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THESIS

SYMBOLISM IN MODERN DRAMA

Submitted by

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(A.B. Boston University 1923)

IN PARTIAL FULFILLMENT OF
REQUIREMENTS FOR THE DEGREE
OF
MASTER OF ARTS

1923

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OUTLINE

SYMBOLISM IN MODERN DRAMA

I. INTRODUCTION	
A. Definition of Modern Drama	1
1. Origin of terms: Symbol, Symbolism	1
2. Usage of these terms	3
a) Before period of Modern drama	3
b) In period of Modern drama	5
II. THE SYMBOLIST MOVEMENT	6
A. In literature previous to modern literature	6
B. In drama prior to modern drama	8
III. MODERN SYMBOLISTIC DRAMATISTS	10
A. American: Percy MacKaye	10
B. Austrian: Hugo von Hofmannsthal	11
C. Russian: Anton Tchekov	12
D. German: Gerhart Hauptmann	12
E. French: Edmond Rostand	14
F. Belgian: Emile Verhaeren	15
Maurice Maeterlinck	16
G. Norwegian: Henrik Ibsen	20
IV. KINDS AND USES OF SYMBOLISM	22
A. Kinds	22

THE HISTORY OF THE

1780

1781

1782

1783

1784

1785

1786

1787

1788

1789

1790

1791

1792

1793

1794

1795

1796

1797

1798

1799

1. Intellectual	22
a) The Sea-Gull	22
b) The Wild Duck	22
2. Emotional	23
a) The Intruder	23
b) Pélleás and Mélisande	23
B. Uses	24
1. Recurrent symbol as a leit motif	24
2. Variety of symbols in a single play	24
3. Symbolism and Mysticism	25
V. SUMMARY AND CONCLUSION	26
VI. BIBLIOGRAPHY	28
Criticism	28
Plays	30

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SYMBOLISM IN MODERN DRAMA

I. INTRODUCTION

It is not the aim of this paper to discuss Gérard de Nerval and the other forerunners of the symbolist movement nor yet the symbolist movement itself. This thesis is rather a study of symbolism and its usage in drama, especially in plays of the period known as that of modern drama. Symbolism is not confined to drama alone nor to any one period of drama. Life is full of symbols; language is symbolic; words are but symbols as are the letters which compose them. "Symbolism began with the first words uttered by the first man, as he named every living thing; or before them, in heaven when God named the world into being."¹

A. DEFINITION OF MODERN DRAMA. The starting point of Modern drama is found in the works of Henrik Ibsen who was born in 1828. The new technique begins in "A Doll's House" when Nora says to her husband: "Sit down, Torwald, I've something to say to you." From that point on, we have a new Ibsen and a new technique. "A Doll's House" was published in 1879. For this reason, then, the period of modern drama may be considered to include the plays from 1879 up to the present time.

B. ORIGIN OF TERMS: SYMBOL, SYMBOLISM. The word symbol is derived from the Greek *σύμβολον* (from *σύν* and *βάλλειν*, to throw together) meaning a "sign" or a "token". Among the Greeks the term 'symbolon' was used to indicate a pledge of hospitality given by a host to his guest upon the latter's departure as a memorial

1. Symons: The Symbolist Movement, p.1.

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Unreadable paragraph 19

Unreadable paragraph 20

Unreadable paragraph 21

Unreadable paragraph 22

Unreadable paragraph 23

Unreadable paragraph 24

Unreadable paragraph 25

Unreadable paragraph 26

Unreadable paragraph 27

Unreadable paragraph 28

Unreadable paragraph 29

Unreadable paragraph 30

Unreadable paragraph 31

Unreadable paragraph 32

Unreadable paragraph 33

Unreadable paragraph 34

Unreadable paragraph 35

Unreadable paragraph 36

Unreadable paragraph 37

Unreadable paragraph 38

Unreadable paragraph 39

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of his visit.¹ This memorial was in the form of a wooden tablet, a die, or a ring broken into two pieces. The host kept one half and in case of a future meeting, the presentation of the other half was a sure identification as the two "symbola" fitted perfectly.²

The application of the term symbol was extended in the course of time, to the engraved shells by which those initiated in the mysteries made themselves known to each other. Later, the term was extended to the formulas and sacramental rites that constituted the visible bond of their friendship. The meaning was still further amplified to include oracles, omens, military pass-words and pledges of every kind. In short, the term gradually came to mean everything that conventionally represented something or somebody, whether by general agreement or by analogy.³

Following the original meaning, symbolism is the art and doctrine of symbols; it is the knowledge of the treatment of symbols, or of deciphering them, especially in reference to things spiritual, invisible or incapable of picturization as, for example, an idea or a quality. It is claimed by authorities that the origin of symbolism may be traced to the hieroglyphics of the ancient Egyptians and that it was transmitted from them to other nations by the Jews.⁴ To the Greeks the word "symbola" meant signs of such clearness that the allusion and the object were practically coincident.⁵ Thus symbolism is the term given to a visible object

1. Americana Encyclopaedia: Symbolism 2.26
2. Americana Encyclopaedia: Symbolism v.26
3. D'Alviella: The Migration of Symbols, p.1
4. Encyclopaedia Americana: Symbolism v.26
5. Encyclopaedia Britannica: Symbolism v.26

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which represents to the mind the semblance of something not shown but realized by association with it. In short, a symbol is a representation but not a reproduction.

The symbol has certain features in common with the object represented and by its presence evokes the conception of the idea. For example, a sickle suggests harvest time, a pair of scales evokes the idea of justice, while kneeling involves the sentiment of submission, and the flag arouses the feeling of patriotism.

USAGE OF TERMS. (a) Before Period of Modern Drama.

As to the mythology of the ancient Greeks and Romans, it is not certain whether, at first, they looked upon their gods as symbolic of the elements of the world surrounding them; but it is certain that they embody a perfect system of the symbolism of creation.¹ However, certain symbols were used to identify the gods. Thus, the peacock was symbolic of Juno; the trident symbolized Neptune; a spear was the symbol of Athena, and the caduceus symbolic of Mercury.

Symbolism is likewise expressed in the mythologies of Egypt and India as well as in those of Greece and Rome. For example, the worship of the sun-god was universally practiced in India. His symbol was the swastika or gammadion, so called because of its resemblance to four gammas, joined at the base. This symbol has been traced as far back as the thirteenth century B.C., and doubtless existed even before that time. The gammadion has been found in Greece and in Rome, in Gaul and in Scandinavia, in Iceland and in Japan² It has been found in all the branches of

1. Encyclopaedia Americana: Symbolism v.26
2. D'Alviella: Migration of Symbols p.81

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the Indo-European race.¹ Yet it is interesting to note that everywhere on the American continent this ancient symbol has been found on the pottery of the prehistoric races.²

The Chinese live in an atmosphere of symbolism. Every decoration has as its chief characteristic certain symbolic motifs; even the shapes of the vases and jugs are symbolic.²

Among the Japanese, symbolism is an important factor in life. For example: the plum, the bamboo, the orchid and the Chrysanthemum symbolize "the four wise men of Confucius".²

In the Roman empire, the early Christians used a symbolic sign language of necessity to avoid persecution. Thus the symbol of a fish was often found in the homes of the persecuted. It has been discovered that this figure represented the earliest symbol of the Saviour because of an acrostic of the Greek word ἰχθῦς meaning, literally, "a fish". But the acrostic stood for Ἰησοῦς Χριστός, Θεοῦ Υἱός, Σωτῆρ meaning Jesus Christ, Son of God, Saviour. Thus, too, a ship was used to symbolize the Church in which the faithful were carried over the sea of life; the peacock was the symbol of immortality; the phoenix of resurrection; the dragon or serpent was symbolic of Satan; and the stag represented the soul thirsting for baptism.² So, too, the olive branch signified peace; the palm, triumph; and the anchor, faith or hope.

Symbolism flourished during the Middle Ages. The Tree of Life appeared frequently as a complex symbol. One of the most interesting of the Medieval Christian Trees of Life was the "Arbor Perindex". According to legend, it grew in India and typified the Catholic

1. D'Alviella: Migration of Symbols, p.81
2. Encyclopaedia Britannica: Symbolism v.26

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Roman Church; the doves that cooed among its branches symbolized the congregation of the faithful; and the serpent, seeking to entice them from their "healing habitation" to destroy them, represented the Devil.¹

b) In the period of Modern Drama. During the last generation the word symbolism has been used in literature to indicate "a form of expression at the best but approximate, essentially but arbitrary until it has obtained the force of a convention, for an unseen reality apprehended by the consciousness."² Symbolism is not new but has been seen in every great imaginative writer. The distinguishing element between the symbolism of the past and that of modern times is this: symbolism has now become conscious of itself.³ There is a revolt against exteriority, rhetoric and a materialistic tradition; there is the endeavor to disengage the ultimate essence, the soul of whatever exists and can be realized by the consciousness.⁴ Symbolism comes to us quite conscious of itself offering us the only escape from our many imprisonments. "We find a new, an older sense in the so worn-out forms of things; the world which we can no longer believe in as the satisfying material object it was to our grandparents, becomes transfigured with a new light; words which by long usage had darkened almost out of recognition, take fresh lustre."⁵

Remy de Gourmont discussing symbolism in his "Livre des Masques" says that it may be individualism in literature, freedom in art, abandonment of rules and the tendency toward what is new, strange

1. D'Alviella: Migration of Symbols: Introduction XXI
2. Symons: Symbolist Movement, p.2
3. " " " p.3
4. " " " p.9
5. " " " p.20

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or even bizarre or it may be idealism.¹

Baudelaire says that "All nature is a temple filled with living pillars, and the pillars have tongues and speak in confused words, and man walks as through a forest of countless symbols."²

II. SYMBOLIST MOVEMENT

"In a symbol," says Carlyle, "there is concealment and yet revelation, hence therefore by silence and by speech acting together comes a double significance. In the symbol proper, what we can call a symbol, there is even more or less distinctly and directly some embodiment and revelation of the Infinite; the Infinite is made to blend itself to the Finite, to stand visible and as it were attainable there."³

It is in this sense that the word is used to describe the symbolist movement.

A. SYMBOLISM IN LITERATURE PREVIOUS TO MODERN LITERATURE.

Symbolism has been used in all types of literature in all ages from the beginning. André Barre in "Le Symbolisme" says, "A vrai dire la littérature française n'a jamais cessé d'être symboliste mais elle l'a été de deux façons suivant qu'elle préférait la logique ou la métaphysique."⁴

"Literature," says Remy de Gourmont "is but the symbolizing of an idea by means of imaginary heroes. Heroes or men (for each man is a hero in his own sphere) are merely outlined by life; it

1. Gourmont: Le Livre des Masques, Vol.1, p.8

2. Hunaker: Iconoclasts. p.6

3. Symons: Symbolist Movement, p.3

4. Barre: Le Symbolisme, p.24

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is art which completes them by giving them in exchange for a poor sick soul, the treasure of an immortal idea; and the most humble may be called upon to take part in this if he be elected by a great poet. What an humble man was that Aeneas whom Virgil trusts with the burden of representing the might of Rome!"¹

Symbolism has been used in all types of literature. In the *Odyssey*, Odysseus fills the ears of his men with wax that they may not hear the call of the Sirens who would lead their boat to destruction. Later at Circe's palace, his men are turned into swine after drinking from the cup of the sorceress. Surely the symbol in these and his other adventures is quite as important as the story itself.

In Virgil's *Aeneid*, at the beginning of the second book, the Trojans have just brought within the gates of the city, the wooden horse fashioned by the Greeks. Laocoön, a Trojan priest, denounces the gift and hurls a spear at the wooden structure. Out of the sea, come two serpents, side by side, who destroy Laocoön and his two sons. The two serpents symbolize Agamemnon and Menelaus, the two Greek chieftains who had led the expedition against Troy and had come sailing across the sea.

In Scott's "Ivanhoe", the character by that name bears a shield on which appears a tree torn up by the roots to symbolize the disinherited knight.

Milton in "Comus" symbolizes virtue and temptation. Spenser's "Faerie Queene", Bunyan's "Pilgrim Progress" and the immortal "Idyls of the King" of Tennyson are rich in symbolism.

1. Gourmont: *Le Livre des Masques*, vol. 1, p.9.

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B. SYMBOLISM IN DRAMA PRIOR TO MODERN DRAMA. Symbolism has been used in drama prior to the period of modern drama. In the Middle Ages, Allegory was the approved method of art. Although this method has been outgrown to a certain extent, "allegory has attained a certain vogue in its modern representative, symbolism."¹ The symbolist presents a narrative which may be taken literally but in which at the same time, secondary meanings may be perceived.¹

The Christian Church had arranged its calendar in such a way that every one of the chief events in the life of Jesus was regularly commemorated in the course of the year. The liturgy of the church was rich in symbolism. The ritual, the vestments, the candles, the services themselves were symbolic. As the ritual was not uniform, the devout priests took advantage of the opportunities thus offered and devised suggestive variations of the theme in question in order that the central truths of religion might best be brought home to their congregations.²

The Middle Ages had an appetite for allegory quite as vigorous as the liking for legend. After the events in the life of the Saviour came the lives of the saints, which were set on the stage as miracle plays. Then, allegory was also cast into the dialogue, thus producing the morality plays.³ Ever since the capabilities of allegory have been made clear in the morality plays and in the "autos sacramentales" of the Spaniards, playwrights have resorted to allegory even though the drama is not quite so well suited to the uses of the symbolists as are other types of literature.⁴ A

1. Chandler: Aspects of Modern Drama, p.9.

2. Matthews: Development of the Drama, p.114

3. " " " " " " p.142

4. Chandler: Aspects of Modern Drama, p.77

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great deal of the symbolism may be lost in production since it is impossible for the ideal to be depicted. But if symbolism has languished on the stage in modern times, it has attained a certain vogue of late, ascribed in part to the practice of Ibsen in his more recent works, to the predilection of Maeterlinck for the suggestive rather than the expressive and to the revival in 1901 of the old morality play "Everyman".¹

In drama prior to modern drama, we find other instances of symbolism besides the morality plays. Shakespeare makes use of symbolism in the apparitions which prophesy Macbeth's downfall. Again in the "Tempest" Ariel is symbolic. In "Les Horaces", Corneille symbolizes patriotism. In the Andromaque of Racine, the author symbolizes conjugal and maternal love. Molière symbolizes avarice in Harpagon.

Chandler² says that the drama of symbolism in spite of its antiquity and its present vogue has a limited appeal because it speaks to the intellect rather than to the heart, because it substitutes for a picture of life, disembodied ideas and for living men and women abstract types.³

This charge may be refuted with the words of Arthur Symons who says that every age has its own symbols, but a symbol once perfectly expressed, the symbol remains; truth can be reached and revealed only by symbols.⁴ Further, Chandler says that symbolism speaks to the intellect and not to the heart. But symbolism does both. When it speaks to the intellect it is

1. Chandler: Aspects of Modern Drama, p.77
 2. " " " " " p.99
 3. " " " " " p.100
 4. Symons: Symbolist Movement.

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called intellectual symbolism for one must consciously strive to understand the secondary meaning which can be perceived only by the intellect. But there is another kind of symbolism which speaks first of all to the heart. A mood is evoked, our feelings are stirred, we understand the symbolism, unconsciously.

Chandler charges that symbolism substitutes for a picture of life disembodied ideas. Let us say rather that symbolism substitutes reality for actuality.

III. MODERN SYMBOLISTIC DRAMATISTS

Thus, it has been seen that symbolism has been used in literature and in drama up to the time of Ibsen. Among the modern dramatists who have employed symbolism are to be found along with Ibsen, Maeterlinck and Verhaeren, others who are not primarily symbolists but who make use of symbolism in their plays. We find the romanticist Rostand in France and the realist Schnitzler in Austria; the poet Hauptmann in Germany and the psychologist Tchekov in Russia. Thus, to employ symbolism it is not necessary to be a symbolist or a mystic. Furthermore, it has been found that some of the plays contain much symbolism, while others have very little. It is not surprising, however, that it is the realist who employs symbols only occasionally and that it is the mystic who makes constant use of them.

A. AMERICAN. Among the American dramatists who have made some use of symbolism may be noted Eugene O'Neill, Josephine Preston Peabody, George W. Cronyn and Percy MacKaye. In O'Neill's "The

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"Hairy Ape", Yank has been offended by the girl, Mildred, while on board ship. In the second scene Yank plans revenge on the girl and the society she represents. It is Sunday and "they", the elite, have just come out of the nearby church. As they pass by, Yank brushes up against a man but without jarring him the least bit. The author thus passed from realism to fancy, to show that the man on a lower level was unable to reach the man on the socially higher plane even though only to insult him. In Cronyn's "A Death in Fever Flat", the play ends with a glimpse of dawn, symbolic of the beginning of a new life for Padie and Hank. In "The Piper" by Josephine Preston Peabody, there is constant reference to the "Lonely Man" symbolic of sacrifice. MacKaye in one of the Yankee Fantasies, "Sam Average" refers to a "Tall Figure" that represents the spirit of America. In the same play Andrew wraps a bit of the flag about his wife to protect her from the cold, but there is a deeper significance in this act, for unconsciously, he uses the symbol of his country to protect his wife.

B. AUSTRIAN. Schnitzler the Austrian dramatist wrote realistic plays, yet in one, "The Lonely Way", he employed a symbol to convey an abstract idea. When the two lovers Johanna and Sala are together, a pool is mentioned. As they are sitting in the garden, the shadow of a beech tree falls upon the water. This is symbolic of the tragedy that is to befall them; it is the shadow of death.

Hofmannsthal, another Austrian dramatist, uses symbolism in his one-act play "Madonna Dianora". Lady Dianora, married to a man she does not love, carries on a love affair with a certain

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Palla. Her husband is suspicious of her but it is not until she has confessed her love that he understands the situation. He had gone to his room for ointment for his wounded hand when he discovered Lady Dianora waiting on the balcony for her lover. The red flowers mentioned at the beginning of the play are symbolic of Dianora's love. Formerly she hated spiders but now she allows one to crawl upon her hand, for in her love, Dianora has neither aversions nor fears. There is symbolism, too, in the beginning of the play: as the evening glow of a brilliant sunset is inevitably followed by darkness,--so life is followed by death; as the trees are illumined by the glow of sunset, so her life is illumined by love.

C. RUSSIAN. The Russian dramatists, Anton Tchekov and Leonid Andreyev make use of symbolism. Tchekov uses the symbol of the seagull in the play by that name. Andreyev makes use of a great many symbols in his play "The Life of Man".

D. GERMAN. Herman Sudermann, the German dramatist, suggests a deeper meaning in "The Fires of St. John" and in "The Far Away Princess". The "fires of St. John" refer to the bonfires set off on St. John's Eve which is an old festival: but at the same time, the fires are symbolic of the flames of desire. This is evidenced by George's toast to the fires, in which he says "Tonight, they shall burn and flame up high ---" referring to his love and Marie's. Then again, Marie says, "For once at least the fires of St. John have burned for me." In "The Far Away Princess" Sudermann symbolizes the glamor of the unattainable. When the princess offered Strübel an artificial rose from her hat he could

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not accept it, for an artificial rose could never symbolize his ideal.

Gerhart Hauptmann is one of the finest poets of modern times and the foremost living German dramatist. Concerning his play "The Sunken Bell", it has been said that Heinrich, the bell-founder, refers to Hauptmann himself, and that the loss of the bell is symbolic of the failure of his "Florian Geyer" (1896).¹ However a careful consideration of the play reveals a much broader interpretation of the symbolism.

Heinrich, the bell-founder, crazed by grief at the loss of his bell, climbs the mountain height and lies dying at the door of a witch. He is rescued by the child-fairy Rautendelein who restores him to health to the great joy of his wife and children. But he leaves home and mounts the heights once more where he will make a new bell tuned to the laughter of Rautendelein. He exalts nature and refuses to go back to his home and family. Then he has bad dreams; he is haunted by visions of home and sees phantom children bringing news of his wife's death. He hears the sound of a bell tolling beneath the waters of the lake and he is touched with remorse. He reviles Rautendelein and descends to the valley but is driven back and finally dies in front of the witch's hut. His last words are an appeal to the sun which is the symbol of his striving.

Mr. Meltzer in the preface of his translation of "The Sunken Bell" says that viewed from the standpoint of a reformer, it may be interpreted as the tale of a dreamer, who, hampered by inevitable conditions, strives to remodel human society. But he

1. Chandler: Aspects of Modern Drama, p.90

The first part of the report deals with the general situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results obtained. The report concludes with a summary of the work done and a list of the publications issued during the year.

The work of the year has been very successful and has resulted in many important discoveries. The most important of these are the discovery of the new element, the discovery of the structure of the atom, and the discovery of the laws of heredity. These discoveries have not only advanced our knowledge of the natural world but have also had a profound influence on the development of modern science and technology.

The progress of the work during the year has been very rapid and has been due to the efforts of the various departments and the cooperation of the staff. It is a pleasure to acknowledge the assistance of all those who have helped in the work during the year.

The following is a list of the publications issued during the year:

- 1. The structure of the atom.
- 2. The laws of heredity.
- 3. The discovery of the new element.

regards Heinrich as a symbol of Humanity struggling painfully toward the realization of its dream of the ideal truth and joy and light and justic. Rautendelein stands for the freedom and sincerity of nature, missing a reunion with which, Humanity can never hope to reach the supreme truth and the supreme bliss of which the sun is the emblem.¹

According to Chandler, there is a general moral allegory in the play. Heinrich forsakes the world of social duty for the world of natural instinct; deserts wife and children and refuses to return to them, but the voice of conscience cannot be silenced. Remorse for having caused the death of his wife destroys Heinrich's dream. The sunken bell of conscience loudly tolls. Thus in acts one through four we see man torn between duty and instinct, yielding to instinct yet unable to escape duty. In act five Hauptmann appears to commend Heinrich for failing to work in the sphere of common duties; his error lay in returning to them. To attain the ideal, to create the great sun-bell, the artist must forget home and kindred; he must brave conventions; he must be selfish. Those who will not so dare, should never aspire to the heights.²

E. FRENCH. Rostand, the French dramatist, employs very little symbolism in "Cyrano de Bergerac". At the end of the play, Cyrano says that he will carry forth his plume unblemished and unbent even unto death. His plume is the symbol of his honor. In "Chantecler", the same writer uses symbolism extensively. Every character is symbolic. Though in animal dress, the characters express themselves like Parisians of the day. Chantecler

1. Huneker: Iconoclasts, p.206

2. Chandler: Aspects of Modern Drama, p.93

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symbolizes the poet, the worker, the embodiment of all that is best in the French nation. The "birds of the night" and other enemies of the cock represent the faddists, and the guinea-hen's reception, the height of faddism. The game-cock is the real enemy of Chantecler, the mercenary who may overcome him by mere physical force.¹ Patou is a faithful friend of Chantecler. Concerning the identity of the Pheasant-hen, some say that she stands for the new woman, eager to compete with man in the world and jealous of all his activities. Others think she represents a type more ancient: the coquette in pursuit of the male, jealous of his work not because she would share it but because she would have his exclusive attention.²

F. BELGIAN. Emile Verhaeren has written many symbolical plays. Of these "The Cloister" and "The Dawn" may be considered at this point. In "The Dawn" Hérénién is the idealist through whose efforts the people of Oppidomagne are delivered from the Regency. The play represents a sort of deliverance through ideas. While Hérénién lived, the people had been turned against him. After death, he was idealized and immortalized in their hearts. The "dawn" refers to the rise of a new era, a new government without oppression, as expressed in the closing lines "Now let the dawn arise."

"The Cloister" is a play which unfolds a tragic story and also a conflict between ideas. Behind each monk stands an idea. Dom Balthazar is the spokesman of faith, Father Thomas of scholasticism. The Prior exhibits ancestral pride; Dom Mark represents

1. Clark: Continental Drama of Today, p.179

2. Chandler: Aspects of Modern Drama, p.88

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childish simplicity. Behind the whole group of monks is an ecclesiastical ideal, that of separate and exclusive jurisdiction.¹

Maurice Maeterlinck was born of Flemish ancestry at Ghent, Belgium in 1862. At the wishes of his parents he studied law and practiced for some time, after graduation, in his native city. In 1886, he went to Paris and there made the acquaintance of some writers who were later to exercise considerable influence over him; among these writers was Villiers de Lisle Adam, who according to Maeterlinck, directed him "toward the spiritual, poetic and mysterious side of things".² Though Maeterlinck writes in French, he does not belong to the so-called French school of dramatists but is an independent writer. He is a playwright, mystic, symbolist and philosopher. "He has tried to express moods, sub-conscious and half-realized feelings and in order to do so he has created 'Static' drama, the drama of situation and atmosphere."²

"The Intruder" will be discussed under kinds of symbolism. "Pelléas and Mélisande" will be treated under emotional symbolism. In these as in his other plays, Maeterlinck dramatizes the soul, he exposes reality by removing veil after veil of enveloping actuality.³

In "Alladine and Palomedes", Alladine is a very young maiden beloved by an old king Ablamore, but when the knightly Palomedes appears she recognizes true love. The king soon finds out her feelings and casts the maiden and her lover into a dungeon. There, they seem to be in fairy land for a time, but before assistance arrives they are engulfed in the pool below. They are rescued and

1. Osman Edwards preface to "The Cloister". 1915

2. Clark: Continental Drama of Today, p.182

3. Hamilton: Conversations on the Drama, p.170

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die in separate rooms of the palace after calling to each other with failing breath. The play is filled with symbolism as are all the plays of Maeterlinck. When Alladine's pet lamb slips into a moat and is drawn by the waters within the castle crypt, it is but a symbolic hint of the fate that awaits the innocent girl.

In "The Death of Tintagiles", the poet-dramatist evokes a mood. Throughout the entire play, there is an increasing fear. The "little sad King" is protected by his sisters Bellangère and Ygraine. They bar the doors in their sleeping room; an old retainer with drawn sword is with them. Slowly the door is pushed open and the room grows colder. Tintagiles utters a piercing cry and the door closes. He is saved but only for a time, for the old grandmother who is plotting his death will try again. She sends her handmaids to steal Tintagiles from his sisters' arms while they sleep. In the final scene sister Ygraine stands exhausted before a great iron door, trying in vain to open it and rescue little Tintagiles who has escaped from the monster. But it is upon him again and Tintagiles dies. The symbolism is emotional; the dramatist has evoked a mood and portrayed fear. Doors open without assistance; the sword of the old retainer is broken by some unseen force; although closely guarded by his sisters, Tintagiles is stolen by the strange handmaids of the monster. Once the mood has been created, everything in the play tends to increase the fear until the final scene where the greatest of all fears is portrayed: fear of the unknown.

"The Interior" a one-act play by Maeterlinck is also a symbolical play. Outside in an old garden planted with willows,

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In the second section, the author provides a detailed overview of the company's financial performance over the past year. This includes a breakdown of revenue, expenses, and net income, along with a comparison to the previous year's figures. The analysis shows a steady increase in revenue, primarily driven by the expansion of the product line and the entry into new markets. However, there has been a corresponding increase in operating expenses, which has resulted in a narrower profit margin.

The third part of the document focuses on the company's financial strategy for the upcoming year. It outlines the key objectives, such as increasing sales volume, reducing costs, and improving cash flow. The strategy involves a combination of organic growth and strategic acquisitions. The author also discusses the importance of maintaining a strong relationship with financial institutions and investors to ensure the company has access to the necessary capital resources.

Finally, the document concludes with a summary of the key findings and recommendations. It reiterates the importance of transparency and accountability in financial reporting and encourages the management team to continue to monitor and optimize the company's financial performance. The author expresses confidence in the company's ability to achieve its long-term goals and create sustainable value for all stakeholders.

one may look through the window of a house and view the family within. An old man and a stranger standing outside by the window, discuss the family and the catastrophe which has befallen them even before they are aware that one of the daughters is a suicide. The atmosphere is vague and dreamy. The family know nothing of the catastrophe yet when the stranger mentions the dead girl's hair, her sisters turn toward the window and their hair flutters on their shoulders. This symbolizes their relationship to the deceased. The girls look out of the window but can perceive nothing for the night is too dark. The old man says, "They are looking this way, and it is that way that misfortune comes." This is symbolic of the uncertainty of life and the unexpectedness of misfortune.

In "The Blue Bird" all actuality is removed and we see things as they really are, that is, we see the soul of things. The play opens with a scene in a wood-cutter's cottage. His two children Mytyl and Tyltyl have gone to sleep; Mummy Tyl puts out the light and goes to bed. Suddenly the lamp lights again of its own accord; the children appear to wake. They get up and excitedly watch a Christmas party going on in the home of the rich children next door. Then a knock is heard and a fairy enters in the guise of an old woman. She orders the children to fetch the blue-bird for her little girl who is very ill, because she wants to be happy. The fairy Berylune gives them a magic hat to aid them in their quest for the hat contains a diamond which can reveal the soul of things.

The children turn the diamond and are accompanied on their

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice, and that these documents should be stored in a secure and accessible location. The text also mentions the need for regular audits to ensure the integrity of the financial data.

The second part of the document outlines the procedures for handling discrepancies. It states that any differences between the recorded amounts and the actual amounts should be investigated immediately. The document provides a step-by-step guide for identifying the source of the error and for correcting it. It also discusses the importance of documenting the findings and the actions taken to prevent similar errors in the future.

The third part of the document discusses the role of the accounting department in providing accurate and timely financial information to management. It highlights the importance of clear communication and collaboration between the accounting department and other departments. The document also mentions the need for the accounting department to stay up-to-date on the latest accounting standards and regulations.

The final part of the document provides a summary of the key points discussed in the document. It reiterates the importance of accurate record-keeping, the need for regular audits, and the importance of clear communication and collaboration. The document concludes by stating that these practices are essential for the success of any organization.

journey by the souls of Light, Water, Bread, Fire, the Cat and the Dog. At the suggestion of Light, Mytyl and Tylytyl seek the Blue Bird, first, in the "Land of Memory" where they visit Granny Tyl and Gaffer Tyl and the little brothers and sisters that have died. There they find a bird but, when they take him out of the Land of Memory, he turns quite black.

The children search next in the Palace of Night where they find many blue birds, but all of them die shortly after they have been caught. Mytyl and Tylytyl seek the Blue Bird in the Forest. They see the bird perched on the shoulder of the great Oak but, because of a conspiracy between the animals and the trees, the children barely escape with their lives and fail to catch the Blue Bird. They seek further in a graveyard and in the Kingdom of the Future. Light found a blue bird but after they had left the Kingdom, the bird turned pink.

Now the time set for the journey is ended and the souls of things take leave of Mytyl and Tylytyl. It is morning and they are wakened by Mummy Tyl and urged to get up. Their neighbor, Madame Berlingot, comes to ask Mytyl for her bird that she may give it to her little daughter who is very ill. Mytyl gives her the bird, her own little turtle-dove, which has turned quite blue. Neighbor Berlingot later brings in her little girl now quite well again and carrying the Blue Bird. As Tylytyl and the Little Girl caress the bird, Tylytyl attempts to take it from her and the Blue Bird flies away. The Little Girl cries out in despair but Tylytyl says that he will catch him for her again.

The play is symbolic from beginning to end. The Blue Bird

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The second part outlines the procedures for handling discrepancies and errors, including the steps to be taken when a mistake is identified. The third part provides a detailed breakdown of the financial data, including a summary of the total amounts and a comparison with the previous period. The final part concludes with a statement of the overall financial health and a recommendation for future actions.

is symbolic of happiness. Man looks for it everywhere in vain, in the past and in the future and finds it at last at home when he has been of service to others. But even then happiness is fleeting for the Blue Bird soon flies away again. Tyltyl symbolizes man's superiority over woman in that he is braver, stronger and more venturesome. The Dog is his friend, always faithful. The Cat is his enemy, sly, malicious, deceitful, and exhorting others to harm man. She exhorts the trees and the animals and even the elements to conspire against him. Light is man's friend and guide at all times but Night holds many secrets from him.

There are many beautiful bits of symbolism such as the awakening of the dead whenever the living remember them. So, too, in the graveyard scene after the striking of midnight, the spot turns into fairyland for there are no dead.

G. NORWEGIAN. Henrik Ibsen was born in Skien, Norway, in 1828. He never played with other children but preferred to spend his time among old books in the attic of the farmhouse which was his home. His only outdoor amusement was building houses. He was fond of cutting out dolls of paper and liked drawing. He spent a number of years at Grimstad as an apprentice to an apothecary and it was at this time that he began to study human nature. He prepared for the University of Christiania and later became manager of the theater of Bergen where he remained for five years. After this period he returned to Christiania to manage a theater there.

Ibsen is a master of technique and has utilized his observations of human nature in his plays. But he is not merely a

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realist, he is a symbolist also. His aim is not only or chiefly to hold the mirror up to nature. Rather, he reads meanings into life. Deeper significances shine through the merely natural actions of his later plays.¹ The peculiar flavor then of Ibsen's plays is in part the combination of realism with symbolism. Some critics minimize the importance of symbolism in Ibsen's dramas (G. Brandes); others admit the importance without attempting to systematize it (W. Archer and M. Faguet), still others (Jennette Lee) both systematize and exaggerate, calling Ibsen essentially a symbolist. Thus Miss Lee in "The Ibsen Secret" calls Hedda Gabler with her short, quick movements and snappy interjections a symbol, the symbol of a pistol. Symbolism is in most authors for the most part secondary. This is doubtless true of Ibsen, also. He has said that no symbolism was intended in his plays but surely "The Wild Duck", for example, contains a deeper sentiment than merely the portrayal of the Ekdal family in dingy quarters.

In "Pillars of Society", a play written under the old technique, the "Indian Girl" is symbolic of the life of Bernick, fair without but unsound within. The uninsured asylum in "Ghosts" suggests Oswald's existence unsecured against the menace of heredity. In "Rosmersholm" the white horse is symbolic of the traditions and superstitions of the Rosmer family. In "A Doll's House", the open door is a sign of freedom. Thus Ellida Wangel in "The Lady from the Sea" is a mermaid who defies domestication. The stranger seems to be symbolic of woman's

1. Chandler: Aspects of Modern Drama.

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longing for freedom. In "The Master Builder", Hilda represents the younger generation and comes to inspire Solness to higher things.

IV. KINDS OF SYMBOLISM.

Before continuing with the uses of symbolism, it is fitting to consider the two kinds of symbolism: intellectual and emotional. Intellectual symbolism is the use of a concrete image to convey an abstract idea; emotional symbolism is the use of a concrete image to evoke a mood.

1. INTELLECTUAL SYMBOLISM. In "The Sea-Gull" by Anton Tchekov, there is intellectual symbolism in the title which is echoed throughout the play. In the words of Trigorin the symbolism is explained: "A girl -- lives from her childhood on the shores of a lake. She loves the lake like a sea-gull and is happy and free like a sea-gull. But a man comes along by chance and sees her and ruins her like this sea-gull just to amuse himself." The naiveté of Nina is symbolized here and throughout the play, whenever the sea-gull is mentioned either by Trigorin or by Treplef. The symbolism is purely intellectual.

Intellectual symbolism may be exemplified still further in Ibsen's "The Wild Duck". The author offers a key to the symbolism in the play itself. "A wild duck," says one of the characters, "when wounded, dives down to the bottom of the lake, holds fast to the weeds and never comes up to the surface again."

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES

REPORT OF THE

COMMISSION ON THE ORGANIZATION OF THE
PHYSICAL SCIENCES DEPARTMENT
AT THE UNIVERSITY OF CHICAGO
FOR THE YEAR 1964-1965

The Commission on the Organization of the Physical Sciences Department at the University of Chicago was organized in 1963 to study the structure and functioning of the department and to make recommendations for its improvement. The Commission was composed of members from various fields of physics and astronomy, and was chaired by Professor [Name].

The Commission's work was carried out through a series of meetings and reports. The first meeting was held in [Month, Year] and was devoted to the study of the department's structure and the role of the various divisions. The second meeting was held in [Month, Year] and was devoted to the study of the department's resources and the need for additional resources. The Commission's final report was submitted to the University of Chicago in [Month, Year].

The Commission's recommendations are based on a study of the department's structure and resources, and on a comparison of the department with other leading physics departments. The Commission believes that the department is well served by its present structure, but that certain changes are needed to improve its effectiveness. These changes include the creation of a new division, the reorganization of existing divisions, and the hiring of additional faculty and staff.

The Commission believes that these changes are essential for the department to continue to be one of the leading physics departments in the world. We urge the University of Chicago to take prompt action on the Commission's recommendations.

The key fits nearly every one of the characters in the play, but suggests specifically the Ekdal family wounded by old Werle. It may refer especially to little Hedvig for she is the only one who died from her wound. Or, in a more general sense, the "wild duck" may refer to humanity--"man born of liberty, yet condemned to live in servitude and darkness from the weakness of his nature." Faguet.¹

2. EMOTIONAL SYMBOLISM. Emotional Symbolism occurs frequently in the plays of Maeterlinck. "The Intruder" and "Pélléas et Mélisande" are rich in this kind of symbolism. In the former everything points toward an intruder whose presence is felt rather than sensed all through the play. The symbolism is intended to evoke a mood, that of uneasiness increasing until it becomes dread. The blind grandfather says, "It seems to me that the cold comes into the room." The daughter answers, "There is a little wind in the garden, grandfather, and the rose leaves are falling." Then the nightingales cease their song, the swans ruffle their feathers and swim to the opposite bank, the fish dive to the bottom. The symbolism is emotional and evokes a feeling of dread.

"Pélléas et Mélisande" though full of emotional symbolism, has been found to contain intellectual symbolism as well. The dark vaults beneath the castle exhale poisonous odors and lizards are undermining the walls, symbolic hints of the disintegrating moral forces at work in the castle above. Here, too, herds pass bleating to the butcher, as the lovers themselves must soon pass to their doom. Servants are seen seeking in vain to wash clean

1. Chandler: Aspects of Modern Drama, p.79

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a door-sill whereon, ere long, the blood of Méliande will be shed.¹ Throughout the entire play there breathes an atmosphere of the most profound symbolism, even the simplest acts, the merest words of all the characters are weighted with symbolic meaning. The incident of the flight of Méliande's doves, the fluttering of her hair to her lover's lips, the cavern scene, and the clandestine meetings in the forest, the loss of the wedding ring and Golaud's wound are all mystic symbols.²

USES OF SYMBOLISM. The same symbol may occur several times in a single play and may thus serve as a leit-motif. In "Rosmersholm" the repetition of the reference to the "white horse" symbolizes the forces of heredity. In "Little Eyolf, the gold and green forests symbolize what Rita Allmers brought to her husband Alfred and the resultant misery of a marriage to which the man, through a mistaken idealism has sold himself. The sun in "Ghosts" symbolizes for the agonized Oswald the symbol of all he has lost: reason, hope, happiness. In "The Master Builder", the tower symbolizes aspiration. These are a few examples of the use of a recurrent symbol as a leit-motif.

VARIETY OF SYMBOLS. In a single play, there may be a variety of symbols. Emotional and intellectual symbolism may be used at the same time and there may be several different symbols to convey the same abstract idea or to convey several abstract ideas. Besides those plays already discussed, Andrejev's "The Life of Man" may be considered as an excellent example of this point. Someone in Gray called He announces the story of the life of Man through

1. Chandler: Aspects of Modern Drama: p.80
 2. Henderson: European Dramatists: p.220

The first part of the document is a letter from the Secretary of the State Department to the Secretary of the War Department. The letter is dated August 1, 1918, and is addressed to the Secretary of the War Department, Washington, D.C. The letter is signed by the Secretary of the State Department, Robert Lansing.

The letter discusses the proposed transfer of certain military personnel from the War Department to the State Department. The Secretary of the State Department requests that the Secretary of the War Department approve the transfer of these personnel. The letter also discusses the proposed transfer of certain military personnel from the War Department to the State Department.

The second part of the document is a letter from the Secretary of the War Department to the Secretary of the State Department. The letter is dated August 1, 1918, and is addressed to the Secretary of the State Department, Washington, D.C. The letter is signed by the Secretary of the War Department, Woodrow Wilson.

all the stages of human endeavor. Man is born and is happy in his youth. He marries a beautiful girl and they are happy though wretchedly poor. He becomes rich through his work; he is an architect. Now that he is rich, he has many friends, and enemies, too. He has a son who lacks nothing. All his wealth is gone, in later years: Man is poor again. His son dies; then his wife dies; and at last he dies in a wine shop.

Someone in Gray represents Fate, Destiny or the Unknown. He puts a candle into a holder and lights it. The flame symbolizes the breath of life. The stony face of Fate is symbolic of its indifference to Man. When Man's friends come to the reception, they wear white roses in their buttonholes, his enemies wear yellow ones. The white flowers are symbolic of friendship, the yellow ones of enmity. The crown of oak leaves symbolizes Fame. Symbolism occurs all through the play to the end when the flame of the candle goes out and symbolizes the end of the life of Man.

MYSTICISM. Symbolism is closely related to mysticism.

"Travaille," dit le symbolisme au poète. Il n'y a pas de méthodes; il n'y a pas de règles. Il y a l'Infini et le cri de ton coeur pour en dévoiler le mystère."¹ "But to realize, to exteriorize the mystery, the significance of the soul-life, the poet-dramatist must weave a strange and symbolic web. He must break with the Conventions of the past and create something that is not quite painting, not quite drama; something that is more than poetry, less than music--full of ecstasies, silent joys, luminous pauses and the burning fever of the soul that sometimes slays."²

1. Barre: *Le Symbolisme*, p.399

2. Huneker: *Iconoclasts*, p.379

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the names of the staff members who have been engaged in the work.

The second part of the report deals with the financial statement of the organization. It shows the income and expenditure for the year and the balance sheet at the end of the year. It also shows the details of the various items of income and expenditure and the names of the persons who have contributed to the income.

The third part of the report deals with the administrative matters of the organization. It shows the details of the various committees and the work done by them. It also shows the details of the various reports and the work done by the staff members in connection with these reports.

Yours faithfully,
[Signature]

"L'art symboliste c'est de traduire sous une forme harmonieuse, naturelle et suggestive l'angoisse de l'humanité devant le mystère. Il a eu le sens de l'Inconnaissable. Il a reproduit les échos de l'Infini dans une musique accessible à toutes les âmes."¹ In the above passage A. Barre referred to Maeterlinck whose aim was not only to render the soul and the soul's atmosphere, but to reveal this strangeness and pity and beauty through beautiful pictures.²

"The doctrine of mysticism presents us with a theory of life which makes us familiar with mystery and which seems to harmonize with those instincts which make for religion, passion and art."

V. SUMMARY AND CONCLUSION

SUMMARY. Symbolism has existed in literature and in drama since the earliest writings. Drama is perhaps the least well suited to symbolism because since it is impossible to depict the ideal, much of the effect of the symbolism may be lost in production. Emotional symbolism always appeals to an audience and a modern audience in this day of realism is not less stirred than were the spectators of the old morality plays. The difficulty lies in producing the play so that the desired effects will be obtained. In this age with its many stage devices, the production of a symbolical play is somewhat easier to manage than formerly although it still presents many difficulties.

1. Barre: *Le Symbolisme*, p.270

2. Symons: *Symbolist Movement*, p.307

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Intellectual symbolism is more difficult for the audience, since those who attend the theatre, do so primarily for the sake of amusement. Unless the symbolism is quite evident, the spectators scarcely have time to figure out secondary meanings while the play is moving on.

Symbolism has gained a certain vogue in recent years, due no doubt to Ibsen and Maeterlinck and the Symbolist Movement in France.

CONCLUSION. In conclusion. It has been the purpose of this paper to discuss symbolism in modern drama. It has been found that symbolism has been used throughout the ages in all types of literature. The modern plays which have been discussed are the works of dramatists from seven different countries: America, Austria, Russia, Germany, France, Belgium and Norway. The two kinds of symbolism have been discussed: intellectual and emotional. The use of a symbol as a leit-motif and the variety of symbols in a single play have been considered. Finally a few remarks on mysticism have been added because of the close relationship between symbolism and mysticism.

In concluding the paper a remark from A. Symons is most fitting: "Symbolism is that in which art returns to the one pathway leading through beautiful things to the eternal beauty."

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MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

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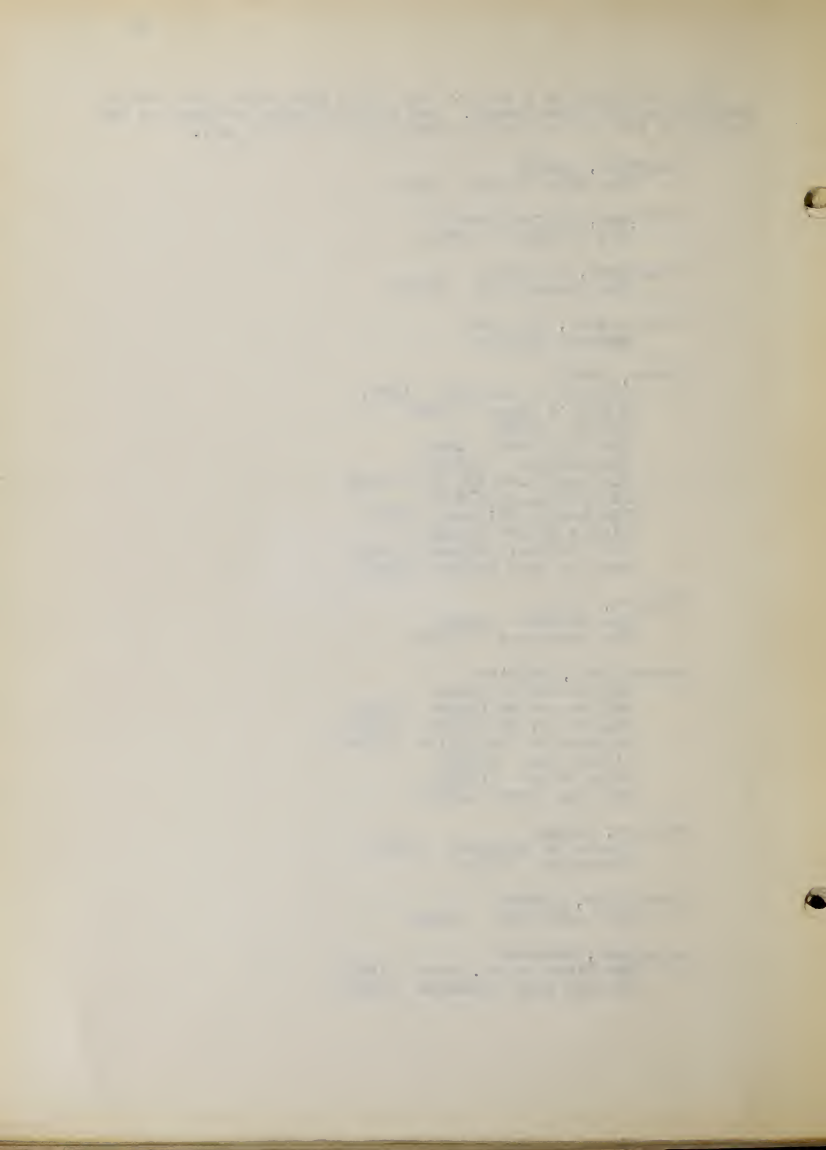
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The following is a list of the plays that have been read in preparation for this thesis. The list includes the name of the dramatist and the date of the publication of the play.

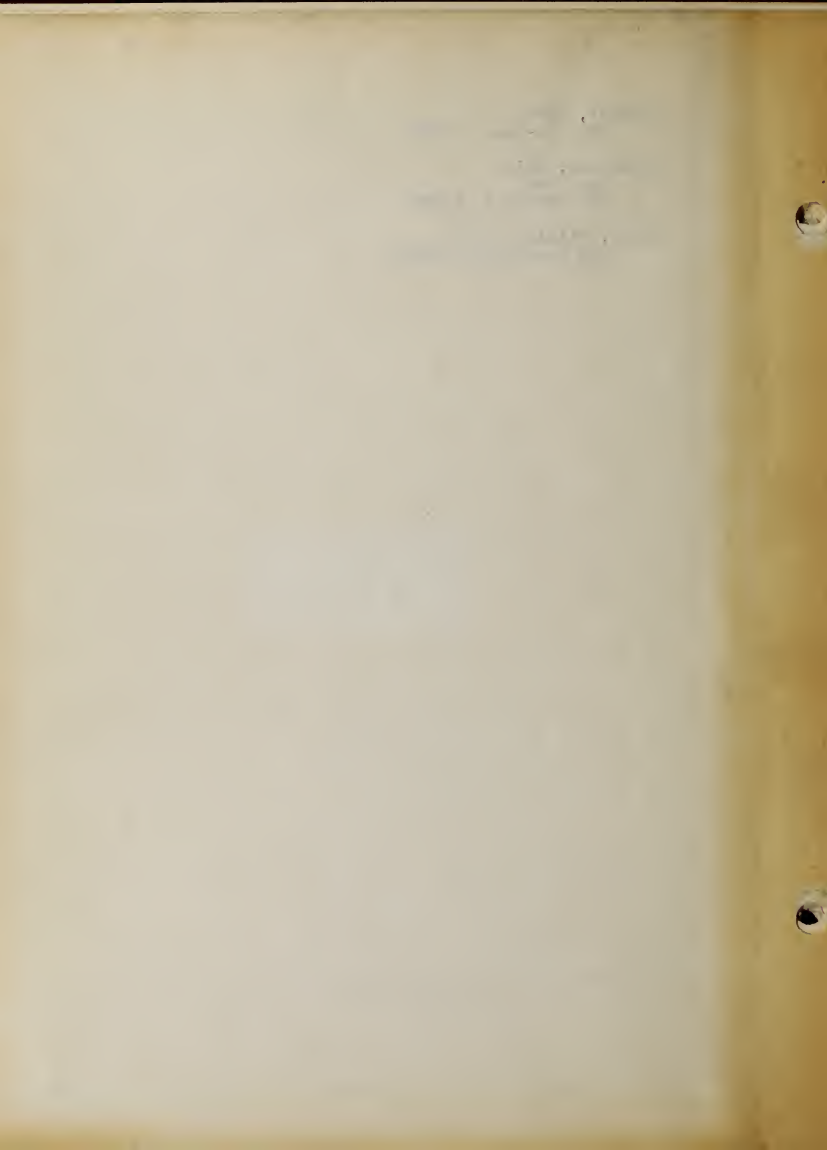
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