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George Ade's Role in National Literature

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GEORGE ADE'S ROLE
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THESIS

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APPROVED:

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CHAPTER I

INTRODUCTION

I. STATEMENT OF THE PROBLEM, THE HYPOTHESIS AND THE PRESUPPOSITION

The purpose of this study has been (1) to appraise the existing literary reputation of George Ade and (2) to determine whether or not he has made a substantial contribution to national literature.

In the investigation the hypothesis assumed was that the humor which critics see in George Ade's work and the local color contribution which he made to national literature were of secondary importance to the author's personal intention to be a realist.

The presupposition which has been adopted is that George Ade endeavored to be one of the exponents of the realistic movement. He recreated with his works what perhaps might be described as an authentic expression of realism in American literature. Whether Ade did or did not accomplish the realism he set out to convey in his writings, he remains a minor figure in the American annals of literature.

II. DEFINITIONS OF TERMS USED

Realism. Realism was interpreted in this study as meaning:

> A manner and method of literary composition by which the author makes a definite effort to present actuality, as he perceives it, untouched by idealism or romantic coloring.[1]

Humor. In this research, the term "humor" shall be interpreted as meaning the author's expression of the comic and his ability to compose amusingly.

III. BACKGROUND OF THE STUDY

No other literary movement appears to be more complex and controversial as to the actual source of its origin than that of realism. This is also true of its rise in American literature where realism emerged gradually to predominance until it was recognized eventually as a definite literary trend. Its advent cannot be exactly antedated; nonetheless, historians tend to agree almost unanimously that realism came to be recognized as a movement during the nineteenth century. In his volume on the rise of realism, Louis Wann

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[1] William Flint Thrall and Addison Hibbard (eds.), A Handbook to Literature (New York: Doubleday, Doran and Company, 1936), p. 375.

describes explicitly the genesis of the movement in American letters:

> Somewhere, then, between 1860 and 1900, the dominant emphasis in American literature was radically changed. But it is obvious that this change was not necessarily a matter of conscious concern to all writers. In fact, many writers may seem to have been actually unaware of the shifting emphasis. Moreover, it is not possible, as one might like to do, to trace the steady notes of realism to its dominant trumpet-note of unquestioned leadership.[2]

Although the progress of the realistic literary trend might not be traced easily, its dominance could perhaps be better understood when it is considered that the national life of this country was undergoing multiple sociological, economical, scientific and philosophical changes during the post bellum period. In his comprehensive study of realism, Professor Robert P. Falk of the University of California, at Los Angeles, wrote:

> An understanding of realism involves the intellectual implications of these swift changes in society and thought. The problem implicit in the political phenomenon of Reconstruction; the puzzling crosscurrents of thought arising from the rapid expansion westward into new cultural and economical regions; the new rights of man which had been integrated with the old. . . . All these played their part in the cultural history of the seventies and eighties.[3]

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[2]Louis Wann (ed.), The Rise of Realism: 1860-1900 (New York: The Macmillan Company, 1949), pp. 3-4.

[3]Harry Hayden Clark (ed.), Transitions in American Literary History (North Carolina: Duke University Press, 1953), p. 383.

William Dean Howells has often been referred to as the father of the realistic movement; however, his recognition as such originator varies with both writers and critics. Thrall and Hibbard have expressed their views as follows:

> As no literary movement or method is ever woven overnight of whole cloth, so no one can hail a single author as the father of realism. It has been a manner familiar to the literature of all people ever since the time when authors were first made with different temperament and attitudes toward life.[4]

Dr. Walter Fuller Taylor, professor of English at Mississippi College, has stated in A History of American Letters:

> Realism is like romanticism, a permanent quality in literature. To speak of a period as 'realistic' therefore, is only to indicate that during that period the realistic quality was unusually prominent.[5]

IV. SIGNIFICANCE OF THE STUDY

A brief examination of the most comprehensive histories of the American theatre and current biographical literary sketches will reveal that some chroniclers and critics have treated superficially, while others hardly

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[4]Thrall and Hibbard, op. cit., p. 358.

[5]Walter Fuller Taylor, A History of American Letters (New York: American Book Company, 1936), p. 252.

have mentioned the person and writings of George Ade. To a certain extent, the name of this prolific American writer has been overshadowed by more popular Indiana authors as James Whitcomb Riley, Maurice Thompson, Booth Tarkington, Theodore Dreiser, and others. Ade's works, furthermore, have been dealt with commonly with little or no regard for their literary value, and his famed Fables in Slang have made him become known merely as a humorist.

George Ade has successfully treated various fields of literary expression, e.g., newspaper columns, short stories, essays, novels, and plays. Despite his prolificness as a writer, no serious formal attempt has been made previously to analyze his realistic approach in writing, to determine his stature as a writer, nor to investigate his possible contributions to the American literary scene.

Although Ade has been neglected in recent years, a number of outstanding American writers have recognized in the past years his significance as a literary figure. Among his admirers was Mark Twain, who, upon Ade's publishing of Pink Marsh, was said to have praised his work as "the seemingly effortless effect that came from genius."[6] William Dean

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[6]Fred C. Kelly (ed.), The Permanent Ade (Indianapolis: The Bobbs-Merrill Company, 1947), p. 8.

Howells, dean of American literary critics and popularly associated with the development of American realism, discovered George Ade through Artie, a Story of the Streets and Town, and from that time on Ade became Howells' favorite author.[7] In a chapter entitled "Old Wisdom in a New Tongue," Carl Van Doren made the following observation with reference to the writer's notability: "If Samos, or whatever Grecian neighborhood it was, had its AEsop, so has Indiana its George Ade."[8] Not until 1947, fifty years after the first literary efforts of Ade appeared in his newspaper columns, did F. C. Kelly edit an anthology of some of Ade's works and a biography of the author in an attempt to rediscover this Hoosier man of letters. In 1960 Jean Shepherd edited The America of George Ade, a collection of fables, short stories and essays. This work was motivated by the fact that the author had become only "a three-letter word meaning 'Indiana Humorist' in the New York Times Sunday Crossword Puzzle."[9] In his preface to the volume Shepherd expressed clearly his noble purpose of publication. He said:

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[7]Fred C. Kelly, George Ade: Warmhearted Satirist (Indianapolis: The Bobbs-Merrill Company, 1947), p. 124.

[8]Carl Van Doren, "Old Wisdom in a New Tongue," Many Minds (New York: Alfred A. Knopf, 1926), p. 18.

[9]Jean Shepherd (ed.), The America of George Ade (New York: C. P. Putman's Sons, 1960), p. 7.

> I hope that a critical reevaluation of Ade will now be possible and that later generations of Americans will not only get huge enjoyment from reading Ade, but will understand American life better by having seen it through the eyes of one of the sharpest and most realistic commentators we have ever produced.[10]

Ade's name was also suggested in Research Opportunities in American Cultural History, a report on the findings of twelve scholars who felt that "sounder books than those already published about George Ade . . . need to be written."[11]

Currently, all indications seem to point to a probable revival of the Hoosier author. In August 7, 1962, a committee of the George Ade Memorial Association, Inc., took the first steps to bring the author out of obscurity. The group went to Purdue University to discuss obtaining the contents of George Ade's study, which had been placed under the jurisdiction of the Purdue director of libraries, and to move the aforesaid materials to Hazelden, the home of the late author, once that the restoration of the building be accomplished.[12] Of the progress of this project Mrs. J. S. McCurry, a frequent visitor to the Ade's home, reported in a recent letter:

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[10] Ibid., p. 8.

[11] John Francis McDermott (ed.), Research Opportunities in American Cultural History (Lexington: University of Kentucky Press, 1961), p. 129.

[12] News item in The Journal and Courier [LaFayette, Indiana], August 7, 1962.

> . . . It has been a shame and reproach to the place to have it run down as it has been and, with the lovely new hospital [George Ade Memorial Hospital] there on the grounds, it has helped greatly to have the outside improved and restored and the inside is still to be completed and funds secured for the purpose. . . .[13]

This renewed interest in the restoration of the Ade's home has been reinforced by publications of a series of reprints of the author's work. The University of Chicago Press, previously reluctant to publish a book of fiction, has issued recently a volume of George Ade's Artie and Pink Marsh.[14]

Because no further attention and formal study had been given in recent years to the literary value of George Ade's writings, it seemed altogether appropriate to engage in this study. The investigation was primarily directed towards a reappraisal of Ade's literary status, particularly as his realistic literature contributed to it.

V. LIMITATIONS OF THE STUDY

This study did not consider all of Ade's literary creation. Since there is no definitive compilation of his

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[13]This letter was written by Mrs. J. S. McCurry to the writer of this paper on February 13, 1964.

[14]Edward Wagenknecht, "The Hog Butcher to the World Was Home to Many Writers," The New York Times Book Review, February 23, 1963, p. 4.

works, the examination was restricted and based on the following representative plays: The Sultan of Sulu (1902), The County Chairman (1903), Just out of College (1905), Marse Covington (1906), Father and the Boys (1907), and The Mayor and the Manicure (printed, 1923). Because of the author's lifelong concern for the stage and his dedication as a playwright, upon leaving the Chicago Record in 1900, it was believed that Ade's turning to drama represented the summun bonum of his literary career. This study was interrested primarily in the literary value of the written drama of the playwright. These representative dramatic pieces will perhaps enable us to estimate the reputation of the author and to determine the nature of his literary contributions.

VI. SOURCES AND TREATMENT OF DATA

The data for this study has been collected from the dramatic works of George Ade. Because the Ouachita Baptist College Riley Library contained but three of the plays of Ade, efforts were made to secure materials from the Purdue University Library through the facilities of the interlibrery loan. Similarly, the University of Arkansas Library was consulted and a copy of Ade's The County Chairman was secured. Additional copies of the author's plays were also

obtained from Samuel French, Inc., publisher of the majority of Ade's plays. Attempts were made to secure information from Mrs. James D. Rathbun, a niece of George Ade. Another source of invaluable aid has been Mrs. John S. McCurry, a former member of the Indiana Historical Society and the Hazelden Country Club, at Ade's country home.

The findings of the study have been treated in the following chapters:

Chapter II has presented George Ade and attempted to trace the author's literary repute from 1900 to 1910. Here secondary sources have been consulted to see the Hoosier author as most critics see him. Chapter III has discussed the writer both as a realist and humorist. In this chapter, however, first consideration and emphasis were given to Ade's realism because of the author's avowed desire to be a realist. His assessment as a realist has been based largely upon primary sources. Chapter IV has analyzed and interpreted some of the author's characteristic plays to explore further his literary artistry in his portrayal of realism in writing. Finally, Chapter V has presented a brief resume, summation of the study, and final conclusion concerning George Ade and his work.

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CHAPTER II

GEORGE ADE, 1866-1944

This chapter is written to introduce George Ade to our new generation of Americans, and it is particularly addressed to the Hoosier youth who are growing up unaware of the existence of this outstanding man of letters. A very special attention has been given to the period 1900-1910 during which time Ade issued the majority of pieces in his dramatic output. Pertinent dramatic and historical works have been consulted to examine the Hoosier as a dramatist, and literary works have been scrutinized to see the author as most critics see him.

I. EDUCATION OF A JOURNALIST-DRAMATIST

George Ade was born in Kentland, Indiana, February 9, 1866, a difficult period in the history of the United States of America. The Civil War had just ended and the country was facing the great problem of reconstruction. During this time the nation was undergoing a "literary rediscovery". "The story of American Literature from 1865 to 1895 is that of a vast adjustment to a new set of conditions for living,"[1]

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[1]Robert E. Spiller, The Cycle of American Literature (New York: A Mentor Book, 1957), p. 113.

wrote Robert E. Spiller in his book The Cycle of American Literature. In his biography of George Ade, Kelly commented on the literary significance of the time in connection with the birth of the Hoosier author. He said:

> . . . The period was eventful in the annals of American humorous philosophers. Three months before George's birth, Mark Twain had first received widespread recognition for his story, The Celebrated Jumping Frog of Calaveras County; the next year marked the death of Artemus Ward.[2]

Ade's father was John Ade, an English immigrant, who was an employee of the Discount & Deposit Bank in Kentland. He was an active and faithful member of the Campbellite church. Mrs. Ade, the former Adaline Bush, was of Scotch-Irish descent. She embraced the Methodist faith and did not attend the same church as her husband. Religious differences, however, did not mar happiness in the home of the Ades, and they lived harmoniously in a modest house in the little, picturesque town of Kentland, Indiana. It was here that George Ade spent his childhood with his two brothers and three sisters. The adaptability of this locale was partially explained by Kelly, who said: "For a boy with an instinctive interest in people it was an ideal place in which to grow up, for here it was easy to observe human nature."[3]

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[2]Fred C. Kelly, George Ade: Warmhearted Satirist (Indianapolis: The Bobbs-Merrill Company, 1947), p. 20.

[3]Ibid., pp. 21-22.

At an early age Ade showed a great inclination to literature and an acute aversion for farm life. The writer himself admitted his preference since in one autobiographical sketch he wrote, "From the time I could read I had my nose in a book, and I lacked enthusiasm for manual labor."[4] Ade read all the works of Charles Dickens and he considered Mark Twain as one of his favorites. Apparently the aforesaid writers exerted their realistic influence on Ade, who was interested particularly in facts and truth as portrayed in writing. In respect to that, Kelly has revealed Ade's literary taste in his biography of the author. He said:

> Fiction was never so fascinating to George as autobiography. Again and again he re-read Dana's Two Years Before the Mast. Robinson Crusoe irked him somewhat because he feared that it was not quite truthful.[5]

Ade manifested early a great interest in drama, and he felt fondness for it throughout his entire life. Of the Hoosier's great attraction to the theater Kelly wrote:

> The theater had stirred George's curiosity before he was old enough to go to school. His first little stack of pennies went for a book of songs popularized by the team of Harrigan and Hart. He tried to know the songs that were hits on the stage, especially in minstrel shows. Once he blackeded up and sang 'The Skidmore Guards' in a school entertainment.[6]

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[4]Stanley J. Kunitz and Howard Haycraft (eds.), Twentieth Century Authors, (New York: The H. W. Wilson Co., 1942), p. 8.

[5]Kelly, op. cit., p. 32.

[6]Ibid., p. 36.

After receiving his primary and secondary education in Newton County, Ade attended Purdue University, and he graduated in 1887 from this institution of learning with a B.S. degree. Reminiscing the instruction he received, Ade said:

> I attended Purdue University, taking the scientific course because I had no ambition to be an engineer or an agriculturalist; a star student as a freshman but wobbly later on and a total loss in mathematics.[7]

II. FROM LAW APPRENTICESHIP TO JOURNALISM

Directly after his graduation from Purdue, Ade returned to LaFayette, Indiana, to study with a member of a law firm. Much to the disappointment of his family, he did not devote his attention to the bar. Consequently, Ade accepted a position on a new Republican paper, the Morning News, and thus began his career as a journalist. Yet this job was not at all lucrative and the paper failed. Kelly related Ade's struggle for the survival fo the paper in his biography:

> In spite of the most diligent effort that George could put forth with no pay, the Morning News did not last. Ade saw the end approaching. The most alarming signal was a promise to the staff of an increase in pay. The publisher told George if he would be patient he would soon be getting $10 a week.[8]

Following his experience with the Morning News, Ade secured a new position on the staff of an evening paper,

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[7]Kunitz and Haycraft, loc. cit.

[8]Kelly, op. cit., p. 67.

the Call, but he did not remain here very long. A company making patent medicines offered him an attractive salary and, out of necessity, Ade accepted the offer. But in 1890, he left for Chicago, where his friend John McCutcheon--with whom he had been associated at LaFayette, Indiana--helped him to get situated and to secure a new position as reporter for the Chicago paper, Morning News.[9]

III. THE HOOSIER IN CHICAGO

The year 1890 represents a turning point in the life of George Ade because this Hoosier country boy took his first decisive steps in the now booming City of Chicago. In his biography of George Ade, Kelly quotes McCutcheon's estimate of the newcomer's arrival to the metropolis. He cited:

> A wonderful memory, an X-ray insight into motives and men, a highly developed power of keen observation and the benefit of four years of literary work in college and three years in professional fields. He had lived in the country and had retained, as on a photographic plate, the most comprehensive impressions of country life. He knew the types, the vernacular, and the point of view of the country people from the inside. He had lived in a small town and had acquired a thorough knowledge of the types and the customs of this phase of life. He had learned the life of the medium-sized town. With a memory that retained his observations of these four distinct elements of life, and an intelligence great enough to use this knowledge, he was ready to learn what a great city could teach.[10]

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[9] Ibid., p. 76.

[10] Ibid., p. 77

Upon examining Ade's record as a reporter on the Morning News, we might possibly conclude that his mind responded successfully and effectively to the stimulus he received from the city life. It was here that he had a rich variety of experiences working for the aforesaid paper, and his mind absorbed a great deal of learning, which he later displayed in his writings. Of his wisdom as a writer Van Doren wrote thirty-six years later:

> He had been born and had grown up among the farms and villages of Indiana, tightest of the Mid-Western States; he had put on a larger cunning in Chicago, a village which had become a city too fast to lose its old traits at once; he was always bent on returning to the original neighborhood where he was most at home.[11]

Ade's assignments and acquaintances during his years as reporter were varied and influential. Theodore Dreiser, who was then an unexperienced journalist, became one of his early associates. Among Ade's sensational news coverages was the pugilistic match between John L. Sullivan and James Corbet in September 7, 1892. His report prompted an increase in the circulation of the Record, which was the new name given to the Morning News.[12] In 1893 Ade was assigned to report on the World's Fair, and the subsequent success of

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[11]Carl Van Doren, Many Minds (New York: Alfred A. Knopf, 1926), p. 21.

[12]Kelly, op. cit., pp. 94-99.

his stories promoted him to head of a department called "Stories of the Street", a column which was published next to Eugene Field's "Sharp and Flats".[13] Of the significance of these two articles to journalistic history, Kelly said:

> A historian of today, reading the 'Stories of the Streets and of the Town', glimpses a golden age of journalism. McCutcheon did illustrations of striking excellence and Ade wrote not merely clever newspaper stuff but literature! [italics in the original][14]

In January 1894, Ade made his first long trip away from Indiana. He and McCutcheon attended the Midwinter Fair in San Francisco. This was such a great experience for Ade that, after his return to Chicago, he became rather enthusiastic about travels and began to save money to visit Europe. In 1895, Ade took an extensive tour of Europe. Eventually, he returned penniless to Chicago. His trip, however, had not been taken in vain, for Ade had gained much experience and his whole literary perspective had been enriched and broadened from travelling abroad. He resumed his paper work and the quality of his writings improved greatly.[15] Fresh ideas and materials that Ade had stored in mind moved him to undertake new literary experiments.

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[13] John Herbert Nelson and Oscar Cargill (eds.) Contemporary Trends: Since 1900 (New York: Macmillan Co., 1949), p. 1211.

[14] Kelly, op. cit. p. 109.

[15] Ibid., pp. 113-20.

George Ade received a publication offer from Herbert S. Stone and Company in May 1896. This company desired to make a book of the "Artie" sketches he had been running in one of his paper columns. Ade collected what he considered the best of his stories, and toward the latter part of the year, he successfully published Artie, a Story of the Streets and Town.[16] Seemingly, the appearance of Artie marks Ade's debut to the literary circles. Its publication received favorable comments from paper editorials and critics. Of William Dean Howells' recognition of Artie and its author Kelly wrote:

> . . . It was through Artie that George Ade was 'discovered' by William Dean Howells, dean of American literary critics, who observed Ade's work with admiration from then on. Indeed, Ade became his favorite author.[17]

Following the publication of the Artie stories, Ade wrote the stories of "Doc' Horne" and "Pink Marsh". Stone & Company published these stories in 1896 and 1897, respectively. Much later William Dean Howells brought Pink Marsh to the attention of Mark Twain, and the latter was immensely impressed by Ade's realistic style. In his answer to Howells, he commented:

> Thank you once more for introducing me to the incomparable Pink Marsh. I have been reading him again after

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[16] Ibid., p. 123. [17] Ibid., p. 124.

> this long interval, & my admiration of the book has overflowed all limits, all frontiers. I have personally known each of the characters in the book & can testify that they are all true to the facts, & as exact as if they had been drawn to scale. And how effortless is the limning! it is as if work did itself, without help of the Master's hand.
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> . . . . . .
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> Pink--oh, the shiftless, worthless, lovable black darling! Howells, he deserves to live forever.[18]

That the two outstanding realistic stylists felt a great admiration and recognition for the work of Ade can be clearly seen in the preceding letter.

In addition to sketches in series, George Ade wrote short stories in his paper columns. In September 17, 1897, he devised his first fable in the vernacular of the people that he knew so well.[19] This fable was didactic in nature but Ade did not copy AEsop or LaFontaine's forms. Instead, he adapted originally their literary genre to his contemporary period by portraying realistic characters and situations and by emphasizing a poignant moral truth.

In 1900 Ade published Fables in Slang, and he created so much furor with his fables that he won national fame.

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[18]Henry Nash Smith, and William M. Gibson (eds.), Mark Twain-Howells Letters (Cambridge: The Belknap Press of Harvard University Press, 1960), p. 832.

[19]Kelly, op. cit., p. 137.

More Fables appeared in the same year. In discussing these fables in his anthology of the author, Kelly has pointed out their repercussion. He stated:

> The popularity of the Ade fables soon exerted an influence on the American language. Other writers began to be more informal. Ade enriched the language as well as helped to free it from literary rigidities.[20]

He wrote other volumes of fables, and as Carl Van Doren remarked further that Ade "packed the folkwisdom of the entire Middle West, and its familiar ways of life, into his shrewd little narratives."[21]

In 1900 Ade retired from newspaper work and took a trip to the Orient. He visited China, Japan, and the Philippines. Upon returning home, he turned most of his attention to the subject that had particularly fascinated him throughout his life i.e., drama.

IV. THE DRAMATIST

The first decade of the twentieth century could very well delimit George Ade's most successful period as a playwright since during this time he wrote the most satisfactory

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[20]Fred C. Kelly (ed.), The Permanent Ade (Indianapolis: The Bobbs-Merrill Company, 1947), p. 9.

[21]Carl Van Doren, The American Novel: 1789-1939 (New York: The Macmillan Company, 1940), p. 215.

and noteworthy pieces of his dramatic output. Ade's appearance, however, seems to have been rather inopportune for he found his place in the theater at an epoch when drama had apparently been declining and undergoing a transitional readjustment. At the close of the nineteenth century monopolies controlled productions, and although the independent movement within the theater had made some progress, commercialism was prevalent.[22]

Ade's first contribution to drama was a satirical operetta entitled The Sultan of Sulu. He wrote the first draft of the play while he was in Asheville, North Carolina, with John T. McCutcheon in 1901, and the musical was completed towards the end of the same year. Its opening was on March 11, 1902, at the Studebaker Theater in Chicago. Later the play was taken East and there it enjoyed long runs in Boston and New York.[23]

In 1903 Ade produced another musical play, Peggy from Paris, but this theatrical piece was not as popular as The Sultan of Sulu. The reception accorded the play was really

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[22]Arthur Hornblow, A History of the Theatre in America (Philadelphia: J.B. Lippincott Company, 1919), p. 321. Cf. also Arthur Hobson Quinn, A History of the American Drama from the Civil War to the Present Day (New York: F.S. Grofts & Co., 1936), II, pp. 1-2.

[23]Kelly, op. cit., pp. 163-70.

one of succes d'estime. The same year Ade wrote one of his most successful plays without music; that is, The County Chairman. The play was widely acclaimed by critics and it had two hundred thirty-seven runs in New York.[24]

In 1904 Ade made another significant contribution to the American musical theater. He wrote The Sho-Gun, and the music was furnished by composer Gustav Luders. Henry W. Savage presented this musical at the Wallack Theater on October 10, and it had one hundred twenty-five performances.[25]

In the summer of 1904 Ade settled down at Hazelden, his impressive country estate, and he continued writing as his main occupation. Previously, he had attempted to write a novel that he was to entitle The College Widow. Now, Ade decided to convert his materials into a play. He completed it, and after trying the play at the Columbia Theater in Washington in September 1904, Ade received letters of congratulation from such renowned American playwrights as William Vaughn Moody, Paul Potter, Charles Klein, George Broadhurst, Clyde Fitch, and Augustus Thomas.[26]

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[24]Ibid., p. 178.

[25]Ibid., pp. 179-80.

[26]Ibid., pp. 186-91.

Speaking of Ade as an outstanding dramatist of the early twentieth century, Ward Morehouse, a historian of the New York Theater, observed forty-five years later:

> From the beginning of the century until 1905 the most industrious man in the New York theater, with the possible exception of Clyde Fitch, was the tall, lanky, likeable Hoosier, George Ade, who turned from Midwestern newspaper work to the more exacting, and frequently more profitable, profession of the stage.[27]

Ade wrote other full-length plays--Just out of College, The Bad Samaritan, Father and the Boys, The Fair Co-Ed, and The Old Town. Some of his shorter productions were Marse Covington, The Mayor and the Manicure, Nettie, and Speaking to Father.

Our Hoosier author took up a permanent residence at Hazelden in 1915. He lived there alone leaving only in winter when he travelled to Miami Beach, Florida, or other places. As he revealed in a letter contained in Twentieth-Century Authors, after his settling in his country home he devoted more attention to other social activities than he did to writing.[28] His contribution and that of David E. Ross made possible the construction of a stadium at Purdue University. He died at the age of seventy-eight in Brook, Indiana, after a long heart ailment. He left a rich estate,

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[27]Ward Morehouse, Matinee Tomorrow (New York: Whittlesey House, 1949), p. 52.

[28]Kunitz and Haycraft, op. cit., p. 9.

and his big house, Hazelden Farm, was given to Newton County for a George Ade Memorial Hospital. The latter was eventually erected in 1960.

The literary contributions of George Ade are yet to be critically searched. Indeed, he was a prolific writer, and in the field of drama, he stood prominently during his time.

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CHAPTER III

THE REALISM AND HUMOR OF GEORGE ADE

This chapter attempts to present a discussion of the realism and the humor as portrayed in the literary composition of George Ade. Here, six dramatic pieces of the Hoosier author have been studied in an effort to view closer his realistic method. In all probability, this consideration will help one to ascertain whether the writer's intentions to be a realist override the classification as humorist that he has commonly received from his critics. The criteria developed herein have been applied more broadly and documented in detail in Chapter IV.

I. ADE'S REALISM

Any serious attempt to assess George Ade and his works will be incomplete if one fails to take under consideration the personal intentions of the author. In his autobiographical sketch for Twentieth Century Authors, he has defined clearly his artistic creed as a writer:

> My early story stuff was intended to be 'realistic' and I believed firmly in short words and short sentences. By a queer twist of circumstances I have been known to the public as a humorist and writer of slang. I

> never wanted to be a comic or tried to be one. Always I wrote for the 'family trade' and I used no word or phrase which might give offense to mother and the girls or to a professor of English.[1]

Thus Ade maintained explicitly that his literary ends were not to depict life comically but realistically. Furthermore, he implied mockingly that his exposition of humor had been misunderstood to the extent that he was chiefly known as a humorist. Theoretically, he sought to convey facts truthfully and to depict objectively the conditions about him. Undoubtedly, his former journalistic training reinforced and molded his realistic method of observing, weighing, and rendering his materials.

Conforming to the forms and standards of the late nineteenth and early twentieth centuries, Ade's works are characterized by realism. This realism is reflected saliently in his social drama. He became socially sensitive as a result of his personal experiences in the Midwest --especially, in his native State of Indiana and the City of Chicago. Along with other writers of these regions, Ade reacted against the "genteel tradition" of the East;[2] and, in his realistic treatment of his subject matter, he

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[1]Stanley, J. Kunitz and Howard Haycraft (eds.), Twentieth Century Authors (New York: The H. W. Wilson Co., 1942), p. 9.

[2]Lars Ahnebrink, The Beginnings of Naturalism in American Fiction, 1891-1903 (University Microfilms, Inc., Cambridge: Harvard University Press, 1950), p. 50.

attempted to contribute with his writings a genuinely American literature in the Midwest. His attraction towards this region is fundamental and evident throughout his literary works.

When one considers certain elements of his writings, his style, his viewpoints, his types and situations, Ade's identification as a realist becomes manifest. He is also a representative example of a group of writers whose works have been influenced by William Dean Howells, America's outstanding realist.[3]

Ade's literary style is definitely realistic and in keeping with his subject matter. His presentation of life is simple, direct, and descriptive. Perhaps Ade modeled his method of expression after Guy de Maupassant, whom he admired greatly.[4] Similarly, his realism reminds one of aspects of Howells' realism. Upon examining Ade's plays, one will be able to detect particularly his adherence to the commonplace as the source of his literary materials, and his emphasis on characterization rather than plot.

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[3]Edwin H. Cady, The Realist At War (Syracuse: Syracuse University Press, 1958), p. 208.

[4]Fred C. Kelly, George Ade: Warmhearted Satirist (Indianapolis: The Bobbs-Merrill Company, 1947), p. 71.

George Ade put himself into his work in the treatment of the national life of America. He showed a great deal of sympathy and understanding for both the rural and urban populations. The knowledge he had of the social problems of his day is readily perceivable to the reader. He employed satire to attack social and political injustices, but he did not prescribe the panacea for the problems depicted. Subtly, he brought certain social defects to the attention of the American public. The very fact that Ade revealed his concern for society marks him as a realist.

Ade expressed his social views in the majority of his dramatic pieces. Since his treatment of his plays was rather utilitarian, his themes were usually drawn from everyday life. His mood tended to change markedly in his plays. His political tone in The Sultan of Sulu, his first dramatic piece, was that of a patriot who observed with disgust the American foreign policies followed at the close of the Cuban-Spanish-American War. A song in this play revealed Ade's views on one of America's imperialistic projects:

> From the land of the cerebellum,
> Where clubs abound and books are plenty,
> Where people know before you tell'em
> As much as any one knows,
> We come to teach this new possession
> All that's known to a girl of twenty;
> And such a girl, it's our impression,
> Knows more than you might suppose.[5]

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[5]George Ade, The Sultan of Sulu, ed. Fred C. Kelly (Indianapolis: The Bobbs-Merrill Company, 1947), p. 293.

Throughout his dramatic pieces Ade revealed his literary and artistic skill in characterization. He drew his characters in varied manners, and his choices were either of an historical or a sociological nature. Some of his chief protagonists were fictional, whereas others were obvious caricatures of real people.

Earlier Mark Twain had made the common speech of the people a tradition in American literature; and, later, Ade entered this literary current. He became one of the first writers to capture vividly the vernacular of the American northern Negro. The following passage illustrates Ade's triumph with the characterization of Uncle Dan, a slavery-days Negro:

> Dan: No, suh, I ain't makin' all the money 'at's made heah. Theah he goes again! Look at all of them chips! (Chuckles.) That's the on'y way he can get 'em is to buy'em! System! System! I've seen 'em come and I've seen 'em go, and the wheel keeps tuhnin' round just the same![6]

The preceding play extract renders phonetically the dialect of the "darky," and at the same time seems to express a Negro outlook on the racial strain after the upheaval in the South.

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[6]George Ade, Marse Covington (New York: Samuel French Publisher, 1923), p. 11.

Using the vernacular, George Ade received popular recognition as a Midwestern humorist. At the turn of the nineteenth century, the publication of his Fables in Slang, a collection of short, humorous, and satirical sketches of small-town life, brought Ade national acclamation along with the label of "humorist" that was to follow him throughout his entire literary career. The writer himself was not satisfied with his new genre, and he planned to return to his early realistic stories which dealt truthfully with everyday life subjects. Of the motives behind his use of slang in writing, Ade explained:

> The idea was to grab a lot of careless money before the reading public recovered its equilibrium, and then, later on, with bags of gold piled in the doorway to keep the wolf out, return to the consecrated job of writing long and photographic reports of life in the Middle West.[7]

In this respect, Kelly, his biographer, related some of the consequences that Ade had to face. He said:

> Though George spoke exceptionally good and simple English, he had to pay a penalty for his fame as an expert in the vernacular when he made trips to other cities. Reporters thought it clever to quote him as if his conversations were like that of a Bowery character. 'I hit your burg last night and, say, this hotel is a swell joint!' He formed the habit of trying to forestall this sort of thing by saying to the interviewers, 'Don't expect me to use slang. I put all the slang I know into my Fables and have none left for private consumption.' Or in mock indignation he would say, 'I have never used slang except when compelled to, to make a living.'[8]

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[7]Kelly, op. cit., p. 156

[8]Ibid., p. 157

Ade's gift of the colloquial was akin to that of Mark Twain, America's beloved humorist. Upon examination, the following two characteristic passages from Mark Twain and George Ade might prove to be instructive in this regard:

> "Hellow, Jim, have I been asleep? Why didn't you stir me up?"
> "Goodness gracious, is dat you, Huch? En you ain' dead--you ain' drownded--you's back ag'in? It's too good for true, honey, it's too good for true. Lemme look at you chile, lemme feel o' you. No, you ain't dead! you's back ag'in, 'live en sound', jis de same ole Hack--de same ole Huck, thanks to goodness!"
> "What's the matter with you, Jim? You been a-drinking?"
> "Drinkin'? Has I ben a-drinkin'? Has I had a chance to be a-drinkin'?"[9]

> "You don't have anything to do with a clo--with a clothin' hou--establishmen, do you?" Sassafras would know.
> "No, I'm selling windmills," explains Whittaker, with a laugh the crowd takes up.
> "I don't know what I could do with a windmill," drawls Sassafras. Then he has a new thought. "You know, suh, that when a strangeh comes around these parts, anticipatin' to do business, he's gen'arly expected to set'em up."[10]

The first of these passages is from Mark Twain's Huckleberry Finn, the second from Ade's The County Chairman. The Huckleberry passage shows Twain's skill in grasping the

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[9]Mark Twain, Huckleberry Finn (New York: Washington Square Press, Inc., 1960), p. 108.

[10]Burns Mantle and Garrison P. Sherwood, The Best Plays of 1899-1909 (New York: Dodd, Mead and Company, 1947), p. 145.

idiom of his characters. He transcribes vividly the conversation between Huck, the hero of this story, and Jim, the poor, unfortunate slave, whom the former has just deceived with one of his habitual tricks. By observing closely Huck's treatment of Jim, one might perhaps conclude that Mark Twain, who generally presented his humanitarian view with deep sympathy, had allowed some of his personal prejudices to show. Consequently, the reader cannot help feeling that Mark Twain found great enjoyment and satisfaction in preying on the poor slave and taking advantage of his ignorance. Jim is ridiculed mercilessly; and, although he emerged a free citizen at the end of the story, Huck has expressed definitely a decadent piety on the writer's part.

In The County Chairman passage, Ade has displayed also his ability to reproduce phonetically the speech of his northern protagonists. With Sassafras Livingstone, a negro character, he has added a remarkable touch of local color to his play. Unlike Mark Twain, George Ade expressed plainly his profound, sympathetic appreciation and consideration for the social role of the Negro. Ade may have had some fun at the expense of Sassafras, but his presentation was rather humanitarian and realistic in that Sassafras possessed much common sense.

Much of Ade's literary humor derived form his techniques in portraying his characters in a local environment, taking subjects from everyday life, and reproducing natural speech in his dialogues. It was in this manner that Ade made specific contributions to the realistic movement. Not only did he borrow from the slang of his day, but also he contributed to the enrichment of the English language in the United States of America. It is no wonder that he once remarked: "Most of the time I have been so far ahead of the dictionaries that sometimes I fear they will never catch up."[11] Thus Ade added to American English many words and meanings to words e.g. mixer, in the social sense of the word; hell, in a negative way, as in George Ade's hell of a Baptist; duds, a noun for clothing; fly the coop, an idiomatic expression used for the verb to abscond, etc.[12]

James N. Tidwell seems to have safeguarded Ade's literary reputation. In his volume A Treasury of American Folk Humor he has pointed out the intrinsic value of Ade's use of the vernacular by saying that the language of the

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[11]Carl Van Doren, Many Minds (New York: Alfred A. Knopf Co., 1926), p. 31.

[12]Mitford M. Mathews, A Dictionary of Americanism (Chicago: The University of Chicago Press, 1956), p. 1916. Cf. H. L. Mencken, The American Language (New York: Alfred A. Knopf Co., 1945), pp. 330ff; and R. F. Bauerle, "A Look at the Language of George Ade," American Speech, XXXIII (February, 1958), pp. 77-79.

American folk can be a medium of literary expression as well as for humor.[13]

There is truth in Ade's humor, and he demonstrated sufficient knowledge of the workings of the human mind to exploit the light aspects of life. The techniques that he and his contemporaries employed are recognized currently as "hallmarks of the later realism."[14] Ade also engaged in the task of continuing the tradition of early American humorists. Few human foibles escaped the pen of America's "Warmhearted Satirist".

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[13]James N. Tidwell (ed.), A Treasury of American Folk Humor (New York: Crown Publishers, Inc., 1956), p. 138.

[14]William R. Linneman, "Satires of American Realism," American Literature, XXXIV (March-January, 1962-1963), pp. 80-93.

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CHAPTER IV

SOME DRAMAS OF GEORGE ADE

The aim of this chapter has been to explore further the literary artistry of George Ade in his portrayal of realism. Six representative plays have been analyzed and interpreted: Four full-length dramatic pieces, Ki-Ram or The Sultan of Sulu, The County Chairman, Just out of College, Father and the Boys; two one-act plays, The Mayor and the Manicure and Marse Covington. Each of these dramatic pieces has been analyzed and interpreted in order to throw more light on certain aspects of Ade's literary output. Furthermore, efforts have been made to prove that the criteria developed in the previous chapter are applicable in an analysis of Ade's realism and humor.

I. KI-RAM OR THE SULTAN OF SULU

Apparently, when George Ade wrote The Sultan of Sulu, his first professional contribution to the annals of dramatic literature, he shared Augustin Daly's belief that the best subject matter came from abroad.[1] The atmosphere of this

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[1]Jordan Y. Miller, American Dramatic Literature (New York: McGraw-Hill Book Company, Inc., 1961), p. 36.

play was created by elements foreign to American understanding and culture. Although the Hoosier writer made use of a number of native American characters, his choice of materials was unknown to the North American. Possibly, the main contribution that the play made to the development of the long-sought, indigenous, American playrighting issued from Ade's satirical method of expression.

On writing his play The Sultan of Sulu, Ade portrayed mordantly some of the repercussions which accompanied the North American foreign policies at the close of the war with Spain. The underlying theme of this play grew out of the sentiments that arose from the general discontent which followed the annexation of the Philippines to the United States. At the time George Ade wrote his play, prominent writers in America (among them William Dean Howells, Henry James, Mark Twain, Edwin Arlington Robinson) had already voiced their objections to their country's control of the group of islands.[2]

From the point of view of the characters in this play, Ade has analyzed the harsh feelings created by the aforementioned occupation. In the opening scene of The Sultan of Sulu he presented a vivid picture of the entire situation. The peace of a Moro island had been disturbed

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[2]Philip S. Foner, Mark Twain Social Critic (New York: International Publisher Co., Inc., 1958), p. 262.

by the landing of a force of American marines under the command of Colonel Jefferson Budd. The latter seized control of the island and immediately sent Lieutenant William Hardy to demand an urgent audience with the Moro ruler. The following dialogue between Hadji Tantong, the Sultan's private secretary, and Hardy, ironically captured the significance of the event:

> HARDY: Why, how do you do? I am Lieutenant Hardy--a modest representative of the U.S.A. . . .
> HADJI: (Overhearing.) The U.S.A.? Where is that on the map?
> HARDY: Just now it is spread all over the map. Perhaps you don't know it, but we are the owners of this island. We paid twenty million of dollars for you. (All whistle.) At first it did seem a large price, but now that I have seen you (Indicating wives.) I am convinced it was a bargain. . . .[3]

The general satire upon the event assumed huge proportions as Colonel Budd informed the conquered leader, Ki-Ram, that he was to be introduced to the true democratic tradition, the executive, legislative, and judiciary system of government. He said:

> We are your friends. We have come to take possession of the island and teach your benighted people the advantages of free government. We hold that all government derives its just powers from the consent of the governed.[4]

Budd continued by informing Ki-Ram of his intentions to educate the natives. He expressed poignantly the expediency

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[3]George Ade, The Sultan of Sulu, ed. Fred C. Kelly (Indianapolis: The Bobbs-Merrill Company, 1947), p. 286.

[4]Ibid., p. 292.

of the pedagogical methods his country intended to employ:

> BUDD: We believe that in three weeks or a month we will have you as cultured as the people of my native State.
> KI-RAM: And what State is that?
> BUDD: The State of Arkansaw!
> KI-RAM: Arkansaw? Never heard of it.
> BUDD: What! Never heard of Arkansaw? Then permit me to tell you that in Arkansaw they never heard of Sulu. Hereafter, you understand, you are not a Sultan, but a Governor.
> KI-RAM: A Governor! Is that a promotion?
> BUDD: Most assuredly! A Governor is the noblest work of the campaign committee. Ladies and gentlemen--[5]

This was followed by Budd's presenting formally Ki-Ram as the next Governor:

> (In oratorical fashion.) I take pleasure in introducing to you that valiant leader, that incorruptible statesman, that splendid type of perfect manhood, our fellow-citizen, the Honorable Ki-Ram, next Governor of Sulu. (Cheers.) He will be inaugurated here in one hour. I request you to prepare for the festivities.[6]

The conflict in this satirical play was heightened when Miss Pamela Frances Jackson, who served in the capacity of judge-advocate, asked Ki-Ram to relinquish his eight wives since polygamy was frowned upn "before the flag." She insisted that the Sultan should pay alimony to all of his wives; and, since this made it virtually impossible for him to comply with the new law, Ki-Ram and his private secretary, Hadji, were taken to jail. At this juncture, the romance between Colonel Budd's daughter, Henrietta, and Lieutenant

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[5] Ibid., p. 294.

[6] Ibid.

Hardy reached a decisive stage because of the uncertainty of his military career. He soon found a worthy accomplice in Ki-Ram, who by then had organized a matrimonial agency. Ki-Ram arranged for his legal wife to flirt with Colonel Budd while Henrietta was present to surprise her father when he was being embraced by Galula. As a result, Budd had to consent to his daughter's marriage with Hardy, and the play ended as a soldier broke the news that Hardy had been made a brigadier-general because of his bravery in the capture of Mandi, Ki-Ram's arch rival. Budd, reacting to the new order, said:

> Aha! This is important. The Supreme Court decides that the constitution follows the flag on Mondays, Wednesdays and Fridays only. This being the case, you are instructed to preserve order in Sulu, but not to interfere with any of the local laws or customs. (To soldiers.) Release him! He is no longer convict number forty-seven. He is--the Sultan.[7]

Shortly, Ki-Ram was returned to his throne, and normalcy returned to the island.

George Ade was a master in the portrayal of types of character. His insight into the behavior of human beings was profound, and as a dramatist he was able to present characters that were true to life. In The Sultan of Sulu he had dealt with historical figures, people who had actually lived and won recognition for themselves. Here, Ade presented three memorable characters: Ri-Ram,

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[7] Ibid., p. 346.

Colonel Budd, and Pamela Jackson. Respectively, these characters represented three different groups of people. Ki-Ram stood for the native rulers who, when they were conquered, faced severe criticisms for the cultures which they had established. Colonel Budd was a sign for the flag of the United States as it/he was planted in various countries. At the same time, he represented the American people as a civilized, cultured nation. Pamela Jackson stood for the intolerance of the West in failing to understand the natives' way of life. She was a typical example of an outsider who failed to adjust herself to living in a foreign country.

Although Ade wrote this play to satirize a particular event of his day, its message also has contemporary significance. The dilemma that the natives encountered in the play is still the dilemma of non-North Americans. Americans unconsciously displaying superiority, gradually emerge as a benevolent people.

II. THE COUNTY CHAIRMAN

The County Chairman, published in 1903, may be said to mark Ade's popularity as a native American dramatist. Some critics have considered this comedy-drama as the best Ade ever wrote. The play itself represented a new departure

in American playriting, for it stood as a protest against the non-American drama that was prevalent during the first decade of the twentieth century. Here, Ade supplied typical American figures in a domestic background as he attempted to produce a non-musical composition.

The County Chairman was a representative example of politics as reflected in American drama. The play introduced the problem of political elections in a rural American community. With this play Ade revealed his keen political insight into his understanding of social conditions in the country. Speaking of the significance of the play, Caspar H. Nannes in Politics in the American Drama said:

> George Ade's The County Chairman was a genial study of small-town politics. In many respects this is the finest play on the subject yet to come out of the American drama. There is a charming love story, a graphic portrayal of a political boss, and a dramatic presentation of his methods woven into the play.[8]

The play was set in the village of Antioch. Possibly, it was closer to the American soil than any other drama Ade ever wrote. His scenes of the country life were filled with characters who were truly American. Apparently, like Clyde Fitch, Ade endeavored to people the stage with real individuals in the midst of an exact American setting. His characters were

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[8]Caspar H. Nannes, Politics in the American Drama (Washington, D.C.: The Catholic University of America Press, 1960), p. 35.

varied, well-developed, and real representatives of society. They spoke the language of everyday life convincingly and accurately.

The County Chairman opened in front of Vance Jimmison's General Store, where Ade portrayed an assortment of native minor characters to establish the atmosphere of the particular place and period. Politics was in the air. Jefferson Briscoe, an outstanding store-porch orator, commented on the compromise with Great Britain over the Behrin' Sea. Uncle Eck, an old villager, wanted to know its location, so Briscoe said:

> Don't make no difference where it is, . . . The question is, are we, the greatest and most powerful nation on earth, goin' to set back and be bully-ragged an' horn-swoggled by some Jim Crow island that looks by ginger, like a freckle on the ocean![9]

This observation on the international development of the day was followed by the exposition of the dramatic conflict at hand. Judge Rigby, the caricature of a prominent citizen, had come to hear what news there was from the convention at Boggsdale. Since they had not received any reports about the results of the nominations, Judge Rigby approached Chick, the village orphan; and, as if anticipating the coming events, he said:

> By the way, Chick, now that I'm candidate ag'in, . . . I suppose Jim Hackler and his crowd will be out with the usual pack of lies. If they come round you

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[9]Burns Mantle and Garrison P. Sherwood, The Best Plays of 1899-1909 (New York: Dodd, Mead and Company, 1947), p. 142.

> askin' any questions about me, don't talk to them. I'm your lawyer and your guardeen and I'll look after your property.[10]

Perhaps the most popular and comical minor character in the entire play was Sassafras Livingstone, who added a word of encouragement to Judge Rigby. He affirmed:

> Judge Rigby, suh, I'm foh you, . . . People come round askin' who you all goin' to vote foh persecuting attorney. I say Judge 'Lias Rigby. No need to offeh me no money to vote for no one else 'cause I know who my friend's is. I say, 'I kin go to Judge Rigby any ole time an' git anything I want.[11]

It was customary with Ade to establish the atmosphere of his plays by means of minor characters. Quite often, these characters played a key role in the development of the play. In Chick's case, she was the victim of certain underhanded dealings of Judge Rigby, and Sassafras Livingstone, provided a rather humorous element in the play. In addition, Sassafras Livingstone served to release the mounting tension and suspense contained in the play. In fact, if one were to omit this character, the play would become a mere melodrama.

In this play George Ade presented a unique character study of Jim Hackler, the county chairman, who proved to be a typical politician. Hackler knew all the tricks of his profession, and he employed them to maneuver the nomination

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[10] Ibid., p. 142.

[11] Ibid., pp. 143-44.

of his law partner, Tillford Wheeler, for the office of prosecuting attorney. Hackler's convention report to his friends in Antioch manifested clearly his influential and domineering personality. He said:

> HACKLER: Well, there ain't much to tell, boys. Convention got together about ten o'clock. We agreed on a harmony program, an' then started in to fight. (Crowd amused.) First ballot about noon. Pomeroy, 38--Jackson, 35--Hackler, 20.
> CLEAVER: Didn't know you was a candidate.
> HACKLER: Wasn't. Few of my friends insisted on votin' for me, an' it happened that I got just enough to keep Jackson and Pomeroy from knocking the persimmon. (Crowd amused.) Second ballot the same--third ballot, no change. It run along that way fer ten ballots, fifteen ballots, twenty--twenty-five--thirty--everybody tired an' hot, an' hungry, but too all-fired stubborn to give in. Nearly four o'clock, nothin' to eat since mornin', wouldn't adjourn--farmers ready to start home, an' I judged the deadlock couldn't last much longer--just about time to trot out a dark horse. An' it come to me like a flash--Tillford Wheeler! So when old Foghorn Perkins come over to me an' says, 'Jim, we need a compromise candidate,' well, we touched off the fireworks. There was an explosion, a stampede, an' a hurrah. An' when the dust cleared away, Tillford Wheeler had 78 votes--Tillford Wheeler nominated![12]

This is a true representation of a politician at work. Hackler followed the same shrew tactics that had been employed both on the local and national level.

Tillford Wheeler did not desire to run against Elias Rigby of the opposition. He was in love with Judge Rigby's daughter and did not want to hurt the girl in any way. Yet,

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[12] Ibid., pp. 146-47.

Hackler overpowered him with a series of persuasive and witthy arguments:

> HACKLER: You'are not marryin' the whole family. Besides I'll do all the fighting. I'd get up before breakfast any morning to fight that man. Now you go on the stump, an' do the spread eagle business, and I'll put on my gum shoes and go on a still hunt, and when 'the frost is on the pumkin an' the fooder's in the shock,' as Bill [Shakespeare] says.
> WHEELER: (Looking straight in front of him.) No, no, that isn't Bill. That's that young fellow Riley -- over at Greenfield.
> HACKLER: Well, I knew it was some good man.[13]

Tillford agreed to run and promised Lucy to keep personalities out of the campaign; however, in the heat of a picnic debate, he broke his promise and almost lost Lucy's love.

In the course of the denouement of the play Ade wove a subplot. Hackler had once loved Judge Rigby's wife and, the latter had cheated him out of her love. The scene which followed brought Rigby and Hackler face to face. It was then that Hackler disclosed his sentiments:

> RIGBY: (dropping into chair) --Jim Hackler, we was boys together-- went into the army together, slept under the same blanket. But you've been houndin' me for twenty years, and I don't know why.
> HACKLER: Yes, you do know why! You know that when a man keeps after another man, the way I've kept after

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[13] Ibid., p. 151.

> you, it's something besides politics. Do you remember that morning twenty years ago, the home company went away --the crowd at the depot-- and Mary Leonard there to tell us good-by, both of us? Me and you stood on the platform and waved to her as far as we could see. I had the inside track that day, and you knew it by the way she acted. When we got into camp at Maysville, you was made orderly sergeant --you handled mails both ways. That was when her letters stopped comin' to me and my letters stopped goin' to her.
>
> RIGBY: You can't prove I held out any letters.
>
> HACKLER: I don't need proof. I know. She thought I'd forgotten her, off there at the front. I didn't suspect --You went home on a furlough-- sickness. That was your long suit. An' she, for some reason, God knows what, up and married you.[14]

At this juncture, Hackler was about to ruin Judge Rigby's career. He prepared to reveal to the public the judge's fraudulent handling of some property left to his protegee, Chick, who worked at Briscoe's boarding house. In the end Mary Rigby stepped in and persuaded Hackler to remain silent. Judge Rigby amended his wrongdoings, and Tillford won the election and regained Lucy's love.

The County Chairman was the second Ade hit. In this play George Ade mocked the lack of democratic standards in politics, and he belittled politicians. Judge Rigby represented a mercenary politician who sought to further his own interests by corrupting the governmental processes. Hackler, the central character of the play, representing the typical political boss used all his talents to control votes: Tillford Wheeler was the embodiment of all hope for an

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[14] Ibid., p. 162.

American Utopia.

The County Chairman was presented at Wallack's Theatre, New York, November 24, 1903 to June 4, 1904; previously, it was run in South Bend, Indiana, September 1903, at the Studebaker Theater, Chicago, and in Boston.[15] The play was revived later by the Players Club of New York, on May 24, 1936 in honor of Ade's seventieth birthday, Will Rogers and Mickey Rooney starred in its motion picture version in 1935.[16] From the time it was first produced The County Chairman showed its timeliness by outliving periods other than its own.

III. JUST OUT OF COLLEGE

In Just out of College, classified as an excellent example of Ade's social concern, the Hoosier author introduced the problem that a young college graduate faced when he discovered that he did not have much to offer to the everyday world. Ade's message was that quite often students completing their college training are unable to find a suitable vocational outlet for their educational preparation. Furthermore, it was implied that recent graduates find themselves ill-prepared to face responsibilities and to meet the essential requirements of life.

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[15]Dorothy Ritter Russo, A Bibliography of George Ade 1866-1944 (Indianapolis: Indiana Historical Society, 1947), p. 98.

[16]Nannes, loc. cit.

Edward Swinger, intimately known as Jiggsy, had gone through college with a tennis racquet. At school, he met and fell in love with Caroline Pickering, the only child of Septimus Pickering, a "pickle tycoon." Swinger tried to marry Caroline, but her father holding a dubious view of the younger generation, expressed it in his conversation with his daughter:

> CAROLINE: I couldn't help it. He's the handsomest, nicest, dearest--cutest fellow--
> SEPTIMUS: Cute! He's a tennis player!
> CAROLINE: (L.) But that isn't all--he plays the piano, too.
> SEPTIMUS: (L.C.) Preacher's son and a piano player--that's a grand combination.[17]

Using this, Ade attacked the clergyman's method of training his children. In addition, Ade manifested the commonly held idea that students often fail to capture the true value of an education.

Although Septimus Pickering did not immediately give his consent to Edward's marriage proposal, he considered the latter a far better choice for his daughter than Prof. Henry Dalrymple Bliss. Mrs. Pickering hoped that Caroline might form an interest in him.

> SEPTIMUS: I want no dealings with a man that wears a white necktie.
> MRS. PICKERING: Professor Bliss has been appearing at all the women's clubs and has simply created a furore.

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[17]George Ade, Just out of College (New York: Samuel French, 1924), p. 17.

SEPTIMUS: I'm not surprised. He'd create a furore here if he stayed around long enough.[18]

Since Swinger was not financially capable of starting a business for himself, Septimus gave him a check for $20.000 with the condition attached that he would stay away from his daughter for three months. During that time, he would try to prove his ability as a businessman. In the meantime, Caroline went to the country to spend the summer with her mother and Professor Bliss.

Having set the tone by the creation of his family scenes, Ade inserted a few satirical notes of social criticism. The following example appeared at the end of Act I. Evidently, it was directed to labor unions in general:

DELEGATE: Mr. Pickering.
SEPTIMUS: (Startled) Yes, sir.
DELEGATE: The piano-movers' union is givin' a picnic next Saturday. We want you to take fifty tickets. (Has a bundle of tickets in his hand.)
SEPTIMUS: Why should I take fifty tickets to a piano-movers' picnic?
DELEGATE: The laborin' people want to find out who are their friends.[19]

The scheme that Septimus devised suddenly met with an unexpected failure. Edward had invested the money he received from him in a business partnership with Miss Jones, and shortly, the news of the aforesaid companionship reached

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[18] Ibid., p. 35.

[19] Ibid., p. 41

Caroline. The latter, naturally, reacted negatively; she suspected Edward's being unfaithful and treacherous. At this point Mrs. Pickering, accompanied by Professor Bliss, reappeared. They had come to the Pure Food Exposition where she took the opportunity to congratulate Miss Jones on her success in the business world:

> MRS. PICKERING: As a leader of the club movement among women, I respect--I admire--I honor any woman who goes bravely into the battle to overthrow man and humble him to the dust.
> JONES: (Staring at her) Gracious me!
> MRS. PICKERING: We want you to address the state convention of the Co-ordinated Culture Clubs this Fall.
> JONES: I--make an address? I'm too busy to prepare speeches, and---
> MRS. PICKERING: It is your duty. Already I have selected a topic for you: 'Should the business woman marry?'[20]

It is apparent from the gist of the preceding dialogue that Ade was really satirizing the activities of the woman suffrage movement in 1920.

Eventually, Carolina came home. While she was conversing with Swingler, Aunt Julia, who had always been Edward's staunch ally, made a dramatic entrance. In the midst of all the turmoil, Miss Jones recognized Professor Bliss as her long-escaped husband. Upon meeting him, Miss Jones exclaimed:

> MISS JONES: Henry!
> EDWARD, MRS. PICKERING and SEPTIMUS. Henry?
> BLISS: Keep that woman away from me! Let me out!
> (Rush up aisle at L.)
> JONES: (Following him to L.C.) That villain--[21]

Again, in the last act of Just out of College, Ade

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[20] Ibid., pp. 67-68.

[21] Ibid., pp. 87-88.

interpolated a portion that was seemingly irrevelant to the play itself; however, the literary posterity will be indebted to the writer because of the clever, critical nature of its contents. One example of this was the scene at Union Station when Edward talked with a news-stand girl:

> GIRL: Have you read this new story by Miss Marie Corelli of England? Some say it's the best thing that's come out since David Harum. I love to read her stories, only they give me the shivers. You know, she claims that after you leave the earth you'll come back and then keep on comin' back. If I ever come back again, I hope I won't land in this kind of a job.
> EDWARD: (Abstractedly, turning a page) Parkdale--Parkdale.
> GIRL: (To stand R., leans against it) Which do you like the best--Booth Tarkington or Ella Wheeler Wilcox? I don't care much for poetry myself becuz there's no plot to it. A good many people like Hall Caine. (Crosses to EDWARD. Looking at frontispiece of book) My, he's a sad-looking man, isn't he? George Bernard Shaw's clever, ain't he? I can't get on to him, but he is clever!
> EDWARD: Yes--yes--certainly. (Looking at book again.)
> GIRL: Of all the authors, I think Harry Leon Wilson is the best looking. I'd love to meet him. (Shifting books and looking at another one.) Say, can you see anything in Willyum Dean Howells? He writes beautiful enough, but nothing happens. People come in and sit down and talk and then purty soon they get up and go away. Conan Doyle ain't that way. Something doing every minute.
> EDWARD: (Looking up, bored) So I've heard.[22]

At the close of the play all characters received their rewards. Henry decided to make the necessary amends with his wife; Aunt Julia was to return to Duluth; Caroline and

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[22] Ibid., pp. 92-93.

Jiggsy settled their differences; and Septimus Pickering proudly welcomed his future son-in-law, who had demonstrated a great deal of business sense.

In Just out of College Ade made an outward display of his outstanding craftsmanship in the portrayal of types of character. The author's selection of names fitted perfectly the type he tried to represent. Edward Worthington Swinger, the central figure of the aforementioned play, proved to be a typical college graduate. His name itself was rather suggestive of his personality type: He was an opportunist. Septimus Pickering characterized also a typical American capitalist, who was so engrossed in his own business interests that he had no time for family life. When his daughter came to him with her problem, he shunned his parental responsibilities toward her and elected the expedient way to settle the matter. Mrs. Pickering represented that type of housewife who was completely involved in social activities and shirked many of her family obligations. Finally, Prof. H. Dalrymple Bliss, because he was an "apostle of repose," depicted that intellectual group to which many American wanted to belong.

Just out of College was a great success. It was produced as a play in 1905, had a good run in New York, and was on the road for several years. The play was made into a motion picture

in 1915.[23]

IV. FATHER AND THE BOYS

In some respects Father and the Boys complemented Ade's play entitled Just out of College. The central theme of the latter was based on the plight of a college student who found himself ill-equiped to meet the problems of life as he faced the business world; the former was an attempt to shed light on the aforesaid social problems, and at the same time, to picture realistically the conflicting viewpoints between the old and new American generations.

In Act I Ade presented an exposition of the main motives in the lives of Lemuel Morewood's two sons, Thomas and William: The one was athletic; the other was absorbed in various social activities. Yet, each of them was so occupied in the pursuit of his particular goal that he did not heed the father's entreaty for serious work. Speaking of his great disappointment with his sons to his lawyer, Lemuel expressed clearly his viewpoints:

> FORD: (Consolingly) Nothing wrong with boys?
> LEMUEL: Wrong? You bet there isn't--they're my boys, and I wouldn't trade'em for anybody else's boys-- (Front of desk C.) --but you can see for yourself--(Indicating R. and C.)--planned it all out--

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[23] Russo, op. cit., p. 99. Cf. also Fred C. Kelly, George Ade: Warmhearted Satirist (Indianapolis: The Bobbs-Merrill Company, 1947), p. 199; and Arthur Hobson Quinn, A History of the American Drama from the Civil War to the Present Day (New York: F.S. Crofts & Co., 1936), II, 114-15.

> college--then Europe--then in here as partners. I've made this business so big it needs three men to carry it. Result: (Indicating L.) Billy's one ambition in life is to dance all night. (Indicating R.) Tommy I think, would like to be strong enough to throw the Terrible Turk. (Crosses R.)[24]

Of his plans to correct the situation, Lemuel explained further:

> LEMUEL: I'm goin' to have those boys hooked up within a year. (Confidentially crosses to FORD) What's more--I've picked out the girls.
> FORD: You've picked'em out? Be careful--better let them do their own picking.
> LEMUEL: (Emphatically) I know I've got the right ones. (Pause.) Emily and Frances.[25]

In a half-humorous, half-serious tone, Ade brought out the relationship between parents and children. At the same time, he ridiculed the foibles and petty vices of contemporary life by pointing his finger at many domestic problems of the average American family.

By Act II, Lemuel felt that his sons' situation had deteriorated: Consistently, Billy lost money gambling with Major Bellamy Didsworth, an "American with English mannerism," Lemuel had formed a sound judgment of the latter, but he was unable to convince Billy of the Major's worthlessness. In

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[24]George Ade, Father and the Boys (New York: Samuel French, 1924), p. 18.

[25]Ibid., p. 21.

speaking of a check whose receiver was Major Didsworth, Lemuel said:

> LEMUEL: Got the check all made out, eh? Who gets it--our old friend the Major?
> BILLY: He has more luck!
> LEMUEL: (Taking check) Been havin' it for years. (Looks check) Great Cleopatra! A thousand dollars!
> BILLY: They play a fairly stiff game.
> LEMUEL: Let me tell you something about this Major. He's no good--he's a hanger-on --a parasite!
> BILLY: I think you're wrong, Father, but I don't care to contradict you --until you've signed that check. (Smiling.)[26]

The scene that followed contributed to the development of the plot, for Billy had become infatuated with Mrs. Bruce-Gilford, a lady old enough to be his mother. He proceeded to organize a party and invited her and other eminent friends. At this juncture the father took the initiative and surprised everyone with his attendance. Here he joined the game and managed to win more money than Billy had ever lost to Major Didsworth. The latter was greatly embarrassed and left. The Act closed as everyone in the room stood staring as Bessie, a "Western product," went out with Lemuel to celebrate his victory. In discussing the occurrences of the evening, Lemuel stated triumphantly:

> LEMUEL: You didn't know it was in me, did you?
> BESSIE: I should say not!
> LEMUEL: Neither did they![27]

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[26] Ibid., p. 53.

[27] Ibid., p. 72.

Act III took place at Sea View Race Course. Not content with his previous success, Lemuel continued his paternal companionship with Bessie. This worried his lawyer, the girls, and the boys, for by then Lemuel had left the entire operation of his business in the hands of his two sons. To add to everybody's concern, Lemuel had purchased a new car, and shortly, had been arrested for driving sixty miles per hour in an eight-mile zone. Thus the father's second childhood became the constant worry of all those concerned. At the races Lemuel discovered that Major Didsworth was about to swindle Bessie with the handling of her mine property in Nevada. Therefore, in order to protect Bessie's interest, Lemuel decided to take her to Goldfield, Nevada and attend personally to her business transactions. The following dialogue showed the effect of the father's new caprice:

> BILLY: (To girls) No need of concealing the truth any longer.
> FRANCES: The truth?
> TOM: (Cross to EMILY) About father?
> FORD: (Coming into the discussion with an air of authority) She's got him hypnotized. Evidently has some sentiment about her own home--so they're going there--
> EMILY: (Horrified) Uncle--married--impossible![28]

Act IV was set at the office of the Eldorado Hotel, High Strike Camp, near Goldfields, Nevada. The play closed happily. Upon the arrival of Bessie and Lemuel, Major Didsworth withdrew from the scene; Bessie met her missing

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[28] Ibid., p. 96.

husband, Carl Higbee; Tom and Billy found Emily and Frances rather attractive, respectively, and they decided to get married. As for Lemuel, he was pleased with the outcome of his expedition to the West and promised the boys to become a "model father."

The theme implied throughout Father and the Boys was the irresponsibility of the young generation. Its interest depended entirely upon the inevitable clash between the father and the boys; two generations with opposite views. Apparently Father and the Boys was George Ade's American antithetical version of Ivan S. Turgenev's novel entitled Fathers and Sons. However, contrary to the Russian novelist's presentation of nihilistic children, it was Ade's primary purpose to introduce an American father that tried to show his sons that the old generation counted in society. He rebelled against the younger generation, joined their social forces, and succeeded.

V. THE MAYOR AND THE MANICURE

The action of The Mayor and the Manicure took place at Springfield--any State-- in the mayor's private office. The Honorable Otis Milford, mayor of the city and candidate for the governorship, received the visit of Genevieve Le Clair, a manicurist that had become involved with Wallie, the mayor's

son, who was away from home at Atwater College. From the first scene in the mayor's office it was evident that Genevieve had come to blackmail Mayor Milford, a prominent, political figure:

> GENEVIEVE: Your son--you say he is going to be married?
> MILFORD: Yes, ma'am--what of it?
> GENEVIEVE: He never told me!
> MILFORD: (Looking at her hard and critically) Mebbe not--couldn't tell everybody.
> GENEVIEVE: He deceived me!
> MILFORD: Who deceived you! That kid of mine? Ha! (Laughs.)
> GENEVIEVE: I am here to appeal to you--his father.[29]

The scene progressed as the manicurist disclosed the true motives of her visit. Of her romance with the mayor's son Genevieve said:

> GENEVIEVE: He made love to me--I thought he intended to marry me.
> MILFORD: Why did you come here?
> GENEVIEVE: To demand justice-- or--
> MILFORD: Damages.
> GENEVIEVE: Yes, sir --damages.[30]

To complicate the plot Genevieve continued her appeal by claiming that she had in her possession some letters that Wallie had written her. She ironically expressed to the Mayor her intentions:

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[29]One Act Plays for Stage and Study; a collection of plays by well-known dramatists, American, English and Irish, preface by Augustus Thomas (New York: Samuel French, 1925), pp. 32-33.

[30]Ibid.

GENEVIEVE: You'll enjoy hearing them [the letters] --when they're read at the trial.
MILFORD: Trial?
GENEVIEVE: For breach of promise.[31]

Mayor Milford, a shrewd politician, understood immediately the possible effects of the publication of the above-cited charges. He realized that any scandal could very well ruin his chances of being elected governor, hurt his wife, and upset Wallie's marriage plans. He then decided to call the Atwater Police Department to investigate the manicurist's true identity. She prevented the call by cutting the cord of the telephone on his desk. Following this incident Ruth, Wallie's fiancee, entered the office to announce the arrival of Wallie, who had come home from college. The mayor ushered Genevieve into his private office and locked the door. Since he was unable to use the telephone because of the disconnection, Milford asked Ruth to take a taxi and to go to his residence to inform his wife of their son's arrival. Shortly, Wallie came in to discuss his school work with his father. Genevieve began to pound on the office door and Mayor Milford requested Wallie to open the door. The latter was terrified to encounter Genevieve there. At this point Milford asked his son to leave while he tried to come to an agreement with Genevieve. The

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[31] Ibid., p. 34.

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[31] Ibid., p. 34.

ensuing dialogue exemplified the political tactics that Mayor Milford employed to solve his problem:

> MILFORD: Madam, you are four-flushing. You know this thing has got to be kept quiet. How much do you want for those letters?
> GENEVIEVE: (Much relieved adopting business manner, rapping table with each word) Ten thousand dollars.
> MILFORD: If I pay you ten thousand dollars, will you destroy the copies?
> GENEVIEVE: (Startled, rising) Copies?
> MILFORD: (Triumphantly--striking desk) Aha-- so you haven't any copies! It's very evident you've never played the game of politics--as we play it in my district. Rule number one is--lock the originals up in a safety deposit box and do business with the copies.[32]

Mayor Milford threatened to force Genevieve out of town, but she was not intimidated. Finally, the mayor pretended to have called the Atwater Police by means of a dummy telephone that he employed to rid his office disagreeable visitors. Because she was frightened, Genevieve gave the letters to him. At the end of the play Wallie apologized. When Wallie tried to call a friend on the dummy telephone, Ruth made the necessary explanations. Genevieve overheard the conversation, and as she left, she extended her hand to the mayor and said, "I'm glad to meet the real member of the family."[33]

The Mayor and the Manicure revealed the author's significant advance in his attempt to deal sincerely with

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[32] Ibid., p. 42.

[33] Ibid., p. 46.

character. Heretofore, Ade had written plays whose chief aims were to portray American types and the occasional creation of laughter. This new one-act play reflected a new stage in the evolution of Ade's realistic style, for here he treated in more details the personal aspects of the following themes: The irresponsibility of the younger generation, immorality, and corruption in politics.

VI. MARSE COVINGTON

Marse Covington, another of Ade's one-act plays, could be very well considered the most serious play of the Hoosier writer. It was an extremely realistic piece which presented vividly the conflict between a decaying Southern chivalry and a new, social caste.

The action took place at the steel door of a gambling house in the United States. Captain Covington B. Halliday, the central character of the play, was a remnant of the old Southern aristocracy. The Civil War destroyed his earthly possessions, and consequently, he frequented the gambling house, where much to the despair of the proprietor, he drank to forget his ruined social position. Of his pitiful condition Bantree, the vulgar owner of the saloon, commented:

> He [Covington] comes in here and never plays a cent. Puts on as much dog as if he owned the place, and two or three times he's touched some of the regulars, and they

don't like it. I'm runnin' this place for gentlemen.[34] Thus in describing Covington's position, Bantree made plain his own. He rose to preeminence in the play, but he was only brought into the scene for the sake of a social contrast and in obvious representation of the pitiless nouveau riche.

The whole dramatic tension in the play was built around Captain Halliday and Dan, his former slavery-days negro servant. Bantree requested Dan to bar Halliday's entrance to the gambling house, but the sympathetic and apologetic retainer refused to do so even if it meant risking his position. In spite of the fact that Dan intervened to save the southern gentleman from embarrassment, the latter continued to cling to a bygone era. He expressed his sentiments ruthlessly. Speaking of the social revolution that the Civil War brought about, and in a particular reference to Dan's new role in a free society, he said ironically: "At any rate, Mr. Lincoln and his friends made you a free moral agent and you must work out your problems alone."[35] The play ended with Marse Covington's failure to realize his wretched status. He left hoping to have a establishment of his own.

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[34]George Ade, Marse Covington (New York: Samuel French, 1923), p. 8.

[35]Ibid., p. 14.

George Ade wrote Marse Covington some years before it was used in 1918 by the armed forces. It was run as a first offering of The New Theater, Chicago, October 8, 1906.[36] In this short play, Ade once again demonstrated his outstanding literary craftmanship.

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[36]Russo, op. cit., p. 86.

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CHAPTER V

RESUME AND CONCLUSION

I. RESUME

In the preceding chapters the existing literary reputation of George Ade has been considered and six representative dramatic pieces of the Hoosier have been examined in an effort to view more closely his work and to determine his contributions to national literature. Ade's literary role was particularly followed throughout the first decade of the twentieth century by observing his development as a dramatist.

Ade's emergence as a Midwestern writer coincided with the flourishing of Chicago as a great literary center. It was here that the American language took shape with the words of writers who employed a language that was no longer British.[1]

In the light of the writer's prolificness, it is a difficult task to summarize entirely his literary achievements. Ade possessed a great genius, and perhaps could have accomplished more than he actually did. Searching for real-

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[1]Van Wyck Brooks, The Confident Years: 1885-1915 (New York: E.P. Dutton & Co., Inc., 1952), p. 185.

istic portrayal of types of character and for truthfulness in the treatment of his subject matter, Ade deviated somewhat from his original course. He exploited "humor" in his writings and rose to pre-eminence as a humorist. Consequently, the popular and final judgment of the writer remained on the latter ground.

Commenting on the quality of Ade's "humor" as contrasted with other dramatists, Arthur Hornblow said:

> A far more subtle and up-to-date humor is that of George Ade, a former newspaper writer whose particular genius, at first manifested in his Fables in Slang, soon found its place in the theatre.[2]

As a word-maker Ade contributed much to the American language. He has been credited with having launched a number of new words and phrases. He became an outstanding representative of the Midwestern writers and he gave to American regional writing his contribution. Geographically, one could confine his chief regions of literary interest to Indiana and Chicago because he excelled principally in depicting the people of these particular sections. With his realistic chronicles, he encompassed practically every phase of life in these regions.

Of his realism in writing, Booth Tarkington remarked:

> Ade has always been a realist. His comedies rocked the country with the merriest laughter because of their

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[2]Arthur Hornblow, A History of The Theatre in America (Philadelphia: J. B. Lippincott Company, 1918), II, 345.

> realism, their salient observation of the character of familiar American types. But his realism has never been the heavy and imported thing that often goes by that name. Natively he had the gift of the 'light touch' in writing; and more, he had his native kindliness.[3]

George Ade manifested his talent and ability to analyze life about him, and to transfer its essence into his writings. No other Midwestern writer has pictured Indiana and Chicago in so many aspects and with such profound understanding and sympathy. Ade saw their early stages in the midst of many a social change, and he was able to predict the future.

Ade's work as a playwright represented a great contribution to modern drama. He wrote comedies that truthfully and amusingly revealed American life, and his drama was hailed as a new departure. He, along with Fitch, Moody, Thomas, Davis, and many other playwrights, did much to keep the theatre alive during the first decade of twentieth century.[4]

II. CONCLUSION

It is obvious from this study that George Ade's literary compositions were principally made up of two marked tendencies, one of a "realistic" nature; the other of a

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[3]Fred C. Kelly, The Permanent Ade (Indianapolis: The Bobbs-Merrill Company, 1947), p. 10.

[4]Frank M. Whiting, An Introduction to the Theatre (New York: Harper and Brothers, Publishers, 1961), p. 111.

"humoristic" one. His humor was characterized by his portrayal of ridiculous minor characters, his use of the vernacular, his phonetical spellings, and satirical sketches. His realism was distinguished by the style in which he presented types, situations, and underlying viewpoints. In both literary genres the Hoosier writer revealed his genius, and each disclosed his extraordinary temperament. It was the combination of these two tendencies which gave Ade a distintive literary originality.

It would be fallacious to speculate that Ade was a humorist in the strict sense of the word. Similarly, it might be inapropriate to refer to him specifically as a realist. However, it can be concluded that if Ade had avoided the use of humorous minor characters in his writings, he would have been classified as a realist writer au grand serieux. Ade, not considered a major literary figure, definitely exerted a great influence upon his period. Unquestionably, Ade made a noteworthy contribution to American national literature.

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The purpose of this study has been to appraise the existing literary reputation of George Ade and to determine whether he has made a substantial contribution to national literature. The data for this study was collected from six dramatic pieces of George Ade, pertinent quotations from secondary sources, and additional information furnished by Mrs. John S. McCurry, a former member of the Indiana Historical Society.

After a brief consideration of the development of realism in American literature, attempts were made to trace the author's literary repute from 1900 to 1910. His literature was then studied carefully and six representative plays of the author were analyzed and interpreted. First consideration was given to Ade's realism because of his avowed desire to be a realist. Following the investigations, it was observed that the writer's work was exemplified by both "humor" and "realism," and that he had made an important contribution to American language and literature. It has been concluded that Ade, whose current reputation among critics is that of a humorist, has, in fact, made a significant contribution to American realistic literature.