

ment of the play, which would be the only justification for its use.

A more general and less detailed symbolism may produce a dramatic effect in the way of general "atmosphere," as it does to some extent (though, again, by no means as an indispensable ingredient) in the third play in this collection. *The Lady from the Sea* (*Fruen fra Havet*), was only published in 1888, but had been planned long before *The Wild Duck*, a fact which may explain its inferiority to that play in dramatic quality. It is not of the same stuff as Ibsen's "social dramas." It is a mixture of psychology and poetic fancy surrounding one of Ibsen's haunting principles—that an action is only valuable and reasonable if it be the spontaneous outcome of the individual will. The "Lady from the Sea's" shadowy sense of the attraction of the sea, coupled with the incident of the half-betrothal to the mysterious "Stranger" and her temporary infatuation to leave her husband for him, are really only embroideries round the theme of the play. That theme is the psychological development of an idle woman who has nothing particular to occupy her life. She frets at the restrictions of wifely duty upon which her husband would insist; until, when he realises the situation sufficiently to remove his restrictions, and the idea of compulsion is gone, the woman's mental attitude correspondingly alters. She now finds no attraction in forbidden fruit, and a strong attraction in her obvious duty.

The translation of *The Lady from the Sea* is that of Mrs. Marx-Aveling; for those of *A Doll's House* and *The Wild Duck* I am responsible.

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