

Twentieth-Century Literary Criticism

TCLC 20

Twentieth-Century Literary Criticism

Guide to Gale Literary Criticism Series

When you need to review criticism of literary works, these are the Gale series to use:

If the author's death date is:

You should turn to:

After Dec. 31, 1959
(or author is still living)

CONTEMPORARY LITERARY CRITICISM

for example: Jorge Luis Borges, Anthony Burgess,
William Faulkner, Mary Gordon,
Ernest Hemingway, Iris Murdoch

1900 through 1959

TWENTIETH-CENTURY LITERARY CRITICISM

for example: Willa Cather, F. Scott Fitzgerald,
Henry James, Mark Twain, Virginia Woolf

1800 through 1899

NINETEENTH-CENTURY LITERATURE CRITICISM

for example: Fyodor Dostoevsky, Nathaniel Hawthorne,
George Sand, William Wordsworth

1400 through 1799

***LITERATURE CRITICISM FROM 1400 TO 1800
(excluding Shakespeare)***

for example: Anne Bradstreet, Daniel Defoe,
Alexander Pope, François Rabelais,
Jonathan Swift, Phillis Wheatley

SHAKESPEAREAN CRITICISM

Shakespeare's plays and poetry

Antiquity through 1399

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and periods of literary history.

POETRY CRITICISM

This series covers poets of all nationalities, movements, and periods of
literary history.

Volume 20

Twentieth-Century Literary Criticism

**Excerpts from Criticism of the
Works of Novelists, Poets, Playwrights,
Short Story Writers, and Other Creative Writers
Who Died between 1900 and 1960,
from the First Published Critical Appraisals
to Current Evaluations**

**Dennis Poupard
Editor**

**Marie Lazzari
Thomas Ligotti
Associate Editors**



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835 Penobscot Building

Detroit, MI 48226-4094

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Library of Congress Catalog Card Number 76-46132

ISBN 0-8103-2402-4

ISSN 0276-8178

Printed in the United States of America.

Published simultaneously in the United Kingdom
by Gale Research International Limited
(An affiliated company of Gale Research Inc.)

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Preface

It is impossible to overvalue the importance of literature in the intellectual, emotional, and spiritual evolution of humanity. Literature is that which both lifts us out of everyday life and helps us to better understand it. Through the fictive lives of such characters as Anna Karenina, Jay Gatsby, or Leopold Bloom, our perceptions of the human condition are enlarged, and we are enriched.

Literary criticism can also give us insight into the human condition, as well as into the specific moral and intellectual atmosphere of an era, for the criteria by which a work of art is judged reflects contemporary philosophical and social attitudes. Literary criticism takes many forms: the traditional essay, the book or play review, even the parodic poem. Criticism can also be of several types: normative, descriptive, interpretive, textual, appreciative, generic. Collectively, the range of critical response helps us to understand a work of art, an author, an era.

Scope of the Series

Twentieth-Century Literary Criticism (TCLC) is designed to serve as an introduction for the student of twentieth-century literature to the authors of the period 1900 to 1960 and to the most significant commentators on these authors. The great poets, novelists, short story writers, playwrights, and philosophers of this period are by far the most popular writers for study in high school and college literature courses. Since a vast amount of relevant critical material confronts the student, *TCLC* presents significant passages from the most important published criticism to aid students in the location and selection of commentaries on authors who died between 1900 and 1960.

The need for *TCLC* was suggested by the usefulness of the Gale series *Contemporary Literary Criticism (CLC)*, which excerpts criticism on current writing. Because of the difference in time span under consideration (*CLC* considers authors who were still living after 1959), there is no duplication of material between *CLC* and *TCLC*. For further information about *CLC* and Gale's other criticism series, users should consult the Guide to Gale Literary Criticism Series preceding the title page in this volume.

Each volume of *TCLC* is carefully compiled to include authors who represent a variety of genres and nationalities and who are currently regarded as the most important writers of this era. In addition to major authors, *TCLC* also presents criticism on lesser-known writers whose significant contributions to literary history are important to the study of twentieth-century literature.

Each author entry in *TCLC* is intended to provide an overview of major criticism on an author. Therefore, the editors include approximately twenty authors in each 600-page volume (compared with approximately fifty authors in a *CLC* volume of similar size) so that more attention may be given to an author. Each author entry represents a historical survey of the critical response to that author's work: some early criticism is presented to indicate initial reactions, later criticism is selected to represent any rise or decline in the author's reputation, and current retrospective analyses provide students with a modern view. The length of an author entry is intended to reflect the amount of critical attention the author has received from critics writing in English, and from foreign criticism in translation. Critical articles and books that have not been translated into English are excluded. Every attempt has been made to identify and include excerpts from the seminal essays on each author's work. Additionally, as space permits, especially insightful essays of a more limited scope are included.

An author may appear more than once in the series because of the great quantity of critical material available, or because of a resurgence of criticism generated by events such as an author's centennial or anniversary celebration, the republication of an author's works, or the publication of a newly translated work or volume of letters. Generally, a few author entries in each volume of *TCLC* feature criticism on single works by major authors who have appeared previously in the series. Only those individual works that have been the subjects of vast amounts of criticism and are widely studied in literature classes are selected for this in-depth treatment. Virginia Woolf's *Mrs. Dalloway* is an example of such an entry in *TCLC*, Volume 20.

Organization of the Book

An author entry consists of the following elements: author heading, biographical and critical introduction, principal works, excerpts of criticism (each followed by a bibliographical citation), and an additional bibliography for further reading.

- The *author heading* consists of the author's full name, followed by birth and death dates. The unbracketed portion of the name denotes the form under which the author most commonly wrote. If an author wrote

consistently under a pseudonym, the pseudonym will be listed in the author heading and the real name given in parentheses on the first line of the biographical and critical introduction. Also located at the beginning of the introduction to the author entry are any name variations under which an author wrote, including transliterated forms for authors whose languages use nonroman alphabets. Uncertainty as to a birth or death date is indicated by a question mark.

- The *biographical and critical introduction* contains background information designed to introduce the reader to an author and to the critical debate surrounding his or her work. Parenthetical material following many of the introductions provides references to biographical and critical reference series published by Gale, including *Children's Literature Review*, *Contemporary Authors*, *Dictionary of Literary Biography*, *Something about the Author*, and past volumes of *TCLC*.
- Most *TCLC* entries include *portraits* of the author. Many entries also contain illustrations of materials pertinent to an author's career, including holographs of manuscript pages, title pages, dust jackets, letters, or representations of important people, places, and events in an author's life.
- The *list of principal works* is chronological by date of first book publication and identifies the genre of each work. In the case of foreign authors where there are both foreign language publications and English translations, the title and date of the first English-language edition are given in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication.
- *Criticism* is arranged chronologically in each author entry to provide a useful perspective on changes in critical evaluation over the years. All titles by the author featured in the critical entry are printed in boldface type to enable the user to ascertain without difficulty the works being discussed. Also for purposes of easier identification, the critic's name and the publication date of the essay are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the journal in which it appeared. When an anonymous essay is later attributed to a critic, the critic's name appears in brackets at the beginning of the excerpt and in the bibliographical citation. Many critical entries in *TCLC* also contain translated material to aid users. Unless otherwise noted, translations within brackets are by the editors; translations within parentheses are by the author of the excerpt.
- Critical essays are prefaced by *explanatory notes* as an additional aid to students using *TCLC*. The explanatory notes provide several types of useful information, including: the reputation of a critic; the importance of a work of criticism; the specific type of criticism (biographical, psychoanalytic, structuralist, etc.); a synopsis of the criticism; and the growth of critical controversy or changes in critical trends regarding an author's work. In many cases, these notes cross-reference the work of critics who agree or disagree with each other. Dates in parentheses within the explanatory notes refer to a book publication date when they follow a book title and to an essay date when they follow a critic's name.
- A complete *bibliographical citation* designed to facilitate location of the original essay or book by the interested reader follows each piece of criticism. An asterisk (*) at the end of a citation indicates that the essay is on more than one author.
- The *additional bibliography* appearing at the end of each author entry suggests further reading on the author. In some cases it includes essays for which the editors could not obtain reprint rights. An asterisk (*) at the end of a citation indicates that the essay is on more than one author.

An appendix lists the sources from which material in each volume has been reprinted. It does not, however, list every book or periodical consulted in the preparation of the volume.

Cumulative Indexes

Each volume of *TCLC* includes a cumulative index to authors listing all the authors who have appeared in *Contemporary Literary Criticism*, *Twentieth-Century Literary Criticism*, *Nineteenth-Century Literature Criticism*, and *Literature Criticism from 1400 to 1800*, along with cross-references to the Gale series *Children's Literature Review*, *Authors in the News*, *Contemporary Authors*, *Contemporary Authors Autobiography Series*, *Dictionary of Literary Biography*, *Something about the Author*, and *Yesterday's Authors of Books for Children*. Users will welcome this cumulated author index as a useful tool for locating an author within the various series. The index, which lists birth and death dates when available, will be particularly valuable for those authors who are identified with a certain period but whose death date causes them to be placed in another, or for those authors whose careers span two periods. For example, F. Scott Fitzgerald is found in *TCLC*, yet a writer often associated with him, Ernest Hemingway, is found in *CLC*.

Each volume of *TCLC* also includes a cumulative nationality index. Author names are arranged alphabetically under their respective nationalities and followed by the volume numbers in which they appear.

A cumulative index to critics is another useful feature in *TCLC*. Under each critic's name are listed the authors on whom the critic has written and the volume and page where the criticism may be found.

Acknowledgments

No work of this scope can be accomplished without the cooperation of many people. The editors especially wish to thank the copyright holders of the excerpted criticism included in this volume, the permissions managers of many book and magazine publishing companies for assisting us in securing reprint rights, and Anthony Bogucki for assistance with copyright research. We are also grateful to the staffs of the Detroit Public Library, the Library of Congress, University of Detroit Library, University of Michigan Library, and Wayne State University Library for making their resources available to us.

Suggestions Are Welcome

In response to various suggestions, several features have been added to *TCLC* since the series began, including: explanatory notes to excerpted criticism that provide important information regarding critics and their work; a cumulative author index listing authors in all Gale literary criticism series; entries devoted to criticism on a single work by a major author; and more extensive illustrations.

Readers who wish to suggest authors to appear in future volumes, or who have other suggestions, are cordially invited to write the editors.

Authors to Be Featured in *TCLC*, Volumes 21 and 22

Henri Bergson (French philosopher)—One of the most influential philosophers of the twentieth century, Bergson is renowned for his opposition to the dominant materialist thought of his time and for his creation of theories that emphasize the supremacy and independence of suprarational consciousness.

Sadeq Hedayat (Iranian novelist)—Considered the most important prose writer in modern Persian literature, Hedayat has been compared to Edgar Allan Poe and Franz Kafka for his gruesome outlook on the human condition and for the often fantastic quality of his works.

James Hilton (English novelist)—Hilton was the author of *Goodbye, Mr. Chips* and *Lost Horizon*, two of the most popular and well-loved works of twentieth-century English fiction.

Julia Ward Howe (American poet and biographer)—A famous suffragette and social reformer, Howe was also a popular poet who is best known as the composer of "The Battle Hymn of the Republic."

T. E. Hulme (English poet)—A major influence on the work of T. S. Eliot, Ezra Pound, and other important twentieth-century poets, Hulme was the chief theorist of Imagism and Modernism in English poetry.

Ilya Ilf and Evgeny Petrov (Russian novelists and short story writers)—Among the most prominent humorists of post-Revolutionary Russia, Ilf and Petrov collaborated on numerous works satirizing the weaknesses of Soviet society. Their humorous but pointed stories and novels earned them a reputation as "the Soviet Mark Twain."

Henry James (American novelist)—James is considered one of the most important novelists of the English language and his work is universally acclaimed for its stylistic distinction, complex psychological portraits, and originality of theme and technique. *TCLC* will devote an entire entry to critical discussion of his novella *The Turn of the Screw*, which is considered one of the most interesting and complex short novels in world literature.

Sarah Orne Jewett (American novelist and short story writer)—One of the foremost American writers of regionalist fiction, Jewett is known for her sympathetic depiction of the characters and customs of nineteenth-century rural Maine.

Sinclair Lewis (American novelist)—A prominent American novelist of the 1920s, Lewis is considered the author of some of the most effective satires in American literature. In his most important novels, which include *Main Street*, *Babbitt*, and *Arrowsmith*, he attacked the dullness, smug provincialism, and socially enforced conformity of the American middle class. *TCLC* will devote an entire entry to critical discussion of *Main Street*.

Thomas Mann (German novelist)—In novels characterized by irony and a deep, often humorous, sympathy for humanity, Mann singlehandedly raised the German novel to an international stature it had not enjoyed since the time of the Romantics. In his most important novel, *The Magic Mountain*, Mann explored such themes as the nature of time, the seduction of the individual by disease and death, and the conflict between the intellect and the spirit. *TCLC* will devote an entry to critical discussion of this work, which is considered the twentieth century's foremost representative of the German bildungsroman.

Dmitri Merezhkovsky (Russian novelist, philosopher, poet, and critic)—Although his poetry and criticism are credited with initiating the Symbolist movement in Russian literature, Merezhkovsky is best known as a religious philosopher who sought in numerous essays and historical novels to reconcile the values of pagan religions with the teachings of Christ.

Gustave Meyrink (Austrian novelist and short story writer)—Considered one of the foremost twentieth-century novelists of the supernatural, Meyrink was also a figure of controversy during his lifetime for his satirical short stories ridiculing contemporary social and political institutions. His most important works utilize elements of Christian and Jewish mysticism, Eastern philosophy, and occultism to depict an individual's quest for spiritual knowledge.

Munshi Premchand (Indian novelist and short story writer)—A major figure in twentieth-century Indian literature, Premchand is credited with being the first author writing in the Hindi language to eschew the Hindi literary traditions of fantasy and romance in favor of realistic depictions of Indian life. Premchand was strongly influenced by the teachings of Mahatma Gandhi, and his works often express ethical concerns and the need for widespread social reform in his homeland.

Kenneth Roberts (American novelist)—Roberts's works, many of which are set in New England during the American Revolution, are considered among the best historical novels in American literature.

Bernard Shaw (Irish dramatist, critic, novelist, and essayist)—Considered the greatest dramatist of the English language since Shakespeare, Shaw revolutionized English theater by disposing of the romantic conventions of the "well-made" play and instituting a theater of ideas firmly grounded in realism. In *Man and Superman*, which he called "a dramatic parable of Creative Evolution," Shaw described his theory of a life-force that guides the evolution of humanity. *TCLC* will devote an entire entry to critical discussion of this work.

Oswald Spengler (German philosopher)—Spengler rose to international celebrity in the 1920s on the basis of *The Decline of the West*, a controversial examination of the cyclical nature of history. Although frequently deprecated

by professional historians, *The Decline of the West* became one of the most influential philosophical works of the twentieth century.

Olaf Stapledon (English novelist)—An important influence on the works of C. S. Lewis, Arthur C. Clarke, and Stanislaw Lem, Stapledon was the author of what he described as “fantastic fiction of a semi-philosophical kind.” Today, critics regard his novels as among the most significant and accomplished examples of science fiction and speculative writing.

Leslie Stephen (English biographer and critic)—A distinguished man of letters, Stephen is ranked among the most important literary critics of the late nineteenth century.

August Strindberg (Swedish dramatist and novelist)—One of the most influential modern dramatists, Strindberg was a major exponent of Naturalist drama who later developed an experimental style that is recognized as a forerunner of Expressionism, Surrealism, and the Theater of the Absurd.

Leon Trotsky (Russian essayist and political philosopher)—A leader of the Bolshevik Revolution in Russia, Trotsky was also a historian, biographer, and one of the most influential political theorists of the twentieth century.

Beatrice and Sydney James Webb (English social writers)—Prominent members of the progressive Fabian society, the Webbs wrote sociological works significant to the advent of socialist reform in England and influenced the work of several major authors, including H. G. Wells and George Bernard Shaw.

Oscar Wilde (Anglo-Irish dramatist, novelist, and poet)—A crusader for aestheticism, Wilde was one of the most prominent members of the nineteenth-century “art for art’s sake” movement. *TCLC* will devote an entire entry to his play *The Importance of Being Earnest*, which is considered his best and most characteristic work as well as the apogee of drawing-room farce.

Owen Wister (American novelist)—Considered the founder of modern fiction about the Old West, Wister is best known as the author of *The Virginian*, a novel that established the basic character types, settings, and plots of the Western genre.

Emile Zola (French novelist, dramatist, and critic)—Zola was the founder and principal theorist of Naturalism, perhaps the most influential literary movement in modern literature. His twenty-volume series *Les Rougon-Macquart* is one of the monuments of Naturalist fiction and served as a model for late nineteenth-century novelists seeking a more candid and accurate representation of human life.

Additional Authors to Appear in Future Volumes

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 Akiko, Yosano 1878-1942
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Rohan, Kada 1867-1947	Stavenhagen, Fritz 1876-1906	Wolf, Emma 1865-1932
Rohmer, Sax 1883-1959	Stockton, Frank R. 1834-1902	Wood, Clement 1888-1950
Rolland, Romain 1866-1944	Subrahmanya Bharati, C. 1882-1921	Wren, P(ercival) C(hristopher) 1885-1941
Rozanov, Vasily Vasilyevich 1856-1919	Sully-Prudhomme, Rene 1839-1907	Yonge, Charlotte Mary 1823-1901
Saar, Ferdinand von 1833-1906	Sylva, Carmen 1843-1916	Zecca, Ferdinand 1864-1947
Sabatini, Rafael 1875-1950	Thoma, Ludwig 1867-1927	Zeromski, Stefan 1864-1925
Saintsbury, George 1845-1933	Trotsky, Leon 1870-1940	
Sakutaro, Hagiwara 1886-1942	Tuchmann, Jules 1830-1901	
Sanborn, Franklin Benjamin 1831-1917	Turner, W(alter) J(ames) R(edfern) 1889-1946	
Santayana, George 1863-1952		

Readers are cordially invited to suggest additional authors to the editors.

(Enoch) Arnold Bennett

1867-1931

(Also wrote under pseudonym of Jacob Tonson) English novelist, critic, journalist, essayist, and dramatist.

A prolific fiction writer and influential literary critic during his lifetime, Bennett is credited with popularizing among English novelists of the early twentieth century the techniques of such French realist authors as Gustave Flaubert and Guy de Maupassant. His reputation today rests almost exclusively on the novels *The Old Wives' Tale* and *Clayhanger*, realistic works set in the Five Towns pottery district of Bennett's youth. Displaying the evocative details, precise language, and meticulous organization that are characteristic of his fiction, these novels seek to illuminate the beauty and drama that he found in the everyday lives of ordinary people.

Bennett was born into a middle-class family near Hanley, one of the Midlands towns of North Staffordshire that he would later use as the setting of his Five Towns novels and stories. His father was a solicitor, and when Bennett was eighteen he went to work as a clerk in his father's office, intending to earn a law degree. However, he considered North Staffordshire intellectually stifling and left home for London, where he again served as a law clerk. While Bennett had published short stories in local newspapers in his home town, it was not until he won a prize for one of his stories in *Tid-Bits* that he began seriously to consider fiction writing as a career. This inspired him to write the story "A Letter Home," which was published in the *Yellow Book* in 1893. The same year he accepted an assistant editorship with the small periodical *Woman*, writing recipes, fashion hints, and advice to the lovelorn in addition to book and theater reviews. He became editor of *Woman* in 1896, and also contributed reviews to other journals, including the *Academy* and, later, the *New Age* and the *Evening Standard*.

Bennett's first novel, *A Man from the North*, was published in 1898 and was followed four years later by *The Grand Babylon Hotel* and *Anna of the Five Towns*. These early novels received mixed, though largely favorable reviews, and Bennett's popular reception was such that established literary journals sought his critical opinion in their columns. He moved to France in 1902 and for the next decade lived and worked in Paris and Fontainebleau. Devoting himself exclusively to writing, he conscientiously adhered to a self-imposed daily word quota which yielded an unusually large body of work. With rapidity and apparent ease he produced an average of one novel per year for twenty years, and in addition wrote literary and theatrical criticism, short stories, essays, pocket philosophies, and several dramas. As a literary critic Bennett was catholic in his tastes and proved prophetic in his anticipation of future greatness for many younger writers, most notably D. H. Lawrence. Along with other writers he was employed as a propagandist for the British government during the First World War, and some weeks before the war's end was named Director of Propaganda. His literary reputation declined along with his popularity in the postwar years, resurging only briefly with the publications of *Riceyman Steps* and *Lord Raingo*, which were perceived by critics as literary achievements comparable to the earlier Five Towns novels. In November of 1930 he contracted



typhoid fever on a visit to France and died of the disease in March of the following year.

Bennett considered the realistic works of such French writers as Flaubert, Maupassant, and the brothers Edmond and Jules de Goncourt superior to the Victorian novel. In *A Man from the North* he scrupulously imitated the characteristics of his French models: narrative objectivity, detailed characterization and settings, and an essentially materialistic view of life. He also credited the Irish novelist George Moore with awakening him to the "romantic nature of the district I had blindly inhabited for twenty years," and although Bennett never again lived in his home province, his best works grew out of fictional renderings of the Midlands region. *The Old Wives' Tale* and *Clayhanger* remain the most popular and widely studied of the Five Towns series, which was begun in 1902 with the publication of *Anna of the Five Towns*.

When *The Old Wives' Tale* was published in 1908, Bennett's reputation as a meticulous craftsman and highly respected, influential literary critic was well established. With the appearance of this novel, he was additionally acclaimed as one of England's foremost contemporary novelists, and critics compared him to H. G. Wells, John Galsworthy, and Joseph Conrad, novelists then at the forefront of English fiction. *The Old Wives' Tale* is an objectively realistic portrayal of provincial

life which explores the beauty of the Five Towns pottery district and the individual triumphs and tragedies of the protagonists Constance and Sophia Scales. Following their lives from childhood to death, the novel is meticulously structured to evoke the passage of time, and, like the later novel *Clayhanger*, displays Bennett's fascination with social organization and human relationships. Factual information is dispassionately reported by a detached narrator. Discussing this detachment in Bennett's works, Rebecca West noted that he established "democracy among perspectives." Bennett deliberately avoided espousing Victorian attitudes and values in his fiction, and most critics acknowledge that the absence of moralizing and sentimentality in Bennett's works distinguishes them from the writings of most of his contemporaries. H. L. Mencken, however, found that the irony and aloofness which serve this end are also responsible for rendering Bennett's novels "empty of the passion that is, when all is said and done, the chief mark of the true novelist." Virginia Woolf's essay "Mr. Bennett and Mrs. Brown" (see *TCLC*, Volume 5) began a critical tradition that heralded Bennett's technical dexterity but condemned his characters as lifeless creations, asserting that he looks "never at life, never at human nature." However, in a discussion of the impersonal school of realism, William J. Scheick utilizes *Anna of the Five Towns* to argue that although Bennett does not make use of the humanist and realistic value systems usually regarded as "requisite to a tragic view of humanity," the author does not "quite extricate himself from the humanist heritage of the nineteenth century," and Scheick suggests that "Bennett cares while trying not to care too much."

In addition to these serious works, Bennett also published novels that he conceived in a lighter vein, including such satires as *Buried Alive* and *The Card*. Many critics who had hailed *The Old Wives' Tale* and *Clayhanger* as masterpieces of English realism objected to Bennett's periodic publication of more fanciful works. *Buried Alive*, for example, which satirizes the English court system, the excesses of modern life, and human folly in general, was condemned—along with *The Glimpse*, *The Ghost*, and other Bennett works—by W. D. Howells, who asserted that "apparently he has found a comfort, or a relaxation, or an indemnification in writing a bad book after writing a good one." Some critics accused Bennett of writing such works, which were often completed within two or three months, solely for money and without regard for artistic concerns. Bennett, who liked *Buried Alive* far better than the critics or the reading public did, recorded in his journal that he undertook the work midway through the writing of *The Old Wives' Tale* to earn quick money to pay debts. He added, however, that "it is all pretty good," and upon rereading the novel a year later wrote, "I don't think I have ever read a funnier book than this." Bennett did not like all of his humorous works this well, but he did take pride in himself as an honest craftsman, whatever the theme or treatment. *The Card*, he remarked, was not of any "real distinction, . . . but well invented, and done up to the knocker, technically, right through." This story of a charming young man who exploits those around him in order to rise in station is filled with whimsical extravagances of egoism as the protagonist plots his path to success, and was praised by critics for its clever humor and characterization—although some critics charged Bennett with promoting unscrupulous actions—and the work was popular among the reading public as well. Bennett defended his option to write serious or fanciful novels as he chose, affirming that he considered himself a pragmatic artist who "while respecting himself, will respect the idiosyncracies of his public." Kinley E. Roby, noting the complex and often contradictory elements in both

Bennett's personality and his works, has argued that "it is a mistake to pretend that Bennett's poor novels are of a different kind than the best ones. To do so is to assume . . . that they are without value, and that Bennett wrote seriously only on occasion. . . . They are all products of a single imaginative process."

Contemporary critics have suggested that Bennett's prolificacy was responsible in part for the fluctuating quality of his works, and that monetary concerns often dictated his treatment of material. Bennett's last novel, *The Imperial Palace*, depicts the behind-the-scenes workings of a luxury hotel, and many critics regard it as the culmination of the novelist's self-indulgence in the copious compilation of information for its own sake. Recent critics who recognize the coherence of theme, plot, and characterization that render *The Old Wives' Tale* and *Clayhanger* superlative literary creations contend that his lesser works are often humorous and entertaining, and display technical skills that render them superior to other works of their kind. Donald D. Stone has stated that "the author of *The Old Wives' Tale* is surely the finest realist of his generation, yet his best novels draw upon more than realism, are indebted to something beyond the realist's world of time and place and causality. For Bennett is also . . . a poet who . . . through force of empathy, the ability to see the world through his characters' eyes, transmutes the everyday material reality that is his starting point into something rich and strange."

(See also *TCLC*, Vol. 5; *Contemporary Authors*, Vol. 106; *Dictionary of Literary Biography*, Vol. 10: *Modern British Dramatists, 1900-1945*; and Vol. 34: *British Novelists, 1890-1929: Traditionalists*.)

PRINCIPAL WORKS

- Journalism for Women* (essay) 1898
- A Man from the North* (novel) 1898
- Anna of the Five Towns* (novel) 1902
- The Grand Babylon Hotel* (novel) 1902
- The Gates of Wrath* (novel) 1903
- Leonora* (novel) 1903
- A Great Man* (novel) 1904
- Sacred and Profane Love* (novel) 1905; also published as *The Book of Carlotta*, 1911
- Tales of the Five Towns* (short stories) 1905
- The Ghost* (novel) 1907
- The Grim Smile of the Five Towns* (short stories) 1907
- Buried Alive* (novel) 1908
- How to Live on Twenty-Four Hours a Day* (essays) 1908
- The Old Wives' Tale* (novel) 1908
- The Glimpse* (novel) 1909
- **Clayhanger* (novel) 1910
- Helen with the High Hand* (novel) 1910
- The Card* (novel) 1911; also published as *Denry the Audacious*, 1911
- **Hilda Lessways* (novel) 1911
- The Matador of the Five Towns* (short stories) 1912
- Milestones* [with Edward Knoblock] (drama) 1912
- ***The Great Adventure* (drama) 1913
- The Price of Love* (novel) 1914
- **These Twain* (novel) 1916
- Books and Persons* (essays) 1917
- The Pretty Lady* (novel) 1918
- The Roll-Call* (novel) 1918
- Judith* (drama) 1919
- Lillian* (novel) 1922