

**CONTEMPORARY BRITISH
LITERATURE,
BIBLIOGRAPHIES
AND STUDY OUTLINES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649095483

Contemporary British literature, bibliographies and study outlines by John Matthews Manly & Edith Rickert

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

JOHN MATTHEWS MANLY & EDITH RICKERT

**CONTEMPORARY BRITISH
LITERATURE,
BIBLIOGRAPHIES
AND STUDY OUTLINES**

~~M2798~~

CONTEMPORARY BRITISH LITERATURE

BIBLIOGRAPHIES AND STUDY OUTLINES

BY
JOHN MATTHEWS MANLY
AND
EDITH RICKERT



NEW YORK
HARCOURT, BRACE AND COMPANY

1921

167479
30/11/21

COPYRIGHT, 1921, BY
HARCOURT, BRACE AND COMPANY, INC.

PR
471
M3

PLEASE READ THIS FIRST

THIS book is intended as a tool for students and studious readers of Contemporary British literature. If the demand warrants, it will be followed by a similar book for American authors, and perhaps by a third on Continental literature.

Our aim in making it is neither to reproduce the information available in books of the *Who's Who* type and in indexes to periodical literature nor to provide criticisms of authors and discussions of literary schools and movements. It is to suggest materials, outlines, and methods of work, which will enable students to form intelligent judgments of individual authors and to discover and appraise for themselves the outstanding literary tendencies. In this way we hope to aid individual students in working out and applying their own standards of criticism—without which extensive reading is an injury rather than a benefit—and to leave the field clear for constructive criticism by teachers giving courses in the subject.

The difficulties involved in making a book of this kind scarcely need explanation. A recent list of poets who have published in England since 1912 contains more than a thousand names; and the compiler says that he has omitted as many more. The number of works of fiction (excluding translations) published in the United Kingdom in 1920 is nearly one thousand. With all the help of periodical criticism it is impossible to be sure of including the best and only the best. We have tried to list all authors of possible importance to any student of current tendencies in literature, taking too many rather than too few. Some living writers whose work belongs entirely to the Victorian period have been excluded. Some writers who have died since 1914 have been included because their work is still a living influence. Samuel Butler

has been a special problem, in that he is an astounding example of his own theory of "vicarious living." But he died in 1902, and his reputation passed its climax almost a decade ago; to include him seemed to involve the addition of a dozen other names of authors who still influence present work—notably, Gissing, Meredith, Francis Thompson, Synge, Harkin, Houghton, not to speak of Davidson, Swinburne, Sharp, Lionel Johnson, Ernest Dowson, Hubert Crackanthrope, and Oscar Wilde. For this reason, we have assumed that Butler will be studied among the forerunners whose work has helped to shape the present.

The alphabetical arrangement of authors' names is supplemented by the classified indexes beginning at p. 181. In the alphabetical list will be found under each name (1) Biographical facts that help to interpret the author's work; (2) Suggestions for Reading; (3) Bibliography, complete only in the case of more important authors, representative in the case of minor authors; and (4) Studies and Reviews.

As this book is planned for students, not for collectors, none of the bibliographies are complete. The following items have, except occasionally for special reasons been omitted: (1) books privately printed; (2) separate editions of works included in collected editions; (3) unimportant and inaccessible works; (4) works not belonging to literature; (5) American editions, except where change of title is involved; (6) editions other than the first. Where only a few representative books are given, the list can usually be supplemented from *Who's Who*. Where an author's title does not at once make clear the nature of the book, a descriptive title (novel, play, etc.) has been added in parenthesis. Readers who have time for only a few of the volumes of a prolific author may read first the volumes marked with a star. It is not intended to suggest that some of the unstarred volumes are not equally interesting and important.

It was manifestly impossible to include among Studies and Reviews even the most important notices of individual books. With the aid of the index to periodicals on p. xi the student can quickly find reviews of any particular work. For this

reason we have limited the lists usually to the more important studies. When such general studies are rare or lacking, reviews of one or two characteristic books have been added, merely as a time-saving device for the student. Critical volumes containing studies of several authors are referred to by the writer's name, full titles being given on p. xiv f. Although it has seemed necessary to include the references to studies and reviews, it is earnestly recommended that the student use these, not to form his original impressions of an author, but only to reënforce or correct a judgment already formed; in other words, that these lists be used only after the authors themselves have been studied.

A distinctive feature of the book is the Suggestions for Reading. These are given only in connection with authors who either need special discussion for their quality or influence, or who present special problems or difficulties. These hints are not intended to be exhaustive, or to be carried out literally or in full by every student. The amount and character of the work done must vary enormously with the equipment, background, and taste of the individual. We have tried to give hints that will meet a wide range of needs and—what is equally important—that will suggest further plans for work. The "Suggestions" are purposely varied in form and in content, partly because each author calls for an individual approach, and partly because any formulas of work that would apply to many authors would be mechanical and so stifle freshness of discussion and suppress initiative on the part of the student.

As preliminary to the discussion of literature in England to-day, it is important to have some knowledge of the soil from which it has grown. It is the product not merely of the enormous political, economic, and social developments of the past century, but also of several clearly-defined schools of philosophy and theories of technique worked out by fore-runners, to some extent in England and America but to a much greater extent on the Continent.

Nietzsche's theory of a super-race and of the power of will, Ibsen's social criticism, Tolstoy's personal idealism, Maeter-

linck's mysticism, William James's pragmatism, Bergson's theory of creative evolution and Freud's exploitation of the subconscious are all reflected. The novel is indebted to the great Russians of the nineteenth century, Gogol, Tolstoi, Turgenev, Dostoevsky, Gorky, Artzibasheff, and Andreev; to the great Frenchmen, "Stendhal," Balzac, Flaubert, Zola, France and Rolland; to the Dutchman, Huysmans; to the Englishmen, Meredith, Butler, and Gissing; and to the American, Henry James. The drama is indebted primarily to Ibsen, but the work of Strindberg, Maeterlinck, Brieux, Hauptmann, Tchekov, Wilde, Houghton, and Synge must be taken into account. The growth of poetry has been continually further from Victorian traditions under the influence of Whitman, the French symbolists, the new movements in art initiated by the Cubists, the opening up of exotic materials, chiefly Celtic and Oriental, and the work of such men as Kipling, and Masefield who are still contemporaries.

For students who have not been able to work up thoroughly the formative influences of present-day literature in England, the following bibliography may be of service:

- Bickley, Francis, *John Millington Synge and the Irish Literary Movement*, 1912.
- Bourgeois, Maurice, *John Millington Synge and the Irish Theatre*, 1913.
- Butler, Samuel, *Erewhon*, *Notebooks*, and *The Way of All Flesh* (with reference to H. Festing Jones, *Life of Samuel Butler*).
- Chandler, F. W., *Aspects of Modern Drama*, 1916. (Bibliographical Appendix.)
- Dickinson, Thomas H., *Chief Contemporary Dramatists*, 1915.
- George, W. L., *Anatole France*, 1915.
- Hale, E. E., *Dramatists of Today* (Rostand, Hauptmann, Sudermann, Maeterlinck, etc.), 1911.
- Harris, Frank, *Contemporary Portraits* (two series), 1915, 1919.
- Heller, Otto, *Prophets of Dissent*, 1918 (Nietzsche, Maeterlinck, Strindberg, Tolstoy), 1918.
- Huneker, James, *Egoists* (Stendhal, Beaudelaire, France, Flaubert, Huysmans, Nietzsche, Ibsen), 1909.
- Jackson, Holbrook, *All Manner of Folk*, 1912. *Great English Novelists*, 1908. *The Eighteen Nineties*, 1913.
- James, Henry, *Notes on Novelists* (Balzac, Flaubert, Zola), 1914.
- Jameson, M. Storm, *Modern Drama in Europe* (Strindberg, Hauptmann, Barrie, Shaw, Galsworthy, etc.), 1920.

- Meynell, Everard, *The Life of Francis Thompson*, 1913.
 Phelps, William Lyon, *Essays on Russian Novelists*, 1911.
 Salter, W. M., *Nietzsche as Thinker*, 1917.
 Santayana, George, *Winds of Doctrine*, 1913.
 Shaw, George Bernard, *The Quintessence of Ibsenism*, 1891.
 Stewart, J. M'Kellar, *Critical Exposition of Bergson's Philosophy*, 1911.
 Swinnerton, Frank, *George Gissing*, 1912.
 Thomas, Edward, *Algernon Charles Swinburne, a Critical Study*, 1912.
 Trevelyan, G. M., *The Poetry and Philosophy of George Meredith*, 1906.
 Wedmore, Sir Frederick, *Life of Balsac*, 1890.
 "West, Rebecca," *Henry James*, 1916.
 Zola, Émile, *The Experimental Novel*, 1894.

Students who use this book without the guidance of an instructor will find it profitable, indeed necessary, to introduce some principle of limitation into the alphabetical list. From the classified indexes beginning at p. 181 it is possible to select for special study (1) according to form (novelists, poets, dramatists, essayists, etc.); (2) according to racial affinity (English, Scotch, Irish, Welsh); (3) according to content (general range of subject-matter, including local color); (4) according to sex. It is possible also from the dates and biographical material supplied to choose between the older and younger among our contemporaries, or to fix upon a narrow range of work, as, for example, the Georgian Poets, the War poets, the Imagists.

The following additional topics may meet special needs or appeal to special interests.

1. For the drama

1. The influence of Ibsen and Brieux on Shaw, and of Shaw on Barker, Galsworthy, and younger dramatists. Study both ideas and technique.

2. The work of Wilde, Jones, and Pinero in contrast with that of Shaw and his followers.

3. The character, personnel, and achievement of the provincial dramatic movements carried on by the Abbey Theatre, Dublin, and by the Manchester Repertory Theatre.

4. The technique of the one-act and two-act play.

5. Social criticism and group psychology the characteristic features of the new drama.