

**BULLETIN OF BIBLIOGRAPHY
PAMPHLETS, NO. 18; READING LIST ON
MODERN DRAMATISTS:
D'ANNUNZIO, HAUPTMANN, IBSEN,
MAETERLINCK, PHILLIPS, ROSTAND,
SHAW AND SUDERMANN**

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Bulletin of Bibliography Pamphlets, No. 18; Reading list on modern dramatists: D'Annunzio, Hauptmann, Ibsen, Maeterlinck, Phillips, Rostand, Shaw and Sudermann by Clara A. Mulliken

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READING LIST ON MODERN DRAMATISTS

D'Annunzio, Hauptmann, Ibsen,
Maeterlinck, Phillips, Rostand,
Shaw and Sudermann

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By CLARA A. MULLIKEN, B. A.
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READING LIST ON MODERN DRAMATISTS

PREFACE.

This list aims to cover the best English editions or translations of the dramatic works of these authors, whether published in collections or separately. The annotations and references to critical reviews accompanying the dramas listed are followed by general critical and biographical articles selected from sources in English, and include separate books, periodicals and analytical chapters of books.

Much additional matter and many more of the particular dramas of these authors are to be found in the native tongue in which they write. This is notably true of Hauptmann and Sudermann.

Stoeckius, in his *Naturalism in Modern German Drama*, includes a full bibliographical list of the German material relating to Hauptmann. In the cases of Ibsen and Maeterlinck the number of translated dramas tallies closely with the number of originals. For a fairly complete list of their published plays see Hale's *Dramatists of To-day*. The publisher is given for each volume of plays, and in most cases prices are quoted. No abbreviations not immediately intelligible to the user have been included. With few exceptions the books listed have been personally examined by the compiler.

THE MODERN DRAMA; ITS TRAITS, TENDENCIES AND TECHNIQUE.

Adams, William Davenport, comp. Dictionary of the drama; a guide to the plays, playwrights, players and playhouses of the United Kingdom and America from the earliest times. v. i. O. Phil., 1904. Lippincott, \$3. To be complete in 2 v.

Finds a place here merely as a guidebook to a vast body of varied theatrical publications. Reviewed in Nation, Nov. 17, 1904, 79: 400.

Archer, William. Study and stage, a yearbook of criticism. 250 p. D. Lond., 1899. Richards, 5s.

One year's notes on the stage, written in journalistic style, but level-headed and intelligent in perspective. Mr. Archer is the eminent translator of most of Ibsen's dramas, and writes as fluently in the Scandinavian tongue as in English.

Reviewed in Academy, Dec., 1899, 57: 715-6; Saturday Rev., Nov. 18, 1899, 88: 643; Spectator, June 30, 1900, 84: 903.

Clapp, Henry Austin. Reminiscences of a dramatic critic, with an essay on the art of Henry Irving. 241 p. O. Bost., 1902. Houghton, \$1.75.

The American stage during the last 30 years. His criticisms are full of taste and penetration. *Spectator*.

Courtney, William Leonard. Modern social drama as influenced by the novel. (See Fortnightly Rev., 1902, 77: 666-74.)

A lecture delivered in Feb., 1902, at the Birmingham and Midland Institute. Mr. Courtney is editor of the Fortnightly Review and is foremost as a dramatic critic.

Faguet, Emile. The symbolical drama. (See International Mo., Dec., 1903, 8: 329-41.)

This member of the French Academy gives definite ideas as to the existence of symbolism in the different dramas of Ibsen and Maeterlinck.

Filon, Pierre Marie Augustin. The English stage, being an account of the Victorian drama; tr. from the French by Frederic Whyte, with an introduction by H. A. Jones. 319 p. O. N. Y., 1897. Dodd, \$2.50.

Appeared first in Revue des deux mondes. Includes summaries, criticisms and prophecies, with chapters on Pinero and Ibsen.

Reviewed in Westminster Rev., Feb., 1897, 147: 151-5, by Stoddard Dewey.

Fiske, Mrs. Minnie Maddern. Matter of the play. (See International Mo., 1902, 5: 629-44.)

Concerned with the stage interpretation of the problem play.

Francke, Kuno. History of German literature as determined by social forces. Ed. 4. 595 p. O. N. Y., 1901. Holt, \$2.50.

An enlargement of his *Social Forces in German Literature* to include a treatment of contemporary German drama. A scholarly work summing up the complex forces in modern German society, but not always just in criticizing the details of the different dramas.

Freytag, Gustav. Technique of the drama; an exposition of the dramatic composition and art . . . tr. from the 6th German ed. by E. J. MacEwan. Ed. 3. 395 p. D. Chic., 1900. Scott, Foresman, \$1.50.

Gaffney, Fannie Humphreys. Modern dramatic realism. (See Arena, Ap., 1903, 29: 391-6.)

Greenslet, Ferris. Theory of the drama. (See Forum, July, 1899, 27: 631-40.)

A thoughtful discussion of dramatic pleasure and its source.

Hale, Edward Everett, jr. Dramatists of today: Rosland, Hauptmann, Sudermann, Pinero, Shaw, Phillips, Maeterlinck; being an informal discussion of their significant work. 236 p. D. N. Y., 1905. Holt, \$1.50.

Essays reprinted partly from the Dial, dealing mainly with continental plays seen on the American stage. Of lighter weight and narrower scope than Huneker's *Iconoclasts*. Temperate, conservative, readable, reliable." A chatty and entertaining book for the general reader to consult first, but one which he may safely neglect for the further study of any particular author.

Reviewed in Atlantic Mo., June, 1905, 95: 842; Nation, July 6, 1905, 81: 14; Outlook, May 13, 1905, 80: 128; Dial, May 16, 1905, 38: 357; Critic, July, 1905, 47: 90.

Hagood, Norman. Stage in America, 1897-1900. 408 p. D. N. Y., 1901. Macmillan, \$1.75.

Discusses the syndicate, theatrical conditions, prevailing types of plays, prominent actors, plays and dramatists. "Even those who are unable to agree unreservedly with his precepts and conclusions will appreciate the vigor and general intelligence of his convictions and his comprehension of the fundamental principles upon which the theatre must be conducted if it is to demonstrate its right to be considered an art."

Reviewed in Bookman, 13: 241; Nation, 72: 401; Dial, 30: 333; Spectator, May, 1901, 1: 704; Literature, 8: 465; Critic, 41: 129.

Hagood, Norman. Theory of dramatic criticism. (See Forum, Mar., 1899, 27: 120.)

A plea for more breadth of mind in our dramatic critics, disparaging those who prudishly moralize upon the evils of the stage and remain blind to the art of the play and to its social mission.

Hennequin, Alfred. Art of playwriting; being a practical treatise on the elements of dramatic construction, intended for the playwright, the student and the dramatic critic. 187 p. D. Bost., 1890. Houghton, \$1.25.

Herrmann, Oscar. Living dramatists: Pinero, Ibsen, D'Annunzio; introduction by W. W. Massee. O. N. Y., 1905. Brentano, \$5 net.

Huneker, James Gibbons. Iconoclasts, a book of dramatists: Ibsen, Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, Duse and D'Annunzio, Maeterlinck and Bernard Shaw. 430 p. O. N. Y., 1905. Scribner, \$1.50 net.

Brilliant and original characterizations of the symbolistic and revolutionary dramatists. The subjects of the essays correspond closely to those included in this bibliography. Stimulating, broadening in judgment, and pre-supposing some knowledge of the matter criticized. "What one misses in his work is repose and finish and a careful avoidance of too general observations."

The greater part of the foregoing essays, now completely revised, first appeared in *The New York Sun*. They also appeared in single numbers in *The Lamp*.

Reviewed in *Athenaeum*, August, 1905, 2:284; *Atlantic Mo.*, June, 1905, 95:841, by H. W. Boynton; *Dial*, May 16, 1905, 38:357; *Outlook*, May 13, 1905, 80:140.

Jerome, Jerome K. *Problem of the problem play*. (See *Harper's Weekly*, Dec. 10, 1904, 48:1916-18.)

Kerr, S. P. *What are immoral plays?* (See *Westminster Rev.*, Ap., 1901, 155:444-50.)

Answer to Allan Laidlaw's *What are immoral plays?* challenging his theory and presenting a more solid and tempered argument.

Laidlaw, Allan. *Drama on the downward grade, 1868-1898*. (See *Westminster Rev.*, Mar., 1900, 153:317-23.)

Scattered and unique remarks to prove that one form of drama is degenerating and giving place to a form of a higher kind.

Laidlaw, Allan. *What are immoral plays?* (See *Westminster Rev.*, Aug., 1900, 154:212-16.)

Answers the question in an original but fantastic manner. The argument, in the somewhat difficult case of art or morals, is against repression of these plays on the stage. A sounder answer is found in S. P. Kerr's article in *Westminster Rev.*, 155:444-50.

McCracken, Elizabeth. *The play and the gallery*. (See *Atlantic Mo.*, 89:497-507.)

The effect of the theatre upon the social and moral standards of the elements.

Published also in the *Outlook*, May, 1902, 71:169-78.

Maeterlinck, Maurice. *The modern drama*. (See his *The double garden*. 1904.)

Published by Dodd, D. \$1.40.
Marked by distinction of style and freshness of vision. Suggestive if not convincing.

An article under the same title, translated by Alfred Sutro, appeared in the *Cornhill Mag.*, Aug., 1899, 80:166-73.

Maeterlinck, Maurice. *Of our anxious morality*. (See *Fortnightly Rev.*, Jan., 1906, 85:46-61.)

Translated by Alexander Teixeira de Mattos.

Matthews, Brander. *Development of the drama*. 351 p. D. N. Y., 1903. Scribner, \$1.25 net.

Mr. Matthews is a playwright and a critic of distinction who writes with charm, sincerity and effect.

Reviewed in *Nation*, Oct. 29, 1903, 77:346-7; *Lamp*, Nov., 1903, 27:329-32.

Matthews, Brander. Makers of drama of today. (See Atlantic Mo., Ap., 1903, 91: 504-12.)

A historical sketch of dramatic progress during the nineteenth century. Mr. Matthews is distinguished as a critic of French drama.

Merington, Marguerite. What constitutes a play? (See North American Rev., Dec., 1902, 175: 863-70.)

"That the persons of the play, under extraordinary conditions, shall produce on an audience the effect of human nature, is the touchstone of the playwright's art."

Price, William T. Technique of the drama; a statement of the principles involved in the value of dramatic material, in the construction of plays and in dramatic criticism. 287 p. D. N. Y., 1897. Brentano, \$1.50.

Potter, Helen. The drama of the twentieth century. (See Arena, Feb., 1900, 23: 157-66.)

A rambling attempt to show the evolution toward the realization of a new ideal—that of a "conditioned stage with a conditioned audience."

Scott, Clement. Drama of yesterday and today. 2 v. O. Lond., 1899. Macmillan, \$7.

"Result of forty years keen observation, enthusiastic and competent. Valuable especially as a history of the stage, and for its chronicle of plays in the appendix. Its repetition, gossip, and needless bulk detract from its readable interest."

Reviewed in Athenæum, Dec. 23, 1899: 874-5.

Scott, Clement. Two dramatic revolutions. (See North American Rev., 157: 476-84.)

A non-Puritanic, impressionable and violent attack on Ibsen's "Ghosts" and the "Second Mrs. Tanqueray," decrying their pessimism and irreverence and the "art that makes evil good upon the stage." Mr. Scott is dramatic critic for the *Daily Telegraph*.

Shaw, George Bernard. Dramatic opinions and essays containing . . . a word on the dramatic opinions and essays of G. Bernard Shaw, by James Huneker. 2 v. D. N. Y., 1906. Brentano, \$2.50 net.

Criticisms of Ibsen, Sudermann and Rostand are scattered through this collection, made up of the papers contributed by Mr. Shaw in his capacity as dramatic critic to the London *Saturday Review*, 1895-98.

Symons, Arthur. Plays, acting and music. D. N. Y., 1903. Dutton, \$2 net.

"Leader and follower of the school of symbolists, Mr. Symons with true critical gifts here uncovers the veil of mysticism that hangs about them." The book is mainly concerned with the continental drama. Clearly defined individual views about the artistic features of the drama are expressed in beautiful prose.

Reviewed in Saturday Rev., 96: 360; Academy, Sept. 19, 1903, 65: 261; Athenæum, Dec., 1903: 762; Dial, 37: 62.

Tree, Herbert Beerbohm. Some aspects of the drama of today. (See *North American Rev.*, Jan., 1897, 164:66-74.)

A critical outline of the essentials of the art of the stage. Of value because Mr. Tree is himself an actor-manager.

Walkley, Arthur Bingham. Dramatic criticism: three lectures delivered at the Royal Institution, February, 1903. 125 p. D. Lond., 1903. Murray, 5s. net.

These lectures on *The Ideal Spectator*, *The Dramatic Critic*, *Old and New Criticism*, dealing with stage criticism in the main, are lucid and reliable.

Wedmore, Frederick. Literature and the theatre. (See *Nineteenth Century*, Ap., 1902, 51:568-80.)

Claims that the two can be divorced. Studies of Pinero, Becque and Hervieu incidentally made in comparing the English and French stage.

West, Kenyon. Dramatic criticism. (See *Era*, July, 1903, 12:39-44.)

On the ideal dramatic critic and playwright and their responsibilities in interpreting the public taste.

Woodbridge, Elisabeth. The drama, its laws and its technique. 181 p. D. Bost., 1898. Allyn, 80c. net.

Founded on Freytag's *Technique of the Drama* adapted to modern American use. Contains a good, short bibliography. *A. L. A. Catalog*, 1904, p. 181.

D'ANNUNZIO.

Annunzio, Gabriele d'. (The) dead city: a tragedy, rendered into English by G. Mantellini; illustrated from the stage productions of Eleonora Duse. 282 p. D. Chic., 1902. Laird, \$1.25.

A sympathetic and admirable translation. *William Sharp*. Action takes place in Greece on the plain of Argolis. The play, showing a strange introduction of the fatality of the Greek tragedy on the modern stage, has been received with almost equal praise and censure. Morbid, vitiated, gloomy and overwrought in description, it is beautiful in its original phrasing and construction.

Reviewed in *Academy*, June 2, 1900, 58:464-6; *Saturday Rev.*, Sep. 22, 1900, 90:366; *Dial*, Jan. 1, 1903, 34:8-9, by H. D. Sedgwick, Jr.; *Critic*, Dec., 1902, 41:574-5.

Annunzio, Gabriele d'. (The) dream of an autumn sunset; tr. from the Italian by Anna Schenck. (See *Poet-lore*, Jan.-Mar., 1904, 15:6-19.)

The setting of this one-act, one-scene play is picturesquely described "as a domain of a patrician of Venice, on the bank of the Brenta." Lurid, violent and unremittingly hysterical, it is the opposite extreme of the beautiful dreaminess of his *Spring Morning*.

Annunzio, Gabriele d'. Dream of a spring morning; a play; tr. from the Italian by Anna Schenck. (See *Poet-lore*, 1902, 14:6-36.)