and get it right! No popular smiling about adulteries, or drunken
and set it right! No popular sniffing
and set it right! No popular sniffing
"I cannot say from my no-knowledge of French life that these studies of it are true to it, but from my knowledge of human nature as I find it in myself and in my other ones I think they must be true. It is from this belief and from the temperament of his work everywhere that I feel his prime characteristic to be honesty. Above his natural desire for effect, for 'the creation of the beautiful,' he seems to feel his heart bound to the truth. He is honest, honest, honest."
"The primal purpose of a play is to illustrate life or to reproduce it. This done, the secondary, or moral, purposes fulfill themselves—that is to say, that their act, they impart the conditions of the dramatist if he has any, and if he has none he is no dramatist, but a contriver of emotional sets analogous to the feats of the tragic or of ground-and-lofty tumbling. The trouble with M. Brioux, in the minds of those who have not much refined, is that he has so many convictions and that he has so little hesitation in denying them."
"Men and women, if you agree with me that this terrible wrong exists, he presents his case, and then says: ""I cannot say from my no-knowledge of French life that these studies of it are true to it, but from my knowledge of human nature as I find it in myself and in my other ones I think they must be true. It is from this belief and from the temperament of his work everywhere that I feel his prime characteristic to be honesty. Above his natural desire for effect, for 'the creation of the beautiful,' he seems to feel his heart bound to the truth. He is honest, honest, honest."
The answer to the argument that "Damaged Goods" or a similar play may lead its young witnesses into dissolute ways is that one is not urged to commit wrong by being told of the fearful retribution that will follow the act. The point is that when an unscrupulous man wishes to lead a girl astray he does not proceed by telling her of the fearful consequences of her act: the danger of disease, the stigma that the community will place upon her, and the agony of remorse that she may suffer. One does not burgle houses by assuring the owners of the houses that you are about to commit a great wrong. The way to poison people is not to label the bottle poison and then announce the peculiar agony to be suffered from a draught of the contents. Yet this is the silly claim that one has to contend with."
In answer to the dramatic folk such as a writer in the Boston Transcript: ""The Plays of Eugene Brioux, North American Review, March, 1915."