

Twentieth-Century Literary Criticism

TCLC

17

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 Fedor Dostoevski, George Sand,
Gerard Manley Hopkins, Emily Dickinson

1400 through 1799

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

for example: Anne Bradstreet, Pierre Corneille,
Daniel Defoe, Alexander Pope,
Jonathan Swift, Phillis Wheatley

SHAKESPEAREAN CRITICISM

Shakespeare's plays and poetry

Antiquity through 1399

CLASSICAL AND MEDIEVAL LITERATURE CRITICISM

for example: Dante, Plato, Homer, Sophocles, Vergil,
the Beowulf poet

(Volume 1 forthcoming)

Gale also publishes related criticism series:

CHILDREN'S LITERATURE REVIEW

This ongoing series covers authors of all eras.
Presents criticism on authors and author/illustrators
who write for the preschool to junior-high audience

CONTEMPORARY ISSUES CRITICISM

This two volume set presents criticism on
contemporary authors writing on current issues.
Topics covered include the social sciences,
philosophy, economics, natural science, law, and
related areas.

Volume 17

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
James E. Person, Jr.
Editors**

**Thomas Ligotti
Associate Editor**

**Gale Research Company
Book Tower
Detroit, Michigan 48226**

STAFF

Dennis Poupard, James E. Person, Jr., *Editors*

Thomas Ligotti, *Associate Editor*

Lee Fournier, Marie Lazzari, Serita Lanette Lockard, *Senior Assistant Editors*

Sandra Giraud, Paula Kepos, Sandra Liddell,
Claudia Loomis, Jay P. Pederson, *Assistant Editors*

Lizbeth A. Purdy, *Production Supervisor*
Denise Michlewicz Broderick, *Production Coordinator*
Eric Berger, *Assistant Production Coordinator*
Robin Du Blanc, Kelly King Howes, Sheila J. Nasea, *Editorial Assistants*

Victoria B. Cariappa, *Research Coordinator*
Jeannine Schiffman Davidson, *Assistant Research Coordinator*
Vincenza G. DiNoto, Daniel Kurt Gilbert, Maureen R. Richards,
Filomena Sgambati, Valerie J. Webster, Mary D. Wise, *Research Assistants*

Linda M. Pugliese, *Manuscript Coordinator*
Donna Craft, *Assistant Manuscript Coordinator*
Colleen M. Crane, Maureen A. Puhl, Rosetta Irene Simms, *Manuscript Assistants*

Jeanne A. Gough, *Permissions Supervisor*
Janice M. Mach, *Permissions Coordinator*
Patricia A. Seefelt, *Permissions Coordinator, Illustrations*
Susan D. Nobles, *Assistant Permissions Coordinator*
Margaret A. Chamberlain, Sandra C. Davis, Mary M. Matuz, *Senior Permissions Assistants*
Kathy Grell, Josephine M. Keene, *Permissions Assistants*
H. Diane Cooper, Dorothy J. Fowler, Yolanda Parker, Mabel C. Schoening, *Permissions Clerks*
Margaret Mary Missar, *Photo Research*

Frederick G. Ruffner, *Publisher*
Dedria Bryfonski, *Editorial Director*
Christine Nasso, *Director, Literature Division*
Laurie Lanzen Harris, *Senior Editor, Literary Criticism Series*

Since this page cannot legibly accommodate all the copyright notices,
the Appendix constitutes an extension of the copyright notice.

Copyright © 1985 by Gale Research Company

Library of Congress Catalog Card Number 76-46132
ISBN 0-8103-0231-4
ISSN 0276-8178

Computerized photocomposition by
Typographics, Incorporated
Kansas City, Missouri

Printed in the United States

Contents

Preface 7

Authors to Be Featured in *TCLC*, Volumes 18 and 19 11

Additional Authors to Appear in Future Volumes 13

Appendix 461

Cumulative Index to Authors 473

Cumulative Index to Nationalities 519

Cumulative Index to Critics 523

Stella Benson 1892-1933	15	Rudyard Kipling 1865-1936 . . .	194
Christopher John Brennan 1870-1932	35	Vachel Lindsay 1879-1931 . . .	220
Stephen Crane 1871-1900	63	George Meredith 1828-1909 . . .	250
Stig Dagerman 1923-1954	84	Jules Renard 1864-1910	300
Anne Frank 1929-1945	98	O. E. Rølvaag 1876-1931	318
Rémy de Gourmont 1858-1915	123	Pedro Salinas 1891-1951	350
William Dean Howells 1837-1920	160	Leo Tolstoy 1828-1910	371
		Stefan Zweig 1881-1942	420

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 their location and selection of criticism 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 sixty 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 publication of a newly translated work or volume of letters. 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. Leo Tolstoy's *Anna Karenina* is the subject of such an entry in *TCLC*, Volume 17.

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. These include *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.
- Important 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 Jeri Yaryan 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 18 and 19

James Agee (American novelist and journalist)—Agee's *Let Us Now Praise Famous Men* and *A Death in the Family* are harshly realistic treatments of the moral crises and moral triumphs of mid-twentieth-century America. In addition, Agee's film criticism is recognized as the first serious consideration in English of film as a modern art form.

Hilaire Belloc (English poet and essayist)—One of turn-of-the-century England's premier men of letters, Belloc has been the subject of renewed critical and biographical interest in recent years.

Arnold Bennett (English novelist)—Bennett is credited with introducing techniques of European Naturalism to the English novel. Set in the manufacturing district of the author's native Staffordshire, Bennett's novels tell of the thwarted ambitions of those who endure a dull, provincial existence.

Hermann Broch (Austrian novelist, poet, and essayist)—Broch was a philosophical novelist whose works are considered profound reflections upon the social and moral disintegration of modern Europe. His major works, which include his masterpiece *The Sleepwalkers*, have been compared to James Joyce's *Ulysses* and *Finnegans Wake* for their contribution to the Modernist exploration of language.

Robert Cunninghame Graham (Scottish fiction writer, travel writer, and historian)—Called "the most singular of English writers" by the novelist W. H. Hudson, Cunninghame Graham was a world traveler, a socialist member of Parliament, and a friend of such authors as Joseph Conrad and George Bernard Shaw. Cunninghame Graham's works, both fiction and nonfiction, are based on the often dramatic experiences of his life.

John Gray (English poet and fiction writer)—Reputed to be the model for the title character of Oscar Wilde's *The Picture of Dorian Gray*, Gray is best known for his poetry collection *Silverpoints*, which is often considered one of the high-points of Decadent verse during the 1890s. His futuristic novel *Park: A Fantastic Story* has recently been reissued.

Thomas Hardy (English novelist)—Hardy's novel *Tess of the d'Urbervilles* was controversial in the late nineteenth century for its sympathetic depiction of an independent female protagonist. *TCLC* will devote an entire entry to the critical reception of this classic work of English fiction.

O. Henry (American short story writer)—O. Henry (William Sydney Porter) was one of America's most popular short story writers. His stories, known for their inventiveness and characteristic surprise endings, are widely anthologized and often compared to the works of Guy de Maupassant.

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.

James Weldon Johnson (American novelist and poet)—One of the most prominent black leaders of his time, Johnson is also regarded as the principal forerunner of the Harlem Renaissance. His novel *The Autobiography of an Ex-Colored Man* was one of the first works of fiction to explore the complexity of race relations in America and profoundly influenced such writers as Ralph Ellison and Richard Wright.

Lionel Johnson (English poet and critic)—Johnson is considered one of the most important figures associated with the Decadent and Aesthetic movements of the 1890s. Like many of his contemporaries, he lived an eccentric life and died young, producing a small but distinguished body of works that reflect his most personal preoccupations while also representing many of the typical concerns of his generation.

T. E. Lawrence (English autobiographer)—Lawrence is more popularly known as Lawrence of Arabia, a sobriquet received for his campaign against the Turks during World War I. His chronicle of this period in what has been described as "perhaps the strangest, most adventurous life of modern times" is contained in *The Seven Pillars of Wisdom*. *TCLC* will present excerpts from the entire range of criticism on this classic modern work, along with commentary on Lawrence's diary, his letters, and *The Mint*, an account of his experiences following his enlistment as a private in the Royal Air Force.

Ludwig Lewisohn (American novelist and critic)—An important man of letters during the first quarter of the twentieth century, Lewisohn made a notable contribution to modern literature through his critical writings and his translations from German and French literature. Many of Lewisohn's later works of fiction and nonfiction reflect his concern for the plight of European Jews during the 1930s and 1940s.

Detlev von Liliencron (German poet)—The author of works in several genres, Liliencron is most renowned for his lyric poetry, which is praised for its forcefulness and vivid detail.

Rainer Maria Rilke (German poet and novelist)—Rilke's *The Notebooks of Malte Laurids Brigge*, a loosely autobiographical novel that explores the angst-ridden life of a hypersensitive man in Paris, is considered the author's most accomplished prose work. To mark a new translation of this novel, *TCLC* will devote an entire entry to critical discussion of this important work.

Jacques Roumain (Haitian novelist, poet, and essayist)—One of the most militant and influential Haitian intellectuals of this century, Roumain was the author of the novel *Masters of the Dew*, which was widely praised for its haunting stylistic beauty as well as its powerful social message.

Raymond Roussel (French novelist and dramatist)—Roussel was a wealthy eccentric who staged expensive but entirely unsuccessful productions of his own plays and published elaborate but ignored editions of his novels. He was claimed as a forerunner by the Surrealists for the extravagant and often shocking imagination demonstrated in his works and is today recognized as one of the oddest and most ingenious authors in modern literature.

John Ruskin (English critic)—Most renowned for his critical writings on art and architecture, particularly *Stones of Venice* and the five-volume series *Modern Painters*, Ruskin was also an important social critic. His advocacy of various reforms and his association with the Pre-Raphaelite circle of artists, writers, and thinkers place him at the intellectual and cultural center of Victorian England.

Lincoln Steffens (American journalist and autobiographer)—Steffens was one of a group of writers in the early twentieth century who were described as “muckrakers” by President Theodore Roosevelt. Steffens’s call for radical reforms in American government and society form the substance of his best works, including *The Shame of the Cities* and *The Struggle for Self Government*, and serves as the background to his highly readable *Autobiography*.

Mark Twain (American novelist)—Twain is considered by many to be the father of modern American literature. Breaking with the genteel literary conventions of the nineteenth century, Twain endowed his characters and narratives with the natural speech patterns of the common person and wrote about subjects hitherto considered beneath the consideration of serious art. He is renowned throughout the world for his greatest novel, *Huckleberry Finn*. *TCLC* will devote an entry solely to critical discussion of that controversial work. Included will be works of criticism written from the late nineteenth century through 1985, the centenary year of *Huckleberry Finn*’s American publication and the one hundred-fiftieth anniversary of Twain’s birth.

Robert Walser (Swiss novelist and short story writer)—Considered among the most important Swiss authors writing in German, Walser was praised by such major figures of

German literature as Franz Kafka and Robert Musil. His fiction is distinguished by a grotesque imagination and black humor suggestive of the Expressionist and Surrealist movements.

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.

H. G. Wells (English novelist)—Wells is best known today as one of the forerunners of modern science fiction and as a utopian idealist who foretold an era of chemical warfare, atomic weaponry, and world wars. *The Time Machine*, *The Invisible Man*, *The War of the Worlds*, *The Island of Doctor Moreau*, and several other works among Wells’s canon are considered classics in the genres of science fiction and science fantasy. *TCLC* will devote an entire entry to Wells’s accomplishments as a science fiction writer.

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.

Andrei Zhdanov (Soviet censor)—As Secretary of the Central Committee of the Soviet Communist Party from 1928 until 1948, Zhdanov formulated the official guidelines for all writing published in the Soviet Union. He was instrumental in establishing the precepts of Socialist Realism, which for decades severely circumscribed the subjects deemed suitable for Soviet literature.

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

- Abbey, Henry 1842-1911
 Abercrombie, Lascelles 1881-1938
 Adamic, Louis 1898-1951
 Ade, George 1866-1944
 Agustini, Delmira 1886-1914
 Akers, Elizabeth Chase 1832-1911
 Akiko, Yosano 1878-1942
 Aldanov, Mark 1886-1957
 Aldrich, Thomas Bailey 1836-1907
 Aliyu, Dan Sidi 1902-1920
 Allen, Hervey 1889-1949
 Archer, William 1856-1924
 Arlen, Michael 1895-1956
 Austin, Alfred 1835-1913
 Austin, Mary 1868-1934
 Bahr, Hermann 1863-1934
 Bailey, Philip James 1816-1902
 Barbour, Ralph Henry 1870-1944
 Barreto, Lima 1881-1922
 Benét, William Rose 1886-1950
 Benjamin, Walter 1892-1940
 Bennett, James Gordon, Jr. 1841-1918
 Benson, E(dward) F(rederic) 1867-1940
 Berdyaev, Nikolai Aleksandrovich 1874-1948
 Beresford, J(ohn) D(avys) 1873-1947
 Bergson, Henri 1859-1941
 Binyon, Laurence 1869-1943
 Bishop, John Peale 1892-1944
 Blackmore, R(ichard) D(oddridge) 1825-1900
 Blake, Lillie Devereux 1835-1913
 Blum, Leon 1872-1950
 Bodenheimer, Maxwell 1892-1954
 Bosschere, Jean de 1878-1953
 Bowen, Marjorie 1886-1952
 Byrne, Donn 1889-1928
 Caine, Hall 1853-1931
 Campana, Dina 1885-1932
 Cannan, Gilbert 1884-1955
 Chand, Prem 1880-1936
 Churchill, Winston 1871-1947
 Coppée, Francois 1842-1908
 Corelli, Marie 1855-1924
 Croce, Benedetto 1866-1952
 Crofts, Freeman Wills 1879-1957
 Crothers, Rachel 1878-1958
 Cruze, James (Jens Cruz Bosen) 1884-1942
 Curros, Enriquez Manuel 1851-1908
 Dall, Caroline Wells (Healy) 1822-1912
 Daudet, Leon 1867-1942
 Davidson, John 1857-1909
 Day, Clarence 1874-1935
 Delafield, E.M. (Edme Elizabeth Monica de la Pasture) 1890-1943
 Deneson, Jacob 1836-1919
 DeVoto, Bernard 1897-1955
 Douglas, (George) Norman 1868-1952
 Douglas, Lloyd C(assel) 1877-1951
 Dovzhenko, Alexander 1894-1956
 Drinkwater, John 1882-1937
 Drummond, W.H. 1854-1907
 Durkheim, Emile 1858-1917
 Duun, Olav 1876-1939
 Eaton, Walter Prichard 1878-1957
 Eggleston, Edward 1837-1902
 Erskine, John 1879-1951
 Fadeyev, Alexander 1901-1956
 Ferland, Albert 1872-1943
 Feydeau, Georges 1862-1921
 Field, Rachel 1894-1924
 Flecker, James Elroy 1884-1915
 Fletcher, John Gould 1886-1950
 Fogazzaro, Antonio 1842-1911
 Francos, Karl Emil 1848-1904
 Frank, Bruno 1886-1945
 Frazer, (Sir) George 1854-1941
 Freud, Sigmund 1853-1939
 Froding, Gustaf 1860-1911
 Fuller, Henry Blake 1857-1929
 Futabatei, Shimei 1864-1909
 Futrelle, Jacques 1875-1912
 Gladkov, Fydor Vasilyevich 1883-1958
 Glaspell, Susan 1876-1948
 Glyn, Elinor 1864-1943
 Golding, Louis 1895-1958
 Gosse, Edmund 1849-1928
 Gould, Gerald 1885-1936
 Guest, Edgar 1881-1959
 Gumilyov, Nikolay 1886-1921
 Gyulai, Pal 1826-1909
 Hale, Edward Everett 1822-1909
 Hall, James 1887-1951
 Harris, Frank 1856-1931
 Hawthorne, Julian 1846-1934
 Hernandez, Miguel 1910-1942
 Hewlett, Maurice 1861-1923
 Heyward, DuBose 1885-1940
 Hilton, James 1900-1954
 Hope, Anthony 1863-1933
 Hudson, W(illiam) H(enry) 1841-1922
 Huidobro, Vincente 1893-1948
 Hviezdoslav (Pavol Orszagh) 1849-1921
 Ilyas, Abu Shabaka 1903-1947
 Imbs, Bravig 1904-1946
 Ivanov, Vyacheslav Ivanovich 1866-1949
 Jacobs, W(illiam) W(ymark) 1863-1943
 James, Will 1892-1942
 Jammes, Francis 1868-1938
 Jerome, Jerome K(lapka) 1859-1927
 Johnson, Fenton 1888-1958
 Johnston, Mary 1870-1936
 Jorgensen, Johannes 1866-1956
 Kaye-Smith, Sheila 1887-1956
 Khlebnikov, Victor 1885-1922
 King, Grace 1851-1932
 Kirby, William 1817-1906
 Kline, Otis Albert 1891-1946
 Kohut, Adolph 1848-1916
 Korolenko, Vladimir 1853-1921
 Kuzmin, Mikhail Alexseyevich 1875-1936
 Lamm, Martin 1880-1950
 Lawson, Henry 1867-1922
 Ledwidge, Francis 1887-1917
 Leipoldt, C. Louis 1880-1947
 Lemonnier, Camille 1844-1913
 Leverson, Ada 1862-1933
 Lima, Jorge De 1895-1953
 Locke, Alain 1886-1954
 Long, Frank Belknap 1903-1959
 Louys, Pierre 1870-1925
 Lucas, E(dward) V(errall) 1868-1938
 Lyall, Edna 1857-1903
 Maghar, Josef Suatopluk 1864-1945
 Manning, Frederic 1887-1935
 Maragall, Joan 1860-1911
 Marais, Eugene 1871-1936
 Martin du Gard, Roger 1881-1958
 Masaoka Shiki 1867-1902
 Masaryk, Tomas 1850-1939
 McClellan, George Marion 1860-1934
 McCoy, Horace 1897-1955
 Mirbeau, Octave 1850-1917
 Mistral, Frederic 1830-1914
 Molnar, Ferenc 1878-1952
 Monro, Harold 1879-1932
 Moore, Thomas Sturge 1870-1944
 Morley, Christopher 1890-1957
 Morley, S. Griswold 1883-1948
 Mqhayi, S.E.K. 1875-1945
 Murray, (George) Gilbert 1866-1957
 Nansen, Peter 1861-1918
 Nathan, George Jean 1882-1958
 Nobre, Antonio 1867-1900
 Nordhoff, Charles 1887-1947
 Norris, Frank 1870-1902
 Obstfelder, Sigborn 1866-1900
 O'Dowd, Bernard 1866-1959
 Ophuls, Max 1902-1957
 Orczy, Baroness 1865-1947
 Owen, Seaman 1861-1936
 Page, Thomas Nelson 1853-1922
 Papini, Giovanni 1881-1956
 Parrington, Vernon L. 1871-1929
 Peck, George W. 1840-1916

Peret, Benjamin 1899-1959	Santayana, George 1863-1952	Turner, W(alter) J(ames) R(edfern) 1889-1946
Phillips, Ulrich B. 1877-1934	Sardou, Victorien 1831-1908	Vachell, Horace Annesley 1861-1955
Pickthall, Marjorie 1883-1922	Schickele, René 1885-1940	Van Dine, S.S. (William H. Wright) 1888-1939
Pinero, Arthur Wing 1855-1934	Seabrook, William 1886-1945	Van Doren, Carl 1885-1950
Pontoppidan, Henrik 1857-1943	Seton, Ernest Thompson 1860-1946	Van Dyke, Henry 1852-1933
Prem Chand, Mushi 1880-1936	Shestov, Lev 1866-1938	Vazov, Ivan Minchov 1850-1921
Prévost, Marcel 1862-1941	Shiels, George 1886-1949	Veblen, Thorstein 1857-1929
Quiller-Couch, Arthur 1863-1944	Skram, Bertha Amalie 1847-1905	Villaespesa, Francisco 1877-1936
Quiroga, Horacio 1878-1937	Smith, Pauline 1883-1959	Wallace, Edgar 1874-1932
Randall, James G. 1881-1953	Sodergran, Edith Irene 1892-1923	Wallace, Lewis 1827-1905
Rappoport, Solomon 1863-1944	Solovyov, Vladimir 1853-1900	Walsh, Ernest 1895-1926
Read, Opie 1852-1939	Sorel, Georges 1847-1922	Webb, Mary 1881-1927
Reisen (Reizen), Abraham 1875-1953	Spector, Mordechai 1859-1922	Webster, Jean 1876-1916
Remington, Frederic 1861-1909	Spengler, Oswald 1880-1936	Whitlock, Brand 1869-1927
Riley, James Whitcomb 1849-1916	Squire, J(ohn) C(ollings) 1884-1958	Wilson, Harry Leon 1867-1939
Rinehart, Mary Roberts 1876-1958	Stavenhagen, Fritz 1876-1906	Wolf, Emma 1865-1932
Ring, Max 1817-1901	Stockton, Frank R. 1834-1902	Wood, Clement 1888-1950
Rohmer, Sax 1883-1959	Subrahmanya Bharati, C. 1882-1921	Wren, P(ercival) C(hristopher) 1885-1941
Rolland, Romain 1866-1944	Sully-Prudhomme, Rene 1839-1907	Yonge, Charlotte Mary 1823-1901
Rozanov, Vasily Vasilyevich 1856-1919	Talev, Dimitov 1898-1966	Zecca, Ferdinand 1864-1947
Saar, Ferdinand von 1833-1906	Thoma, Ludwig 1867-1927	Zeromski, Stefan 1864-1925
Sabatini, Rafael 1875-1950	Tolstoy, Alexei 1882-1945	
Saintsbury, George 1845-1933	Trotsky, Leon 1870-1940	
Sakutaro, Hagiwara 1886-1942	Tuchmann, Jules 1830-1901	
Sanborn, Franklin Benjamin 1831-1917		

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

Stella Benson

1892-1933

English novelist, essayist, short story writer, memoirist, and poet.

Benson was an early twentieth-century novelist who explored the isolation and alienation of contemporary women in her fiction. Her novels provide perceptive and sympathetic investigations into the inner selves of characters who lead solitary lives, either by choice or because they are unable to communicate effectively with others. It has been suggested that her most original contribution to the examination of these themes was her introduction of elements of fantasy into otherwise naturalistic stories with modern settings. R. Meredith Bedell has written that Benson used "the supernatural to insist upon the realities of our own world," offering paranormal explanations for the problems faced by her characters.

Benson was the third of four children born to a financially comfortable family whose wealth came from her father's inherited holdings in the Indies. She was plagued by respiratory problems that limited the activities she was permitted as a child. Consequently, she pursued such quiet, introspective diversions as writing fiction and verse, some of which appeared in *St. Nicholas* magazine. The death of an older sister increased her parents' concern about Benson's precarious health, and she was raised in virtual isolation by a succession of nannies and tutors. At eighteen, when her health had improved, Benson went to Freiburg, Germany, to study music and languages. However, she suffered a physical collapse almost at once and was taken by her mother to recuperate in Arosa, Switzerland. There she underwent a sinus operation that left her partially deaf; she was eventually to lose her hearing completely. In 1912 she left Switzerland for a cruise to Jamaica with her mother, and on this trip began working on her first novel, *I Pose*. Upon her return to England, Benson—young, unmarried, and in frail health—was expected to return to her family's estate. Desiring independence, however, she moved to the "Brown Borough" slum district of Hoxton in London, supporting herself with a variety of odd jobs that included secretarial work, professional gardening, vocational training, and the establishment of a business manufacturing paper bags. She thrived on this unconventional way of life and was not seriously ill again until 1916, after which poor health often required hospitalization and long periods of convalescence. She refused to live as an invalid, however, and when not actually incapacitated she enjoyed diverse and strenuous activities that included hiking, camping, horseback riding, mountain climbing, and world travel.

In 1918 Benson took an extended trip to the United States, seeking to escape the grimness of postwar England. With California as her destination, she spent five months making her way across the country from New York, taking jobs when her funds ran low, and meeting longtime correspondents such as Harriet Monroe, the editor of *Poetry* magazine. Benson lived and worked for a year in San Francisco and Berkeley before returning to England via Hawaii, Hong Kong, Japan, and China. During her journey home, civil strife in China disrupted transportation and communications, leaving Benson stranded in Chungking, where she was helped by a customs official named



Mary Evans Picture Library

Shaemas O'Gorman Anderson. They met again in England and were married late in 1921. Their honeymoon was spent crossing the United States by automobile—the first that either had ever driven. They subsequently lived in the various small provincial outposts of China to which Anderson's government sent him. For reasons which Benson's biographer, R. Ellis Roberts, has left deliberately vague, her marriage was an unhappy one. Deeply regretting that she had no children, Benson lavished her devotion—to what she cheerfully admitted was an excessive degree—on dozens of pet dogs, whom she named after popes, brands of typewriters, and makes of automobiles. Benson continued to travel extensively, often without her husband, returning several times to the United States, England, the Caribbean, and to different parts of Europe, recording her experiences in numerous travel essays first published in newspapers and magazines and later collected in the volumes *The Little World* and *Worlds within Worlds*. While it was common to extol the broadening, educational aspects of travel, Benson maintained, perhaps facetiously, that what she saw of the world only served to reinforce her own prejudices. As she grew older, Benson's bouts of respiratory illness increased in frequency and severity. She died at forty-one.

Benson's first novel, *I Pose*, received largely favorable reviews, tempered with some objections that recur in much of the later commentary about her works. Though commending

her wit and cleverness, early reviewers noted that these qualities were often prominently and self-consciously displayed. Somewhat overt didacticism was noted as well in the feminist philosophizing of the character of the suffragette, who experiences social pressure to marry. The otherwise unremarkable story of the suffragette and an unemployed gardener who meet and agree to marry for wholly pragmatic reasons was distinguished by an unusual ending—the suffragette kills herself at the altar. Benson continued throughout her career to depict characters making choices that often varied from the traditional ones of marriage and family. After *I Pose*, the alternatives to conventional marriage as well as the complexities of marital relationships were explored by Benson in two different ways represented by two groups of novels. In three of her novels, *This Is the End*, *Living Alone*, and *Goodbye, Stranger*, Benson utilized elements of the fantastic, while in the rest of her works she relied on the techniques of the realistic novel.

This Is the End and *Living Alone* are sympathetically told stories that engage the reader in the inner lives of solitary female protagonists who seek to remain alone and self-sufficient. In both novels, Benson incorporated elements of fantasy into otherwise straightforward narratives. Joseph Collins has written that Benson used fantasy as “a sort of delicate symbolism for getting over a very sane attitude toward certain social foibles and trends.” *This Is the End* deals with the imaginary world in which Benson’s protagonist seeks refuge from the unpleasant realities of her life. At the novel’s end she agrees to marry only because her solitary life of the imagination has been destroyed. Similarly, *Living Alone* “confronts an unromantic reality,” in Bedell’s words, “through the medium of fantasy.” Sarah Brown, a plain and not particularly talented young woman trying to make a living in London, encounters various supernatural beings including a broomstick-riding witch, a warlock, and a dragon employed as foreman of a cooperative farm. In the novel, *Goodbye, Stranger*, a husband’s self-absorption and lack of interest in his wife is explained as a case of fairy possession—a changeling has occupied the man’s body, altering his behavior. Benson used fantasy to distance the reader from the sometimes didactic points she wished to stress. She sought to explain the bleakness and loneliness of life in the real world by looking beyond the purely rational and positing the interaction of an imaginative fairyland of her own creation with the events of everyday life. This provided a comfortable distance that eased both the readers’ and the authors’ personal involvement with her sometimes painful subject matter. For example, the English and German witches battling above London in *Living Alone* illustrate the dangers of blind patriotism, while the hypocrisy of Sarah Brown’s ostensibly charitable work is revealed to her after she eats a magic sandwich.

With her fourth novel, *The Poor Man*, Benson shifted the focus from her sensitive portrayals of the inner lives of characters—all based to some extent on herself—to more objective and ironic character studies. *The Poor Man* was characterized by reviewers as a psychological study or slice of life, presented without authorial intrusion. Benson wrote that *The Poor Man* represented her first deliberate “refusal to imply an *ought* or *ought not* . . . the withholding of comment.” This distanced approach was important to the construction of her subsequent novels. *Pipers and a Dancer* was the first of Benson’s novels to conclude with the idea that her self-sufficient female protagonist might have found happiness with another person. Typically for Benson, this ending departed from tradition as the central character rejects marriage to form a close relationship with her fiancé’s sister. Benson’s last novel, *Tobit Trans-*

planted, published in the United States as *The Far-Away Bride*, is generally considered her best work. In *Tobit Transplanted* Benson recast in modern terms the story of Tobit from the apocryphal books of the Bible. The Book of Tobit, one of two short historical books following the Book of Nehemiah in the Roman Catholic version of the Bible, is named for the central character of Tobit, a Jew persecuted by the Assyrians and afflicted with cataracts. Benson’s novel is based on a section of the story in which Tobit’s son Tobias, aided by the angel Raphael, overcomes the demon that prevented the successful marriage of Tobit’s niece Sara, marries her himself, and subsequently cures Tobit’s blindness. *Tobit Transplanted* provides rational explanations for the seemingly miraculous or supernatural events. It is the only one of Benson’s novels to conclude with two contented, solitary characters happily choosing the commitment of marriage. While all of Benson’s novels have been noted for wit and humor, in *Tobit* she achieved some highly comic scenes. Benson believed that working within the frame provided by the existing story from the Apocrypha enabled her to write more easily with a detached outlook, a characteristic that had been increasingly important to her fiction since the novel *The Poor Man*. Despite the attention given *Tobit*, most critical notice of Benson’s works ended with her death.

Benson’s overfondness for the unusual word and the smart, epigrammatic phrase were the faults most often noted by early critics of her novels. Too-frequent authorial intrusiveness, as well as sometimes overt didacticism, were also commonly noted flaws. Though frequently mentioned, these faults were often attributed to Benson’s youth and inexperience as a novelist. *Stella Benson* by Bedell, the only major critical study of Benson’s career since her death, found that a chronological study of her novels shows a clear development of her skills as a writer and a decrease in her early errors of inexperience. Cyril Connolly, however, found the same kind of clever pretentiousness in Benson’s posthumously published unfinished novel *Mundos* as her earlier critics had found in her first novel. It should be noted, though, that Benson had requested that none of her incomplete works be printed after her death. Although Benson’s works never became well known or widely popular, they did attract the notice and praise of a few prominent critics, including Katherine Mansfield, who applauded Benson’s “exuberant fancy” and “love of life”, and Christopher Morley, who noted at her death that Benson was one of the three or four novelists to whom he looked for “the cobweb strictures of perfection.”

PRINCIPAL WORKS

- I Pose* (novel) 1915
- This Is the End* (novel) 1917
- Twenty* (poetry) 1918
- Living Alone* (novel) 1919
- The Poor Man* (novel) 1922
- Pipers and a Dancer* (novel) 1924
- The Awakening* (short stories) 1925
- The Little World* (travel essays) 1925
- Goodbye, Stranger* (novel) 1926
- The Man Who Missed the Bus* (short stories) 1928
- Worlds within Worlds* (travel essays and short stories) 1928
- The Far-Away Bride* (novel) 1930; published in England as *Tobit Transplanted*, 1931