

the play became a favourite in the repertories of the Scandinavian theatres. It was still in the Christiania repertory as late as the year 1899. Its first performance in Stockholm was in 1869, and in Copenhagen in 1870. German and French translations of it also exist. Artificial as the comedy may in some ways appear in the light of Ibsen's subsequent work, one has only to glance at contemporary comedies to see what an advance it marked. The character of the "charlatan and adventurer" Stensgaard is developed with great skill; indeed it seems rather to have run away with its creator, who apparently began the play with the fortunes of the League of Youth before him as its main theme, but speedily became absorbed in the personal fortunes of Stensgaard. The League, however, is dutifully dragged in again towards the end. The whole play is as full of life as anything Ibsen wrote. With the delightful cocksureness of youth it combines a thoughtfulness that presages the later Ibsen; and though the technique is clearly based on that of the French school, it improves on the methods of that school in almost every respect.

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