

**YSBRAND, A
TRAGICOMEDY,
PP. 1-80**

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Ysbrand, a Tragicomedy, pp. 1-80 by Frederik Van Eeden

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FREDERIK VAN EEDEN

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From a copyright photograph by
MOFFETT, Lawrence, Kansas,
1909.

DR. FREDERIK VAN EEDEN.

YSBRAND

A Tragicomedy

By Doctor Frederik Van Eeden.

Authorized translation from the original Dutch.

With photographs of the author
and the original American cast.

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Printed, January, 1910.



Cast of The University of Kansas Performance.



Miss Moessler
McKay

Hipple
Miss Laming Hesser

Himar
Wood

Kemp
Miss Waugh

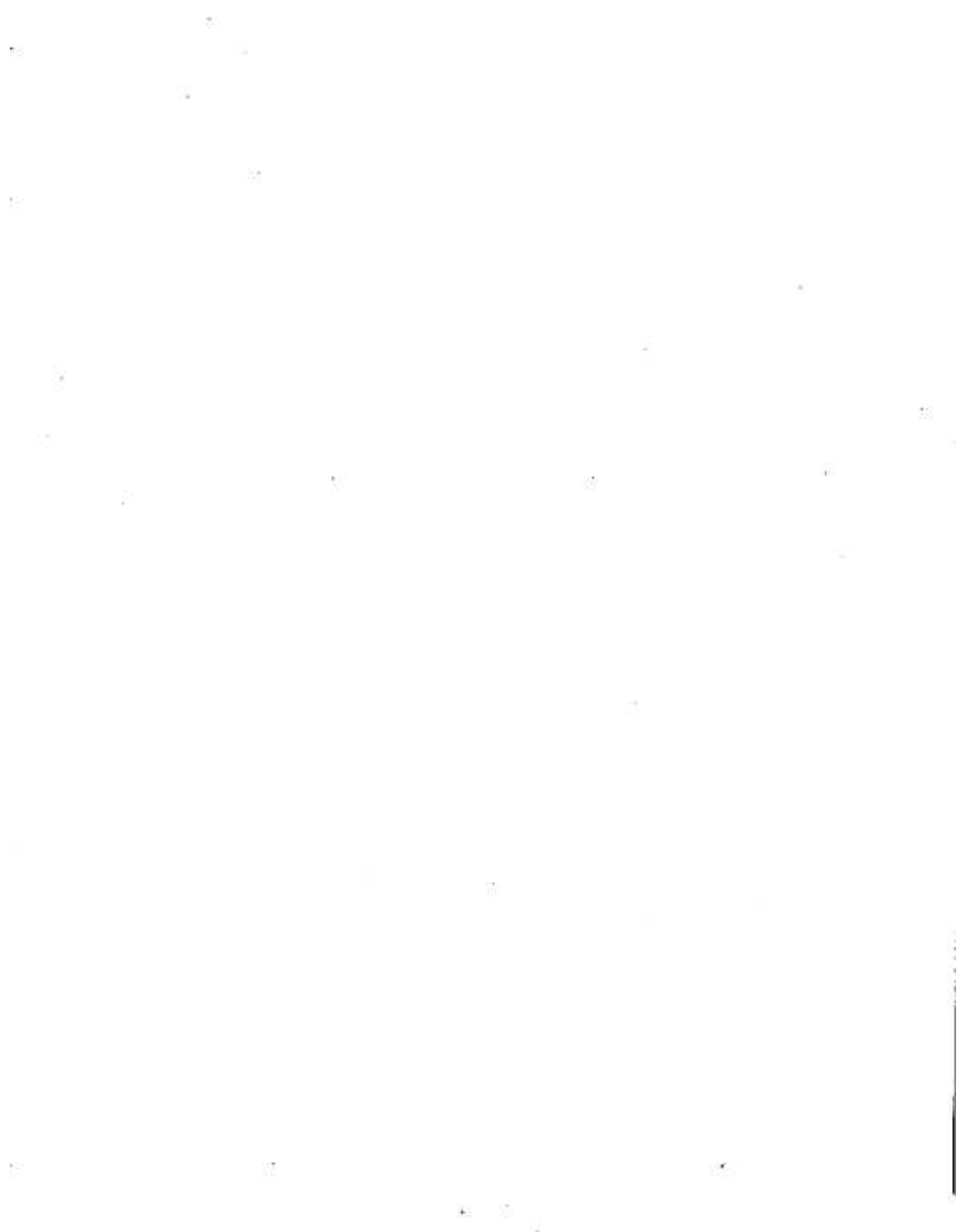
Spotts
Miss Hopkins

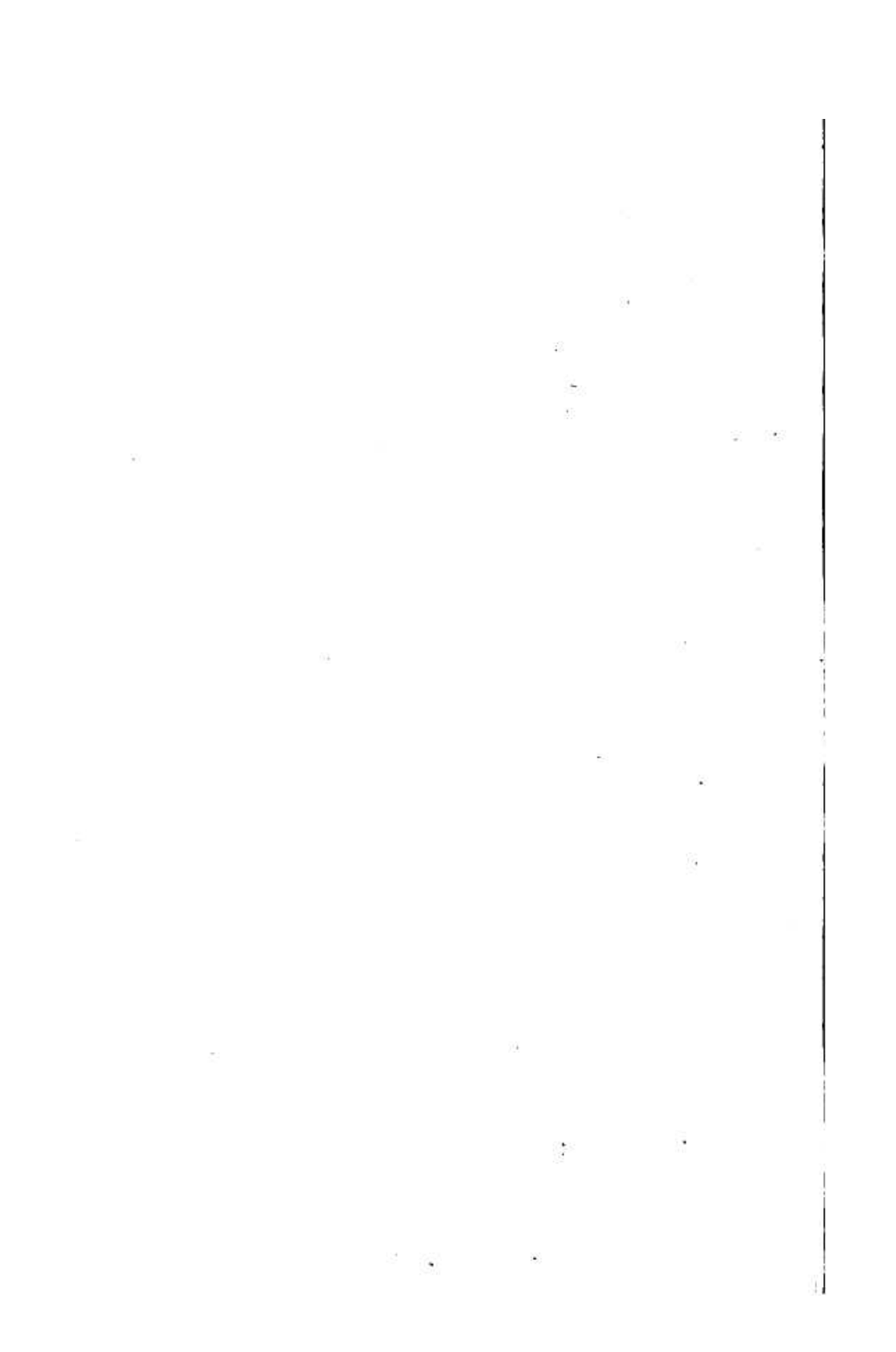
Wilson

Springer
Miss Edie

Boodin
Miss Hiatt

Photo by Squires.





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Van Eeden's Lectures
7-20-31

PREFATORY NOTE.

For the past ten years or more, many American readers have been familiar with the name of Van Eeden. They have known that he was one of the most prominent living men of letters in Holland; and some of them have been aware that he was eminent as a pioneer in psycho-therapeutics, and in various practical enterprises in the field of social reform. As a literary artist, Doctor Van Eeden has produced poems, novels and dramas; but up to the present time few if any of his works have had any considerable circulation in this country, in English translation. As a playwright, the presentation of "Ysbrand" is his first introduction to an English-speaking audience.

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In April, 1909, Doctor Van Eeden was a guest of The University of Kansas for about a week, giving a series of lectures, partly upon literary, partly upon social subjects. At that time or soon after, arrangements were made with him for the production of "Ysbrand" by students of the University. In November of the same year he made a second brief visit to the University, for the express purpose of giving some personal directions to the committees in charge and to the members of the cast, regarding the performance of the play.

During this second visit, the distinguished author gave two public lectures at the University; one upon social problems, and one upon his theory of the drama in general, and the meaning of "Ysbrand." In the latter lecture, Doctor Van Eeden declared that the function of drama was essentially religious; criticizing somewhat the American public for its preference for mere amusement in the theatre and its dislike of facing there the deeper problems, the less agreeable phases, of human experience. The character of the hero "Ysbrand" he interpreted as that of a gifted, very sensitive, but by no means insane man, goaded to extremes by contact with average men and women who mean well, but are incapable of "understanding." In the author's view, the play is religious in this very simple sense: It presents a human problem which is insoluble by any secular method; which suggests, at least, recourse to a belief in immortality, or in a God whose ways are beyond the comprehension of unaided reason.

It may be of interest to note that Doctor Van Eeden came to Lawrence, on this second visit, from an inspection of his communistic colony for Dutch immigrants, in North Carolina; and that the next numbers of a crowded program called for attention to the staging of some of his plays in Holland, Sweden and Germany.