-in-law story. The same theme carried to a greater extent is found in The Newly Married Couple. Laura, a bride, insists upon living with
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her parents because they think she should. Her mother is bent upon making the new son-in-law indeed a member of the family. He objects to the arrangement and a sharp struggle ensues between the mother and the husband for Laura’s affection and obedience. The husband at last wins, but only by strategy. Apparently such cases as these indicate that the daughter’s love for her mother is almost equal to her love for her husband.

The drama presents a number of mothers who are the champions of the daughter’s lover sometimes against the girl herself. Mrs. Riis (The Gauntlet) opposes her daughter’s wish to break her engagement with Alf. She even sacrifices her own pride and the girl’s respect for her father to bring about her surrender. Her natural mother caution seems to be held in abeyance, overcome by a stronger motive. Perhaps her action does depend upon the fact that she believes Svava’s happiness to depend upon her marriage. In this struggle, the re-
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Relation of mother and daughter is impaired not by the daughter's but by the mother's partiality for her daughter's lover. In many cases in which the mother's strongest motive is matchmaking, this situation is found. Mothers such as Mrs. Benbow (Whitewashing Julia), and the Dowager (The Cabinet Minister), and Mrs. Stonehay, (The Profligate) are more interested in the daughters' suitors than the girls are themselves. It is nevertheless probably the mother's love for her daughter that influences her in such cases as these. In such situations the daughter is sometimes docile, sometimes resentful. The relation of mother and daughter is more apt to be that of tyranny and submission than anything else in most of the plays with this theme.

In many other plays dealing with the matchmaking theme the mother opposes an undesirable lover. In the end the mother usually capitulates. Mrs. Campbell (The Witching Hour) and Ruth Rolt
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(Sweet Lavender) both are reasonable in their opposition. In these cases the bond between mother and daughter is not broken, because the mother yields. If she had not, she would have lost her daughter who in both cases cares more for her lover than she does for her mother.

The last and smallest class of triangle cases is that of the mother and daughter in relation to the mother's lover or to a common lover. These situations are all tense with interest and dramatic power; and often, of necessity, end in tragedy. They are the least common and the best developed of all the triangle cases. Joy (Joy) loves her mother passionately. She wants all of her attention and love, and is jealous of the man who seems to come between her and her mother. When the mother is called upon to choose between her daughter and her lover, she decides for the lover, and the girl for the moment feels
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that she is abandoned. In this play the mother love is not strong enough to resist the desire of the mother for youth and her own lover. Even Joy, though she is at first almost heart broken, finds comfort in the devotion of her own lover. Evidently both mother love and filial affection are weaker, as this play presents them, than they are as represented in many other plays. Directly opposite is the case of Emma Scarli (Unhappy Love) who gives up her lover for the sake of her little girl. Her daughter does really need her care, however, for she is but a child, while Joy is grown and seems to be able to take care of herself.

The First Warning presents a less serious case of the love of mother and daughter for the same man. Neither the Baroness nor Rose is very deep in character, and it is probable that if the man had cared for either the relation between them would have been that of jealousy. These situations in which the
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Mother and daughter love the same man are extremely rare and extremely tense in interest. Lady Vivash (The Weaker Sex) is young, and handsome, and devoted to her daughter. Ira Lee coming to woo the girl finds his old sweetheart in the mother and Lady Vivash, hard and worldly as she is, makes the supreme sacrifice without letting her daughter know the truth. Through her strength the bond between mother and daughter remains unbroken. Equally well presented is the case of Leona Falk, only a foster-mother, and yet all to Aagot that a mother could be and with all of a mother's feelings. She does not know of the sacrifice she must make until too late to prevent Aagot's knowing about it and to prevent Hagbart from falling in love with her. Hence, mother and daughter are obliged to separate for Aagot's happiness although they still love each other. In these situations, the mother's love triumphs as it does not always under lesser strain, but the
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daughter is not as generous as the mother.

The triangular relations are, almost without exception, the result of situations of purely dramatic interest. They appear in plays written as studies of living people, in pre-eminently creative drama. In these plays the artistic interest is first, the purely social interest secondary if present at all. It is notable that only rarely are such situations included in the work of the great social dramatists. For example, Shaw does not concern himself with these relations except so far as they have a social significance. Fitch has no such notable cases except in those plays in which the mother wishes to control the daughter's love affairs. Pinero shows only one very important one, except in connection with the conventional themes of the match-making or the meddling mothers. On the other hand, D'Annunzio, pre-eminently the artist, furnishes strong cases of the
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triangle, as do the German writers and Strindberg and Björnson; all more concerned with writing drama reflecting life, than with illustrating a social theme.
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In the consideration of the theme of mother and daughter in a large number of plays, it is both difficult and dangerous to generalize. There is no line to be drawn, for instance, between dramas of different literatures indicating that on the one side lies one conception; on the other a different idea. Neither is it safe to say that one author deals with his theme from a purely artistic standpoint, while another always uses it as a text for a sermon. There may be a predominance of one attitude or the other either in a literature or in an author, but it does not follow that the most significant authors or the most important plays present that attitude. With this caution in mind, we
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may attempt to draw certain inferences with regard to the significance of the treatment of the theme in question.

Among some hundred and twenty-five plays containing the relation between mother and daughter, only about fifty present special studies of that relation as it is affected by social conditions. That is, about two-fifths of the plays containing that theme are concerned with its sociological significance. Apparently the predominant interest in dramatic writing is still artistic, and the social aspect of the relation of mother and daughter has not yet become so important as to be always necessary in presenting that relation truthfully. However two-fifths is not a small proportion. That the relation is worth considering as a social problem in so large a number of plays, indicates its growing importance, as such a problem. Moreover, the plays which contain this theme are in
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many cases worthy work, artistically written; not mere propaganda.

Certain national characteristics are apparent in the presentation of the theme of the relation between mother and daughter. Included in the plays emphasizing the social aspects of the relation, are all of the Russian plays containing the general theme. This is in direct agreement with the fact that in all Russian art, the social factors in national life are uppermost. The Russian mind seems to be peculiarly awake to social conditions. It is only natural, therefore, that the Russian dramatist portrays the relation between mother and daughter as bearing, primarily, a social significance. Hence we have in his dramas, discontented daughters rebelling or complaining; and mothers bemoaning the new ideas, modern education, and the disrespect of children. Hence also, we have a Marya Lvovna, a mother who makes her relation with her daughter i-
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deal by educating herself and the girl together, and by meeting and solving with her their common problems. The Russian drama is the only national body of drama which deals with the relation in question in the same way throughout.

Second in interest in this presentation of the mother-daughter theme, is the English modern drama. Here, however, no definite statement can be made. Pinero and Jones are fond of presenting the relation in its sociological phase. Barker almost makes it subservient to the moral he wishes to draw. Shaw wants no better chance than the presentation of the relation of mother and daughter to expound his ideas of the freedom of the individual, and of the righteousness of revolt. However, these dramatists do not always sacrifice the artistic to the didactic treatment by any means. Other English playwrights, such as Galsworthy and Masefield, never do. The English writer's social theme is often not so greatly emphasized as is that of the Russian dram-
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The reader feels that the latter speaks from deep conviction; whereas, in some of his plays, the English writer seems to dwell upon social conditions and theories because their inclusion is necessary to the popularity of his play. The same thing seems often true of American dramatists. Sometimes we feel that the daughter in their plays is made a rebellious character merely in order to satisfy the popular taste. However, on the whole the social significance of the relation of mother and daughter is less often preached; the situation is less often presented to illustrate some playwright's social theory, in American drama than in that of either Russia or England. Some serious and creditable attempts at presenting the relation with all of its factors, are made. The relation of Ruth Jordan and her mother (The Great Divide) and of Mrs. Dean and Mary in Water are examples.

From the foregoing facts, we may infer
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that America and England are only beginning to be in earnest about the study of existing social conditions, or perhaps, that the theater-going public is interested in such conditions merely because it is fashionable to be so. At least there probably is no such deep-seated social interest in either country as there is in Russia.

The drama of other nations appears to concern itself little with the mother-daughter relation as a sociological study. Ibsen presents it in that phase in only two plays, although in those two it is well developed. Strindberg's social interest in the home lies in the marriage relation and he is seldom attracted by anything else. He, also makes up in quality what he lacks in quantity, when he gives us Motherlove. If that is his only word upon the subject it is a sufficient statement of his ideas.

The continental dramatists, aside from
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the Russian, are chiefly interested in the relation of mother and daughter as dramatic material; not as a social problem. However, the social aspect of the theme is naturally not altogether ignored, especially in the work of the French and German dramatists. They are usually attempting to reflect their surroundings truthfully, and social forces that are at work in those countries must be considered, to some extent, but they are seldom discussed for their own sake.

Less interested in new ideas of the rights of children, or the tyranny of mothers than any other dramatists, are those of Italy and Spain. In the first place, they are not greatly occupied with the relation of mother and daughter in any form, particularly in its didactic treatment. That is perhaps natural since they are somewhat removed from the currents of social criticism passing over northern Europe and America. The theme of the moth-
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er-daughter relation is seldom more than incidental in their hands and its social significance is, in general, ignored. Such a modern Oriental dramatist as Tagore also, so far as we know, does not present any cases whatever, of the mother-daughter relation. That, again, is what we should have expected, considering social conditions among the people of whom he writes.

In the plays in which the relation of mother and daughter is used for its dramatic value alone, solutions for the mother-daughter problem are seldom offered. Sometimes the dramatist leaves the situation between the two unchanged. If they are only minor characters, there has probably been no break between them; the one wins and the loser must be content. However, the problem is not always, or even often, left without solution.

A solution commonly offered by the dramatist is the sacrifice of the mother or the daughter
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to the demands of the other. Pinero's mothers usually have their way in shaping and controlling their daughters' lives, although there are exceptions to this rule, when the mothers sacrifice their plans. However, either the mother or the daughter always yields. Wilde presents the same solution (Lady Windermere's Fan) as does Fitch in several of his plays; i.e., the sacrifice of the mother.

In other plays of great importance in connection with a study of the present theme the daughter is made to sacrifice as she does in some of Pinero's plays. Sacrifice is the only solution offered by Granville Barker, and as he sees it the daughter makes the sacrifice. There are many such cases. Sobéide, Sarah Greenwell, Ines Avedaño, and the daughter in Motherlove give up either principles, or health, or freedom to pre-
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serve the mother-daughter relation.

Another common solution, though not a pleasant one, is separation of mother and daughter. It is implied at least in certain plays which, otherwise, leave the issue in doubt. In The Smug Citizen, Akoolina and Titania are no nearer an understanding when the play closes than they are when it opens. The only ray of hope is that Titania will go away to teach school. In The Reconciliation, Hauptmann offers no solution other than that Auguste leave Mrs. Sholz. He does not even suggest that, but shows plainly that there is no other hope for peace between the two. To The Stars shows Anna anxious to leave her home, even though her mother tries to be kind. Aside from such cases as these, there are in the dramas, herein reviewed, about fifteen in which the mothers and daughters actually separate. So Fitch solves the problem in The Climbers. In the Great Divide, Ruth Jordan and her mother cannot live together.
In Arizona, Bonita and Estrella both marry and leave home, as does Nenelle Rosani (Like Falling Leaves). In The Benefit of the Doubt, Theo and Tina Emptage have no chance of making themselves happy until they plan to leave their mother and make their own way. In most of these cases, the separation is attended with heartache for both mother and daughter, but it is the only way to happiness and is recognized as such by them. There is, in every such case, a hint of the tragedy, which is found in the death of the daughter of Kabinova (The Storm) because she did not leave home soon enough.

Two solutions are satisfactory, and make possible a happy outcome of the situation, but they are rather rare. In a few cases, perhaps half a dozen, the mother grows and learns to sympathize with her daughter. An example of such growth is found in Frau Schwarze (Magda). She has learned at least to try to understand Magda, and the girl would
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have stayed at home, had her father been as thoughtful as his wife. Emily Olivant (Frailty) comes to see that her daughter's life is like her own, and is able to understand her. Lizia (The World's Triumph) learns to know that her daughter's inspiration is real, and becomes the girl's steadfast helper. The mother's education and willingness to learn, then, is the first satisfactory solution of the mother-daughter problem to be offered by the dramatists.

Still more rare is the solution brought about through the daughter's growing experience. One case of this solution is very strange. Eleanor Keyst learns to understand her mother at last, suddenly and almost mystically, but nevertheless her sympathy saves her tender relation with her mother. One other clear cut case of this solution is that which appears in Middleton's Circles. Ida Lawson grows through her own experience to understand her mother.

From these solutions, it appears that a
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loving relation between mother and daughter, if it remain untouched by tragedy, depends upon a mutual sympathy. This sympathy usually grows out of the mother's education, her ability to keep pace with her child's ideas and experiences. To this solution, the only satisfactory alternative is separation. It appears that, in general, dramatists have not been concerned particularly with offering solutions for a problem. With a few notable exceptions, they try only to present the relation of mother and daughter very much as they are accustomed to see it, and only for its value in their drama. They do not interfere with the natural outcome of the relations of the characters whom they have drawn, for the sake of teaching something or drawing a moral. If this is true, the preponderance of relations which are not ideal and never become so, is not strange. The drama is probably a true representation of the conditions which really exist in human society, which
are not, and never were ideal. However, an interest in sociological aspects of any relation indicates currents of changing feeling in society, and the interest in the social phase of the relation of mother and daughter shows that a new attitude toward that relation is developing in the mind of society.
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I. A LIST OF PLAYS EXAMINED FOR THIS PAPER

Andreyev, Leonid
An Incident
King Hunger, 1908
The Life of Man, 1906
To The Stars, 1906

Bangs, John Kendrick
A Dramatic Evening
Proposal and Difficulties
The Bicyclers
The Fatal Message
(Read in Bicyclers and other farces 1896)

Barker, Granville
The Madras House, 1910
The Marrying of Anne Leete, 1902
The Voysey Inheritance, 1905
Waste, 1909

Barrie, James M.
Der Tag, 1914
Pantaloon, 1905
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Rosalind, 1912
The Twelve Pound Lock, 1910
The Will, 1913

Benavente, Jacinto
The Governor's Wife
(Poet-Lore, 1918, Vol. 29)

Björnson, Björnsterne
A Lesson in Marriage, 1912
Beyond Human Power, Part I., 1883
Laboremus, 1901
Leonarda, 1879
Love and Geography, 1914
Mary Queen of Scots, 1864
Sigurd Slembe, 1862
The Editor, 1874
The Gauntlet, 1883
The King, 1877
The Newly Married Couple, 1865
The New System, 1879
When the New Wine Blooms, 1909

Block, Louis E.
The World's Triumph, 1909
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Brieux, Eugène

Damaged Goods, 1902
Maternity, 1904
The Red Robe, 1900
The Three Daughters of M. Dupont, 1899

Brown, Alice M.

Children of Earth, 1915

D'Annunzio, Gabriele

Daughter of Jorio, 1904
Dream of an Autumn Sunset, 1898
Francesca da Rimini, 1901

Echegaray, José

Always Ridiculous, 1890
Madman or Saint, 1877
The Great Galeoto, 1874

Ervine, St John G.

Mixed Marriage, 1911
The Critics, 1913
The Magnanimous Lover, 1912
The Orangemen, 1913

Fitch, Clyde

Barbara Frietchie, 1899
Beau Brummel, 1890
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Captain Jinks of the Horse Marines, 1901
Her Own Way, 1903
Lover's Lane, 1901
Nathan Hale, 1898
The Climbers, 1900
The Girl with the Green Eyes, 1902
The Stubbornness of Geraldine, 1902
The Truth, 1906
The Woman in the Case, 1904

Fitzmaurice, George

The Country Dressmaker
The Dandy Dolls
The Magic Glasses
The Moonlighters
The Pie Dish
(Examined in Plays by Fitzmaurice, London, 1914)

Galdós, Pérez

The Grandfather, 1904

Galsworthy, John

Joy, 1907
Justice, 1910
Strife, 1909
APPENDIX.

The Eldest Son, 1912
The Little Dream, 1911
The Mob, 1914
The Pigeon, 1912
The Silver Box, 1906

Giacosa, Guiseppe
Like Falling Leaves, 1900
Sacred Ground, 1894
The Stronger, 1904
Unhappy Love, 1888

Gorky, Maxim
A Night's Lodging, 1902
Summer Fold, 1903
The Children of the Sun, 1903
The Smug Citizen, 1901

Gregory, Lady Augusta
Hyacinth Halvey, 1906
Spreading the News, 1904
The Canavans, 1906
The Deliverer, 1911
The Gaol Gate, 1906
The Jackdaw, 1907
The Rising of the Moon, 1907
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The Travelling Man, 1910
The Workhouse Ward, 1908
The White Cockade, 1905

Halbe, Max
Mother Earth
(Francke, Kuno & Howard: German Classics '13-14)

Hauptmann, Carl
Ephraim's Breite, 1900
(Poet-Lore, Vol. XII)

Hauptmann, Gerhart
And Pippa Dances, 1906
Charlemagne's Hostage, 1908
Colleague Krampton, 1892
Drayman Henshel, 1898
Elga, 1905
Gabriel Schilling's Flight, 1912
Griselda, 1907
Lonely Lives, 1891
Michael Kramer, 1891
Rose Bernd, 1903
Schluck and Jau, 1899
The Assumption of Hannele, 1893
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The Maidens of the Mount, 1907
The Rats, 1911
The Reconciliation, 1890
The Sunken Bell, 1897
The Weavers, 1892
Hazelton, George
The Yellow jacket
Hervieu, Paul
In Chains, 1895
Know Thyself, 1909
Houghton, Stanley
Hindle Wakes, 1912
Independent Means, 1909
Marriages in the Making, 1914
Partners, 1914
The Perfect Cure, 1913
Howard, Bronson
Kate, 1906
Howells, William Dean
A Counterfeit Presentment
Mother and Father, 1912
Out of the Question
APPENDIX.

Ibsen, Henrik

A Doll's House, 1879
An Enemy of the People, 1882
Brand, 1866
Emperor and Galilean, 1873
Ghosts, 1881
Hedda Gabler, 1890
J. G. Borkman, 1894
Lady Inger of Østråt, 1855
Little Eyolf, 1894
Love's Comedy, 1862
Peer Gynt, 1867
Rosmersholm, 1886
The Lady from the Sea, 1888
The Feast at Solhøug, 1856
The League of Youth, 1869
The Master Builder, 1893
The Pillars of Society, 1877
The Pretenders, 1864
The Wild Duck, 1884

Jerome, Jerome K.

Barbara

Fanny and the Servant Problem, 1909
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Sunset
Woodbarrow Farm, 1904

Kennedy, Charles Mann
The Necessary Evil, 1913
The Servant in the House, 1908

Kenyon,
Kindling, 1914

Lavedan, Henri
Along the Quays
For Ever and Ever
Not at Home
Sunday on Sunday Goes By
The Afternoon Walk
Where Shall We Go?
(Examined in Poet-Lore for 1917)

Lewis, Margaret Cameron
A Christmas Chime, 1904
A Pipe of Peace, 1905
Committee on Matrimony, 1904
Miss Doulton's Orchids, 1904
The Burglar, 1904
The Kleptomaniac, 1904
APPENDIX.

Mackaye, Percy

Anti-matrimony, 1910
A Thousand Years Ago, 1914
Caliban, 1916
Chuck, 1911
Fenris the Wolf, 1905
Gettysburg, 1911
Joan D'Arc, 1906
Mater, 1910
Sam Average, 1911
Sappho and Phaen, 1908
The Antik, 1911
The Scarecrow, 1913
Tomorrow, 1913

Maeterlinck, Maurice

Alladine and Palomides, 1894
Bluebeard, 1901
Interior, 1894
Joyzelle, 1903
Vonna Vanna, 1903
Pelléas and Mélisande, 1892
Selysete, 1896
Sister Beatrice, 1901
APPENDIX.

The Blind, 1890
The Blue Bird, 1890
The Death of Tintagiles, 1894
The Intruder, 1890
The Princess Maleine, 1889
The Seven Princesses, 1891

Marks, Josephine Preston Peabody

Marlowe, 1901
The Piper, 1912
The Wolf of Gubbio, 1914

Masefield, John

The Faithful, 1915
The Locked Chest, 1916
The Sweeps of Ninety-eight, 1916
The Tragedy of Pompey the Great, 1910

Middleton, George

A Good Woman, 1911
Circles, 1911
Embers, 1911
In His House, 1911
Mothers, 1911
On Bail, 1911
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Possession, 1913
The Black Tie, 1913
The Failure, 1913
The Gargoyle, 1913
The Groove, 1913
The Man Masterful,
Their Wife, 1913
Tradition, 1913
Unborn

Moody, William Vaughn
The Faith Healer, 1909
The Great Divide, 1906

Ochiai, T.
Kanawa
(Examined in Poet-Lore Vol. 23, p 222.)

Pinero, Arthur Wing
His House in Order, 1906
Iris, 1901
Lady Bountiful, 1891
Letty, 1903
Mid-Channel, 1909
Preserving Mr. Panmure, 1911
Sweet Lavender, 1888
APPENDIX.

The Amazons, 1891
The Benefit of the Doubt, 1895
The Cabinet Minister, 1890
The Mind-the-Paint Girl, 1912
The Notorious Mrs. Ebbsmith, 1895
The Profligate, 1899
The Second Mrs. Tanqueray, 1893
The Times, 1891
The Weaker Sex, 1888

Pshibishevsky, Stanislav
For Happiness
(Examined in Poet-Lore Vol. 23, p 3)

Rosmer, Ernst
Twilight
(Examined in Poet-Lore, Vol. 23, p 369)

Rostand, Edmond
Chantecler, 1910
Cyrano de Bergerac, 1897
The Eagle, 1900
The Fantastics, 1894

Schnittler, Arthur
Literature, 1907
APPENDIX.

The Green Cockatoo, 1907
The Lady With the Dagger, 1907
The Legacy, 1899

Shaw, George Bernard

Arms and the Man, 1894
Caesar and Cleopatra, 1899
Candida, 1897
Captain Brassbound's Conversion, 1900
Fanny's First Play, 1911
Getting Married, 1908
John Bull's Other Island, 1904
Major Barbara, 1905
Man and Superman, 1905
Misalliance, 1910
Mrs. Warren's Profession, 1893
The Devil's Disciple, 1899
The Doctor's Dilemma, 1906
The Man of Destiny, 1897
The Philanderer, 1893
You Never Can Tell, 1909

Sigurjónsson, Jóhann

Lyvind of the Hills, 1916
The Hraun Farm, 1916
APPENDIX.

Strindberg, August

Advent,
After the Fire, 1907
Comrades, 1888
Creditors, 1890
Debit and Credit, 1893
Easter, 1901
Facing Death, 1893
Gustavus Vasa, 1899
Lucky Pehr, 1883
Miss Julia, 1888
Motherlove, 1893
Parijah, 1890
Simoom, 1890
Swanwhite, 1893
The Bridal Crown, 1902
The Dance of Death, 1901
The Dream Play, 1902
The Father, 1898
The First Warning, 1893
The Link, 1897
The Spook Sonata, 1907
APPENDIX.

The Stronger, 1890
The Thunderstorm, 1907
There are Crimes and Crimes, 1899

Sudermann, Herman
Johannes, 1898
Magda, 1893
Margot, 1909
St. John's Fires, 1900
Streaks of Light, 1909
The Far-away Princess, 1909
The Joy of Living, 1902
The Three Heron's Feathers, 1899

Synge, John Millington
Deirdre of the Sorrows, 1910
Riders to the Sea, 1904
The Playboy of the Western World, 1907
The Shadow of the Glen, 1903
The Tinker's Wedding, 1909
The Well of the Saints, 1905

Tagore, Rabindranath
Chitra, 1916
The King of the Dark Chamber
The Post Office
APPENDIX.

Tchekoff, Anton

A Tragedian in Spite of Himself, 1899
Ivanoff, 1889
On the Highroad, 1916
The Anniversary, 1916
The Bear, 1890
The Cherry Orchard, 1904
The Proposal, 1889
The Sea Gull, 1896
The Swan Song, 1879
The Three Sisters, 1901
Uncle Vanya, 1902

Thomas, Augustus

Alabama, 1891
Arizona, 1900
As a Man Thinks, 1911
The Witching Hour, 1907

Tolstoi, Count Leo

The Cause of It All, 1912
The Fruits of Enlightenment, 1899
The Man Who Was Dead, 1912
The Powers of Darkness, 1912
APPENDIX.

Van Eden, Frederik

Ysbrand

(University of Kansas edition, 1910)

Von Hoffmannsthall, Hugo

The Marriage of Sobeide, 1902

Wedekind, Arthur

The Court Singer, 1900

Wilde, Oscar

An Ideal Husband, 1895

Lady Windermere's Fan 1909

The Importance of Being Earnest, 1895

Wilde, Percival

A House of Cards

Dawn

Playing with Fire

The Finger of God

The Noble Lord

The Traitor

(One Act Plays of Life Today, N.Y. H. Holt and Company, 1915)

Yeats, William Butler

Deirdre, 1906

The Hour Glass, 1903

The Pot of Broth, 1902
APPENDIX.

II. PLAYS CONTAINING THE THEME OF MOTHER AND DAUGHTER

   Andreyev, Leonid

   *King Hunger*
   1. Unknown mother and baby daughter

   *The Life of Man*
   1. Aunt of Man and her impudent daughter

   *To the Stars*
   1. Mrs. Ternovisky and her daughter Anna

   Barker, Granville

   *The Madras House*
   1. Mrs. Huxtable and Emma Huxtable
   2. Mrs. Huxtable and Jane Huxtable
   3. Mrs. Huxtable and Julia Huxtable
   4. Mrs. Huxtable and Clara Huxtable
   5. Mrs. Huxtable and Minnie Huxtable
APPENDIX.

6. Mrs. Huxtable and Laura Huxtable

The Voysey Inheritance

1. Mrs. Voysey and Celia Voysey
2. Mrs. Voysey and Ethel Voysey

Waste

1. Lady Davenport and Julia Davenport Farrant
2. Lady Davenport and Lucy Davenport

Benavente, Jacinto

The Governor's Wife

1. Donna Remolines and daughter Esperanza
2. Marchioness of Vilaquiqido and Tessaite

Björnson, Björnsterne

Beyond Our Power Part I

1. Clara Sang and her daughter Rachel Sang

Laboremus

1. Mme. Wisby (dead) and Borgny Wisby

Love and Geography

Mrs. Karen Lyegesen and Helga Lyegesen
APPENDIX.

The Editor
1. Mrs. Evje and Gertrud Evje

The Gauntlet
1. Mrs. Riis and Svava Riis

The Newly Married Couple
1. Laura and her Mother

The New System
1. Mrs. Riis and Karen Riis

When the New Wine Blooms
1. Mrs. Arvik and Helen Arvik
2. Mrs. Arvik and Karma Arvik
3. Mrs. Arvik and Alberta Arvik

Block, Lewis

The World's Triumph
1. Lizia and her daughter Fiordimonda

Brieux, Eugène

Damaged Goods
1. Henriette Dupont and her baby daughter
APPENDIX.

The Three Daughters of M. Dupont
1. Mme. Dupont and Julie Dupont

D'Annunzio, Gabriele

The Daughter of Jorio
1. Candia and her daughter Splendore
2. Candia and her daughter Favetta
3. Candia and her daughter Arnella

Davis, Richard Harding

Miss Civilization
1. Mrs. Gardner and Alice Gardner

Echeagaray, José

Always Ridiculous
1. Teresa and her daughter Maria

Madman or Saint
1. Doña Avedaña and Ines Avedaña

Ervine, St. John

The Magnanimous Lover
1. Mrs. Jane Cather and Maggie Cather
APPENDIX.

Fitch, Clyde

Nathan Hale

1. Mrs. Adams and Alice Adams

The City

1. Mrs. Rand and Cicely Rand
2. Mrs. Rand and Teresa Rand

The Climbers

1. Mrs. Hunter and Blanche Hunter Sterling
2. Mrs. Hunter and Jessica Hunter
3. Mrs. Hunter and Clara Hunter

The Girl With the Green Eyes

1. Mrs. Tillman and Jinny Tillman

The Stubbornness of Geraldine

1. Mrs. Thompson and Vi Thompson

Fitzmaurice, George

The Country Dressmaker

1. Horry Shea and her daughter Julia Shea

2. Maryanne Clohesy and her daughter Babe Clohesy
APPENDIX IX.

The Moonlighters
1. Mrs. Ellen Guerin and Eileen Guerin
2. Mrs. Peg Driscoll and Maura Driscoll

Goldós, Pérez

The Grandfather
1. Lucretia and her daughter Leonora
2. Lucretia and her daughter Dorothea.

Giacosa, Guiseppe

Unhappy Love
1. Emma Scarli and her daughter Sonyia Ivanovna

The Smug Citizen
1. Akoolina Ivanovna and her daughter Titonia Ivanovna

Hauptmann, Gerhart

Colleague Krampton
1. Mrs. Krampton and Gertrud Krompton

Dražman Henschel
1. Mrs. Henschel and Gustel
2. Mrs. Hanne Henschel and her daughter Berthel
APPENDIX

Griselída
1. Griselda and her mother

Michael Kramer
1. Mrs. Kramer and Michaeline Kramer

The Assumption of Hannele
1. Hannele and her mother (dead)

The Reconciliation
1. Mrs. Schulz and Auguste Schulz
2. Mrs. Buchner and Ida Buchner

Hauptmann, Karl

Epgram’s Breite
1. Beata and her daughter Breite

Howard, Bronson

Kate
1. Kate and her mother

Howells, William Dean

Mother and Father
1. Mother and her daughter
APPENDIX.

Ibsen

An Enemy of the People
1. Mrs. Stockman and Frieda Stockman

Ghosts
1. Regina and her mother (dead)

Lady Inger of Östråt
1. Lady Inger and Merite
2. Lady Inger and Lucia
3. Lady Inger and Elina

Love's Comedy
1. Mrs. Holm and Anna Holm
2. Mrs. Holm and Svanhild Holm

Peer Gynt
1. Solveig and her mother

The Pretenders
1. Lady Fanghild and her daughter Margaret

The Wild Duck
1. Gina Eckdal and her daughter Hedwig
APPENDIX

Jones, Henry Arthur

Saints and Sinners
1. Mrs. Parridge and Fanny Parridge

The Dancing Girl
1. Lady Baldwin and Miss Baldwin
2. Lady Poperoach and Miss Poperoach

The Masqueraders
1. Lady Crandover and her daughter Clarice Remdean

The Middleman
1. Mrs. Chandler and Maude Chandler
2. Lady Umfraville and Felicia Umfraville

The Rogue's Comedy
1. Lady Clarabut and Nina Clarabut

The Silver King
1. Mrs. Nellie Denver and Cissie Denver

Whitewashing Julia
1. Mrs. Benbow and Rosy Benbow
APPENDIX.

Kennedy, Charles Rann

The Necessary Evil

1. Nellie and her mother (dead)

Lavedan, Henri

Where Shall We Go?

1. Mme. Devain and Germaine Devain
2. Mme. Devain and Jeanne Devain
3. Mme. Devaine and Louise Devain
4. Mme. Devaine and Agatha Devain
5. Mme. Devaine and Blanche Devain

Mackaye, Percy

Mater

1. Mrs. Dean and Mary Dean

The Antik

1. Mrs. White and Myrtle White

Masterlinck, Maurice

Interior

1. Mother and her daughter (dead)
APPENDIX.

2. Mother and elder daughter

3. Mother and younger daughter

Joyzelle

1. Joyzelle and her mother

Princess Maleine

1. Queen Anne and her daughter Ugulyane

2. Queen and her daughter Maleine

The Blind

1. Mad woman and her child

The Intruder

1. Ursula and her mother

Middleton, George

Circles

1. Mrs. Owen and Ida Owen Lawson

2. Mrs. Ida Lawson and Helen Lawson

Possession

1. Mrs. Katrina Banning and Polly Banning
APPENDIX

The Black Tie

1. Mrs. Netta Ford and Stella Ford

The Groove

Mrs. Greenwell and Sara Greenwell

Mrs. Greenwell and Constance Greenwell

Tradition

1. Mrs. Emily Clivant and Mary Clivant

Moody, William Vaughn

The Great Divide


Pinero, Arthur Wing

His House in Order

1. Lady Kidgely and her daughter Geraldine

Lady Bountiful

1. Mrs. Veale and Margaret Veale

Mid-Channel

1. Mrs. Pierpont and Ethel Pierpont

Preserving Mr. Panmure

1. Mrs. Panmure and Myrtle Panmure
APPENDIX.

Sweet Lavender

1. Ruth Holt and Lavender Holt
2. Mrs. Gilfillan and Minnie Gilfillan

The Amazons

1. Lady Miriam and her daughter Noeline
2. Lady Miriam and her daughter Wilhemina
3. Lady Miriam and her daughter Beltuchet

The Benefit of the Doubt

1. Mrs. Emptage and Theo Emptage
2. Mrs. Emptage and Tina Emptage

The Cabinet Minister

1. Lady Twombley and her daughter Imogen
2. The Dowager and her daughter Euphemia

The Mind-the-Paint Girl

1. Mrs. Upjohn and her daughter Lily Farradell

The Profligate

1. Mrs Stonehny and Irene Stonehny
APPENDIX

The Times
1. Mrs. Egerton-Bompas and her daughter Beryl
2. Mrs. Hooley and Honoria Hooley

The Weaker Sex
1. Mrs. Boyle-Chewton and her daughter Rhodes
2. Lady Vivas and her daughter Sylvia

Schnitzler, Arthur

The Legacy
1. Betty Losatti and Franziski Losatti
2. Emma Winter and Agnes Winter

Shaw, George Bernard

Panny's First Play
1. Mrs. Knox and Margaret Knox

Getting Married
1. Mrs. Bridgenorth and Edith Bridgenorth

Major Barbara
1. Lady Britomart and her daughter Barbara
2. Lady Britomart and her daughter Sarah
APPENDIX.

Man and Superman
1. Mrs. Whitfield and Anne Whitfield
2. Mrs. Whitfield and Rhode Whitfield

Visa Alliance
1. Mrs. Tarleton and Hypatia Tarleton

Mrs. Warren's Profession
1. Mrs. Warren and Vivie Warren

Sigurjónsson, Jóhann

Eyvind of the Hills
1. Halla and her daughter Tota

The Hraun Farm
1. Jorunn and her daughter Lyot

Strindberg, August

Advent
1. Tayra and her mother

Comrades
1. Mrs. Hall and her daughter Amelie
2. Mrs. Hall and her daughter Thérèse
APPENDIX.

Mother
1. Mrs. Heyst and Eleanor Heyst

Facing Death
1. Mrs. Duval (dead) and Therèse
2. Mrs. Duval and Addie Duval
3. Mrs. Duval and Annette Duval

Gustavus Vasa
1. The nun and her daughter, the queen
2. Mrs. Hillson and Barbro Hillson

Motherlove
1. A mother and her daughter

Swanwhite
1. Swanwhite and her mother (dead)

The Father
1. Laura and her mother

The First Warning
1. Rose and her mother, the Baroness
APPENDIX.

The Spook Sonata

1. The Janitress and her daughter
   the Dark Lady

2. The Mummy and her daughter
   the Young Lady

The Thunderstorm

1. Gerda and her daughter
   Charlotte

There are Crimes and Crimes

1. Jeanne and her daughter
   Marian

Sudermann, Herman

Margot

1. Frau von Iburg and her daughter
   Margot

St. John's Fires

1. Mrs. Vogelreuter and
   Trude Vogelreuter

The Far-away Princess

1. Frau Halldorf and
   Liddy Halldorf

2. Frau Halldorf and
   Lilly Halldorf

The Joy of Living

1. Mrs. Beata von Kellingham and
   Ellen von Kellingham
APPENDIX.

The Last Visit
1. Frau Mulbridge and Daisy Mulbridge

Tchekoff, Anton

Ivanoff
1. Zinaida and her daughter Shasha

The Cherry Orchard
1. Mme. Kanevsky and her daughter Anya

The Seagull
1. Paulina Shamraeff and Masha Shamraeff

The Three Sisters
1. Nitasha Prosorov and Sophie Prosorov

The Wedding
1. Mrs. Zhigalav and Dashenka

Thomas, Augustus

Arizona
1. Mrs. Canby and Estrella Canby
2. Mrs. Canby and Bonita Canby

As A Man Thinks
1. Mrs. Seelig and Vedah Seelig
APPENDIX.

The Witching Hour
1. Mrs. Campbell and Viola Campbell

Tolstoi, Count Leo

The Fruits of Enlightenment
1. Mrs. Zvezdeentseff and Betty Zvezdeentseff

Van Eden,

Ysbrand
1. Mrs. Hardendopp and Lize Hardendopp
2. Mrs. Hardendopp and Bets Hardendopp

Von Hoffmansthal, Hugo

The Marriage of Sobeide
1. Sobeide and her mother

Wilde, Oscar

Lady Windermere's Fan
1. Mrs. Erlynne and her daughter Lady Windermere

The Importance of Being Earnest
1. Lady Bracknell and her daughter Gwendolyn Fairfax

Wilde, Percival

Dawn
1. A mother of a dead daughter
APPENDIX.

2. The relation between step-mothers, mothers-in-law, foster mothers, and their daughters

Andreyev, Leonid

To the Stars

1. Mrs. Ternovsky and her daughter-in-law, Marusia

Barker, Granville

The Madras House

1. Mrs. Madras and Mrs. Philip Madras

The Voysey Inheritance

1. Mrs. Voysey and Mrs. Booth Voysey

2. Mrs. Voysey and Mrs. Hugh Voysey

Björnson, Björnstjerne

Leonard

1. Leonarda Falk and Aagot

D'Annunzio, Gabriele

The Daughter of Jorio

1. Candia and Vienda
APPENDIX.

Fitch, Clyde

Her Own Way
1. Mrs. Carley and Georgiana Carley

Giacoss, Guiseppe

Like Falling Leaves
1. Giulia Rosani and Nenille Rosani

The Stronger
1. Elisa Valli and Flora Valli

Gorky, Maxim

The Smug Citizen
1. Akolina Ivanovna and Polja

Hauptmann, Gerhart

Elga
1. Marini and Elga

Lonely Lives
1. Mrs. Vockerat and Kitty Vockerat

Ibsen, Henrik

The Lady From the Sea
1. Ellida Wangel and Hilda Wangel
APPENDIX.

2. Ellida Wangel and Boletta Wangel

Kenyon, Charles

   Kindling
   1. Mrs. Burke Smith and Alice

Mackaye, Percy

   Anti-Matrimony
   1. Mrs. Gray and Mildred Gray

Middleton, George

   Mothers
   1. Mrs. Parton and Barbara Parton

Strindberg, August

   Advent
   1. Amelie and the Old Lady

Sudermann, Herman

   Magda
   1. Frau Schwarz and Magda
   2. Frau Schwarz and Marie

St. John's Fires

   1. Mrs. Vogelreuter and Marrike Vogelreuter
APPENDIX.

Tchekoff, Anton

The Cherry Orchard

1. Mme. Ranevsky and Varya Ranevsky

Tolstio, Count Leo

The Powers of Darkness

1. Anísya and Anyúтика
2. Anísya and Akulina

Note: The following plays, containing a study of mother and daughter relations are unavailable for this paper:

Benavente, Jacinto

La Malqueriđa

Bennet, Arnold

Milestones (probably)

The Step-mother

Hervieu, Paul

The Passing of the Torch

Houghton, Stanley

The Younger Generation

Sowerby, Githa

Rutherford and Son, (probably)
III. DOMESTIC RELATIONS IN SHAKESPEARE'S PLAYS.

The following table is the result of Professor Whitcomb's investigation of the plays of Shakespeare.

All's Well That Ends Well

Mother and daughter
1. Widow and her daughter, Diana
2. Countess of Rousillon and her foster daughter, Helena

Mother and son
1. Countess of Rousillon and her son, Bertram.

Antony and Cleopatra

As You Like It

Father and daughter
1. Rosalind and her father, the Duke
2. Frederick and Celia

Comedy of Errors, A

Mother and son
1. Aemilia and Antipholus of Ephesus
2. Aemilia and Antipholus of Syracuse

Father and son
1. Aegeon and Antipholus of Ephesus
2. Aegeon and Antipholus of Syracuse
Coriolanus

Mother and daughter

1. Volumnia and her daughter-in-law, Vergilia

Mother and son

1. Volumnia and Coriolanus
2. Vergilia and Marcius

Father and son

1. Coriolanus and Marcius

Cymbeline

Mother and daughter

1. Queen and her step-daughter Imogen

Mother and son

1. Queen and Guiderius
2. Queen and Arviragus
3. Queen and Cloten

Father and daughter

1. Cymbeline and Imogen

Father and son

1. Cymbeline and Guiderius
2. Cymbeline and Arviragus

Hamlet

Mother and son

1. Gertrude and Hamlet
Father and daughter

1. Polonius and Ophelia

Father and son

1. Hamlet and the ghost

Henry IV. Part I

Father and daughter

1. Glendower and Lady Mortimer

Father and son

1. Henry IV and the Prince of Wales
2. Henry IV and John of Lancaster
3. Henry Percy and his son Hotspur

Henry IV. Part II

Father and daughter

1. Northumberland and his daughter-in-law, Lady Percy

Father and son

1. Henry IV and the Duke of Clarence
2. Henry IV and John of Lancaster
3. Henry IV and Humphrey of Gloucester
4. Henry IV and the Prince of Wales

Henry V

Mother and daughter

1. Isabel and Catherine
Father and daughter

1. Charles VI and Catherine

Father and son

1. Charles VI and Louis of France

*Henry VI, Part I*

Father and daughter

1. Shepherd and Joan D'Arc

2. Reignier and Margaret of Anjou

Father and son

1. Talbot and John Talbot

2. Master Gunner and his son

3. Henry VI and his father (dead) ref. only.

*Henry VI, Part II*

Father and son

1. Richard and Edward Plantagenet

2. Richard and Richard Plantagenet

3. Lord Clifford and young Clifford

*Henry VI, Part III*

Mother and son

1. Elizabeth and her son

2. Margaret and the Prince of Wales
Father and son
1. Henry VI and Edward, Prince of Wales
2. Richard and the Earl of March
3. Richard and Edmund of Rutland
4. Richard and George afterwards Duke of Clarence
5. Richard and Richard afterwards Duke of Gloucester
6. A son who has killed his father
7. A father who has killed his son
8. Edward IV, and his son

Henry VIII
Mother and daughter
1. Anne Boleyn and Elizabeth

Father and daughter
1. Ferdinand and Catherine of Aragon

Father and son
1. Duke of Buckingham and his father
2. Henry VII and Henry VIII

John, King
Mother and son
1. Constance and Arthur
2. Elinor and John
3. Lady Faulconbridge and Philip
4. Lady Faulconbridge and Robert
Father and son
1. Philip of France and Louis
2. John and Prince Henry

Julius Caesar

Lear

Father and daughter
1. Lear and Goneril
2. Lear and Regan
3. Lear and Cordelia

Father and son
1. Gloucester and Edmund
2. Gloucester and Edgar

Love's Labours Lost

Father and daughter
1. King of France and Catherine, ref. only.

Macbeth

Mother and son
1. Lady Macduff and her son

Father and children
1. Macduff and his "pretty chickens".

Measure for Measure
Merchant of Venice, The

Father and daughter
1. Shylock and Jessica
2. Portia and her father (dead)

Merry Wives of Windsor

Mother and daughter
1. Mistress Page and Anne Page

Mother and son
1. Mistress Page and William Page

Father and daughter
1. Mr. Page and Anne

Father and son
1. Mr. Page and William Page.

Midsummer Night's Dream, A

Father and daughter
1. Egeus and Hermia

Much Ado About Nothing

Father and daughter
1. Leonato and Hero, ref. only
2. Leonato and Beatrice

Othello

Mother and daughter
1. Desdemona and her mother, slight ref.
Father and daughter
1. Brabantio and Desdemona

Pericles

Mother and daughter
1. Dionyza and Philetten

Father and daughter
1. Antiochus and his daughter
2. Simonides and Shaisa
3. Pericles and Marina
4. Cleon and Philetten

Richard II

Mother and son
1. Duchess of York and Aumerle

Father and son
1. John of Gaunt and Henry IV
2. Duke of York and Aumerle
3. Earl of Northumberland and Hotspur

Richard III

Mother and daughter
1. Elizabeth and her daughter Elizabeth

Mother and son
1. Duchess of York and Edward IV
2. Elizabeth and the Marquis of Dorset
3. Queen and Lord Gray

4. Margaret and Edward (dead)

Father and daughter

1. Clarence and Margaret Plantagenet

Father and son

1. Edward IV and the Prince of Wales
2. Edward IV and Richard of York
3. George Clarence and his young son
4. Duke of Norfolk and the Earl of Surrey

*Romeo and Juliet*

Mother and daughter

1. Lady Capulet and Juliet

Mother and son

1. Lady Montague and Romeo

Father and son

1. Lord Montague and Romeo

*Taming the Shrew, The*

Father and daughter

1. Baptista and Katherina
2. Baptista and Beatrick

*Tempest, The*

Mother and son

1. Sycorax and Caliban
Father and daughter
  1. Prospero and Miranda

Father and son
  1. Ferdinand and his father

Timon of Athens

Titus Andronicus

Mother and son
  1. Tamara and her son, a babe

Father and daughter
  1. Titus and Lavinia

Father and son
  1. Aaron and his young son

Troilus and Cressida

Mother and daughter
  1. Hecuba and Polyxena

Father and daughter
  1. Priam and Cassandra
  2. Priam and Polyxena

Father and son
  1. Priam and Hector
  2. Priam and Troilus
  3. Priam and Paris
  4. Priam and Deiphobus
5. Priam and Helenus
5. Priam and Margardon

Twelfth Night
Father and daughter
1. Olivia and her father, ref. only
2. Viola and her father, ref. only

Two Gentlemen of Verona
Father and daughter
1. Milun and Sylvia
2. Julia and her father, ref. only

Father and son
1. Antonio and Proteus

Two Noble Kinsmen
Mother and daughter
1. Eupolyta and her mother

Father and daughter
1. Gaoler and his daughter

Winter's Tale, A
Mother and daughter
1. Hermione and Perdita

Father and daughter
1. Leonidas and Perdita

Father and son
1. Florizel and his father
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