
A

À Beckett, Gilbert (Abbott) 1811–56 Humorist. Born in London of an old Wiltshire family claiming descent from the father of St Thomas à Becket, he attended Westminster School and was called to the Bar at Gray's Inn. He combined a distinguished legal career with comic writing, particularly for *PUNCH*, of which he was a founding member. *The Comic History of England* (1847) and *The Comic History of Rome* (1852), published by but not in *Punch*, were his most successful works; both were illustrated by JOHN LEECH. À Beckett also wrote over 50 plays.

À Wood, Anthony See WOOD, ANTHONY À.

Aaron's Rod A novel by D. H. LAWRENCE, first published in 1922.

Aaron Sisson, an amateur flautist, works as check-weighman and secretary to the Miners' Union in a Midlands colliery. He abandons this position, also his wife and his children, in order to join the orchestra of a London opera house. His life thereafter is spent searching for emotional freedom and a fuller sense of 'being'. His quest takes him to Italy and to the Marchesa del Torre, whose lover he becomes, but he is unable to liberate himself from the emotional bondage of conventional relationships. He meets Rawdon Lilly, again in Florence, who tries to persuade Sisson to be his follower. A portrait of NORMAN DOUGLAS, as James Argyle, and his friends is included; this portion of the novel was censored by Lawrence's English and American publishers. At the end of the novel his flute ('Aaron's rod') is symbolically destroyed as a result of an anarchist bomb explosion in Florence.

The biblical Aaron, brother of Moses, was the founder of the priesthood and the first high priest. His rod, the rod of Levi, was made to blossom by God as a sign of his spiritual authority over the children of Israel. He was not permitted to enter Canaan, however, because he doubted God's ability to bring the water of Meribah out of a rock.

Abbey Theatre A Dublin theatre, named after the street in which it stood and opened in 1904

as headquarters of the Irish National Theatre Society, originally founded as the Irish Literary Theatre by W. B. YEATS, GEORGE MOORE and EDWARD MARTYN in 1899. Productions of work by the Abbey's directors, Yeats, LADY GREGORY and J. M. SYNGE, quickly made the Abbey a focus of the new Irish drama. A second phase, dominated by the work of SEAN O'CASEY, began with *THE SHADOW OF A GUNMAN* in 1923 and ended with the decision of the directors to reject *THE SILVER TASSIE* in 1928. Between then and the destruction by fire of the Abbey in 1951, the work of lesser dramatists, like LENNOX ROBINSON and GEORGE SHIELS, sustained the theatre. It was not until 1966 that a second Abbey was opened.

Abbot, The See SCOTT, SIR WALTER.

Abercrombie, Lascelles 1881–1938 Poet and critic. The son of a stockbroker from Ashton upon Mersey, Cheshire, he was educated at Malvern College and the University of Manchester. After some years as a journalist he became a lecturer in poetry at the University of Liverpool (1919), professor of English literature at Leeds University (1922) and Goldsmith's Reader in English at Oxford (1935).

As poet and critic Abercrombie belongs to the Georgian period, before the revolution brought about by POUND and ELIOT. A collected volume, *The Poems of Lascelles Abercrombie* (1930), was supplemented by the posthumous *Lyrics and Unfinished Poems* (1940). Among his critical works were a study of THOMAS HARDY (1912), *The Idea of Great Poetry* (1925) and *Principles of Literary Criticism* (1932).

Abinger Harvest A collection of essays, reviews, poems and miscellaneous pieces by E. M. FORSTER, published in 1936.

The book takes its title from the village of Abinger Hammer in Surrey with which Forster's family had been connected 'for nearly 60 years' and in which he himself lived at the time. About 80 items are reprinted, all of which had appeared in various periodicals between 1903 and 1935.

Abish, Walter

They are arranged not in their order of composition but according to subjects, in five sections:

- (1) *The Present*, 'a commentary on passing events', which includes 'Notes on the English Character' (1920), 'Our Diversions' (1917–34) and 'Liberty in England', an address delivered at the Congrès International des Écrivains at Paris in June 1935;
- (2) *Books*, which includes essays and reviews on Ibsen, T. S. ELIOT, Proust, CONRAD, T. E. LAWRENCE and JANE AUSTEN;
- (3) *The Past*, including a delightful note on 'The Consolations of History' (1920), and early essays on Gemistus Pletho, Girolamo Cardan (a 16th-century Italian scientist), Voltaire and GIBBON;
- (4) *The East*, a salute to the Orient and Asia, with essays on Marco Polo (1931) and 'The Mind of the Indian Native State' (1922);
- (5) *The Abinger Pageant*, a romantic pastoral celebration of local history, and a nostalgic evocation of 'another England, green and eternal'.

Abish, Walter 1931– American novelist. Born in Vienna, he fled to Shanghai with his parents in 1940. He moved to Israel in 1949, before settling in New York in 1957. His work is rich in linguistic and syntactical experiment. In *Alphabetical Africa* (1974), the words of each chapter are formed according to a scheme using the letters of the alphabet in ascending and descending order. *How German Is It* (1980) offers a view of postwar Germany from the interior of consciousness. *Double Vision: A Self Portrait* (2004) is an autobiographical reflection on a Jewish childhood spent moving across Europe and Asia. Other novels include *In the Future Perfect* (1977), *Ninety-Nine*, *The New Meaning* (1990), and *Eclipse Fever* (1993).

Abrahams, Peter 1919– Novelist. Born in Vrededorp township, Johannesburg, he worked as a ship's stoker in 1939–41 and as a journalist in London in 1941–57 before settling in Jamaica. His fiction usually features isolated individuals hungering for fellowship. Early work such as the stories in *Dark Testament* (1942) and the novels *Song of the City* (1945) and *The Path of Thunder* (1948), is often marred by sentimentality. Black deprivation under apartheid is vividly detailed in another novel, *Mine Boy* (1946), as well as in his account of a visit to South Africa in 1952, *Return to Goli* (1953), and an autobiography, *Tell Freedom* (1954). An acute understanding of Third World politics informs: *Wild Conquest* (1950), a historical novel about 19th-century white–black confrontation; *A Wreath for Udomo* (1956), about post-independence

Africa: *A Night of Their Own* (1965), about resistance to apartheid; *This Island Now* (1966), about neo-colonialism; and *The View from Coyaba* (1985), about the worldwide black struggle.

Absalom, Absalom! A novel by WILLIAM FAULKNER, published in 1936. From their room at Harvard, Quentin Compson (see *THE SOUND AND THE FURY*) and Shreve McCannon reconstruct the story of Thomas Sutpen's failed attempt to found a dynasty in Jefferson, Mississippi. Sutpen manages to build a mansion but is finally defeated by the complex, violent pattern of miscegenation embodied in his sons, Henry and Charles. Dividing its attention between Sutpen and Quentin's attempt to understand him, the novel is about the ambition and self-destructive capacity of the old South.

Absalom and Achitophel A poem by JOHN DRYDEN, written in HEROIC COUPLETS and published in 1681. It adapts characters and story from the Old Testament (2 Kings) to create an allegory satirizing contemporary politics. Dryden's main target is the efforts of Lord Shaftesbury and his party to exclude the future James II, a Catholic, from the succession in favour of Charles II's bastard son, the Duke of Monmouth. The poem is famous for its verse portraits of Monmouth (Absalom), Shaftesbury (Achitophel), the DUKE OF BUCKINGHAM (Zimri) and Charles II (David). Other figures include: Edward Seymour, Speaker of the House of Commons (Amiel, Chief of the Sanhedrin); Titus Oates, fabricator of the Popish Plot (Corah); and Bethel, Sheriff of London (Shimei). A second part (1682) was written chiefly by NAHUM TATE and revised by Dryden, who contributed 200 lines of savage satire against two of his rivals, THOMAS SHADWELL (Og) and ELKANAH SETTLE (Doeg).

Abse, Dannie (Daniel) 1923– Poet. Born in Cardiff, he was educated locally and at the University of Wales and served in the Royal Air Force before training as a doctor. Abse was editor with Howard Sergeant of *Mavericks* (1957), an anthology critical of the MOVEMENT that stressed 'image and Dionysian excitement' over irony and understatement. Abse has published fifteen volumes of poetry, as well as *Three Questor Plays* (1967) and *The View from Row G* (1990). *After Every Green Thing* (1948) was published while he was still a student. Later volumes were praised for their humane social awareness and robust technique, including *Walking Under Water* (1952), the tragic verse drama *Fire in Heaven* (1956), *Tenants of the House: Poems 1951–1956* (1957), *Poems, Golders Green* (1962), *Selected Poems* (1970, updated 1994),

The Dogs of Pavlov (1973), *Funland and Other Poems* (1973), *Collected Poems 1948–76* (1977), *Way Out in the Centre* (1981), *A Strong Dose of Myself* (1983), and *Ask the Bloody Horse* (1986). His recent poetry is increasingly quiet, reflecting his enthusiasms and scepticism about science, as well as the symbolic and literary repertoire of the Jewish tradition in *Journals from the Ant-Heap* (1986), *White Coat, Purple Coat: Collected Poems 1948–1988* (1989), *Remembrance of Crimes Past* (1990), *A Doctor's Register* (1991), *On the Evening Road* (1994), *Intermittent Journals* (1994), and *Arcadia, One Mile* (1998), which includes a long poem on the birth of Solomon. He edited *Doctors and Patients* (1984), *The Hutchinson Book of Post-War British Poetry* (1989) and *Twentieth-Century Anglo-Welsh Poetry* (1997). His fiction includes *Ash on a Young Man's Sleeve* (1954), *O. Jones, O. Jones* (1970), and *The Strange Case of Dr Simmonds and Dr Glas* (2002), a novel set in 1950s London. *Goodbye, Twentieth Century* (2001) continues the autobiographical recollection of *A Poet in the Family* (1974), *There was a Young Man from Cardiff* (1991) and the poems in *Welsh Retrospective* (1997). Abse has retired from medicine; he is Fellow of the Royal Society of Literature and President of the Welsh Academy of Letters, and was awarded honorary doctorates from the University of Wales (1989) and Glamorgan (1997).

Absentee, The A novel by MARIA EDGEWORTH, published in the second series of *Tales of Fashionable Life* in 1812. It is set on a large landholding in Ireland, whose absentee landlord, Lord Clonbrony, is finally persuaded to return to his responsibilities by his son.

Absurd, Theatre of the Literally meaning 'out of harmony', absurd was Albert Camus's designation for the dilemma of modern man, a stranger in an inhuman universe. Recognizing such strangers in stage characters in the 1950s, critic Martin Esslin's influential *Theatre of the Absurd* (1961) applied the term to contemporary playwrights who presented man's metaphysical absurdity in an aberrant dramatic style mirroring the situation. His main examples were Adamov, Ionesco, Genet and BECKETT, whose *WAITING FOR GODOT* brought international acclaim to the Theatre of the Absurd. ALBEE and PINTER received less attention. Journalists soon seized upon the term, confusing it with the everyday meaning of absurd as outrageously comic and applying it to almost every non-realistic modern dramatist.

A shared recognition of the incongruity of human life is not enough to create a distinct or distinguishable group of writers, which is to say

that the Theatre of the Absurd remains, however it is employed, a critical invention. Certain of the techniques used by absurdist writers have nevertheless established themselves in the contemporary theatre, and it is in this formal sense, rather than in any philosophical one, that the idea of a 'Theatre of the Absurd' has maintained a critical currency-value. The carrying of logic *ad absurdum*, the dissolution of language, the bizarre relationship of stage properties to dramatic situation, the diminution of sense by repetition or unexplained intensification, the rejection of narrative continuity and the refusal to allow characters or even scenery to be self-defining have become acceptable stage conventions. Beckett's question, 'What has one thing to do with another?', is quite as much a formal matter as a philosophical one. The techniques are of the disruptive kind associated with FARCE, but there is no presiding context of harmony to give reassurance to an audience. Instead there are stage images of extraordinary concreteness, dissociated from the milieu that normally defines them.

Abt Vogler A DRAMATIC MONOLOGUE by ROBERT BROWNING, published in *Dramatis Personae* (1864). The speaker is the Abbé Georg Josef Vogler (1749–1814), advocate of a new system of harmony based on mathematics and precursor of the musical theories of Liszt and Wagner.

Academy, The A periodical founded by Charles Edward Cutts Birch Appleton in 1869. Covering a wide range of topics in art, literature and the sciences, it included MARK PATTISON, MATTHEW ARNOLD and THOMAS HENRY HUXLEY among its contributors and LORD ALFRED DOUGLAS among its editors.

accentual metre See METRE.

Achebe, Chinua 1930– Nigerian novelist, short-story writer, essayist, editor and writer of children's literature. Born at Ogidi, Eastern Nigeria, he attended secondary school at Government College, Umuahia, and graduated from University College, Ibadan, in 1953. He worked in Nigerian broadcasting from 1954 and was Director of External Broadcasting until 1967. During the Nigerian Civil War (1967–70) he was in Biafran government service. After the war he taught in United States and Nigerian universities. Achebe's indignation at European representations of Africans in fiction prompted him to write his first novel, now a classic, *THINGS FALL APART* (1958). *ARROW OF GOD* (1964, revised 1974) deals more

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Excerpt

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Acker, Kathy

extensively with similar themes, but *No Longer at Ease* (1960) and *A Man of the People* (1966) treat modern Nigerian urban and political problems satirically. He has also published *The Sacrificial Egg and Other Stories* (1962) and *Girls at War and Other Stories* (1972), and children's books: *Chike and the River* (1966), *How the Leopard Got His Claws* (1972), *The Flute and The Drum* (1977). Achebe's war experience is astutely expressed in *Beware, Soul Brother* (1971); as *Christmas in Biafra and Other Poems in the USA*, (1972). Some of his many lectures and essays appeared in *Morning Yet on Creation Day: Essays* (1975) and *Hopes and Impediments: Selected Essays, 1965–1987* (1988). He became founding editor of the African Writers Series for Heinemann Educational Books in 1962 and of *OKIKE: AN AFRICAN JOURNAL OF NEW WRITING* in 1971. He has co-edited: *The Insider: Stories of War and Peace from Nigeria* (1971); *Don't Let Him Die* (1978), a commemorative volume for his friend CHRISTOPHER OKIGBO; *African Short Stories* (1985); and *Contemporary African Short Stories*. During the 1983 Nigerian elections he was elected Deputy National President of the People's Redemption Party and wrote a political statement, *The Trouble with Nigeria*. *THE ANTHILLS OF THE SAVANNAH* (1987) is a novel about the failures of contemporary African politicians and intellectuals. The memoir, *Home and Exile*, appeared in 2000.

Acker, Kathy ?1948–97 American novelist and poet. Born in New York City, she began writing as a poet and studied under Jerome Rothenberg before turning to fiction. She has been dubbed a 'punk' novelist, and her writing has also often been compared to that of WILLIAM BURROUGHS in its use of surrealism, pornography, autobiography and social commentary to portray a continuous battle between repressive political forces and liberatory language. Her novels, which often parody and 'plagiarize' classic works, include *Kathy Goes to Haiti* (1978), *Great Expectations* (1982), *Blood and Guts in High School* (1984), *Don Quixote, Which was a Dream* (1986), *Empire of the Senseless* (1988), *In Memoriam to Identity* (1990), *Pussy, King of the Pirates* (1996), and *Eurydice in the Underworld* (1997). *Portrait of an Eye* (1992) brings together her early trilogy, comprising *The Childlike Life of the Black Tarantula* (1973), *I Dreamt I was a Nymphomaniac: Imagining* (1974) and *The Adult Life of Toulouse Lautrec* (1975). Stories and fragments from her career are collected in *Hannibal Lecter, My Father* (1991).

Ackerley, J(oseph) R(andolph) 1896–1967 Literary editor. He was born in London and educated at

Rossall School and (after serving in World War I) at Cambridge, where he studied law. During the 1920s he wrote a play, *Prisoners of War* (1925), and visited India as private secretary and tutor in a maharaja's household. His experiences were recorded in *Hindoo Holiday* (1932). As literary editor of *THE LISTENER* from 1932 until 1959 he published contributions from many distinguished writers, including E. M. FORSTER and CHRISTOPHER ISHERWOOD. *My Dog Tulip* (1956) and the novel *We Think the World of You* (1960) are about his relationship with a pet Alsatian. *My Father and Myself*, published posthumously in 1968, gives a fascinating account of his father, who managed to live a secret life behind the trappings of respectability.

Ackroyd, Peter 1949– Biographer, essayist, novelist, poet, short-story writer. While his lives of EZRA POUND (1980), T. S. ELIOT (1984), DICKENS (1990), BLAKE (1995) and THOMAS MORE (1998) have found separate acclaim, a principle of literary and biographical criticism also informs much of his fiction. *The Great Fire of London* (1982) attempts to apply a Dickensian narrative idiom to a story of a modern attempt to film *LITTLE DORRIT* in the City of London (the capital is often a resonant location in Ackroyd's fiction). *The Last Days of Oscar Wilde* (1983) is an eloquent pastiche of WILDE's final diary. *Hawksmoor* (1985) explores the life of the architect in convincingly 18th-century prose, and *Chatterton* (1987) the life of Thomas Chatterton. Subsequent novels are *First Light* (1989), which uses rural England as the setting to speculate on landscape and antiquity, and *English Music* (1992). Ackroyd's fascination with London re-emerged in his 1993 novel *The House of Doctor Dee* and *Dan Leno and the Limehouse Golem* (1994) which draws on the Jack the Ripper murders and the Victorian music hall in a mixture of fictional and factual history. *Milton in America* (1996) presented a fictionalized account of the life of the poet while *The Plato Papers* (1999) is set in a futuristic London, two thousand years after the present. *The Clerkenwell Tales* (2003) pastiches the tales of CHAUCER's Canterbury pilgrims in a rollicking adventure story. *The Lambs of London* (2004) fictionalizes the lives of CHARLES and MARY LAMB. In recent years Ackroyd has continued to produce non-fictional writing including the monumental *London: The Biography* (2000) and *Albion: The Origins of the English Imagination* published in 2002. He has also published three collections of poetry and *The Collection: Journalism, Reviews, Essays, Short Stories, Lectures* (2001), which brings together his writing on television, film and literary culture.

Acorn, Milton 1923–86 Canadian poet. Born in Charlottetown, Prince Edward Island, he was disabled in World War II and subsequently worked as a carpenter, living in Montreal, Toronto and Charlottetown. He was briefly married to GWENDOLYN MAC EWEN. In the 1960s he was a staunch Canadian nationalist and an advocate of counter-culture values, reacting (like IRVING LAYTON and LEONARD COHEN) against the elitist views which he believed had dominated Canadian literature. His verse is informed by socialist politics and a strong sense of the need for literature to be committed to populist causes. It also vividly chronicles the boarding-house world in which he spent much of his life. Volumes include *I've Tasted My Blood* (1969), *More Poems for People* (1972), *This Island Means Minago* (1975), *Jackpine Sonnets* (1977), *Dig Up My Heart* (1983) and a number of posthumous publications, including *Whiskey Jack* (1986), *The Uncollected Acorn* (1987) and *Hundred Proof Earth* (1988).

acrostic A poem in which letters in successive lines make a word or pattern. In a true acrostic, like the 'Argument' at the beginning of BEN JONSON'S *VOLPONE*, the word is formed by the first letter of each line. Variants are the mesostich, which uses the middle letters to form a word, and the telestich, using the final letters. See PALINDROME.

Acton, Sir Harold (Mario Mitchell) 1904–94 Poet, novelist and self-styled 'aesthete'. Acton was born at 'La Pietra', the 14th-century villa in the hills above Florence, his home for much of his life. He was educated at Eton and Christ Church, Oxford. During his second term at Oxford he published a volume of poetry, *Aquarium* (1923); another volume, *This Chaos*, appeared in 1930.

From 1932 to 1939 Acton travelled extensively, visiting Europe, the United States and China – a country with which he felt a special affinity. He translated several works of Chinese poetry and wrote on Oriental art and culture. A novel, *Peonies and Ponies* (1941), was also set in China 'to illustrate the effect of Peking on a typical group of foreigners and the effect of these foreigners on a few Chinese'.

During World War II he served in the Royal Air Force, and afterwards began work on the first part of his autobiography, *Memoirs of an Aesthete* (1948), covering the years 1904–39. The label 'aesthete' had been applied to him since leaving school, but he was careful to associate it with its 'original' meaning. He considered himself a 'citizen of the world' with a duty to 'remind . . . fellow creatures

of what they are fast forgetting, that true culture is universal'. A second volume of autobiography, *More Memoirs of an Aesthete*, appeared in 1970.

Acton's historical studies included *The Last Medici* (1932) and *The Bourbons of Naples* (1957). He also published volumes of short stories (*The Soul's Gymnasium and Other Stories* and *Tit for Tat and Other Tales*) and a 'memoir' of NANCY MITFORD. He was awarded the CBE in 1965.

Acton, Sir John (Emerich Edward Dalberg), 1st Baron Acton 1834–1902 Historian. The son of Sir Ferdinand Acton and his German wife, Acton was born in Naples and brought up a Roman Catholic. He received an international education, at Paris, the new Roman Catholic College in Oscott, Edinburgh, and Munich, where he studied under the liberal theologian and historian von Döllinger. Elected Whig MP for Carlow in 1859, he was created Baron Acton on Gladstone's recommendation in 1869. From the 1860s he acquired a reputation as a writer and teacher of liberal Catholic ideas, many of which brought him into conflict with the ecclesiastical authorities, notably his rejection of Papal infallibility in *Letters from Rome on the Council* (1870). In 1886 he was instrumental in founding the *English Historical Review*, to which he contributed the article 'German Schools of History'. He was appointed Regius Professor of Modern History at Cambridge in 1895, and became first editor of the *Cambridge Modern History* (1899–1900). Acton's influential series of lectures on modern history and the French Revolution were published posthumously in 1906 and 1910.

Acts and Monuments A work of Protestant history and propaganda by JOHN FOXE, formally entitled *Acts and Monuments of These Latter and Perilous Days, Touching Matters of the Church in its first English edition* (1563), but soon popularly known as 'Foxye's Book of Martyrs'. It had largely been written while Foxe was in exile during Queen Mary's reign, a period which supplied part of its subject and fuelled its fervent tone. Two Latin versions had appeared on the Continent: *Commentarii Rerum in Ecclesia Gestarum* (Strasburg, 1554), taking the history as far as WYCLIF and John Hus, and *Rerum in Ecclesia Gestarum* (Basle, two parts, 1559 and 1563), an expanded version continuing the story almost to the end of Mary's reign. Expanded again in 1570 and many times reprinted, *Acts and Monuments* proved enormously popular, especially in Puritan households. Its account of Roman Catholic persecution and Protestant martyrdom,

Adam Bede

illustrated with graphic woodcuts, helped to shape anti-Catholic – particularly anti-Spanish – sentiment in the 16th century and afterwards.

Adam Bede GEORGE ELIOT'S first full-length novel, published in 1859. The idea for the story came from the account her aunt Elizabeth Evans, a Methodist preacher, gave of the night she had spent in the condemned cell at Nottingham jail with a girl awaiting execution for the murder of her child.

Adam Bede, a carpenter in the Midland village of Hayslope, is in love with Hetty Sorrel, niece of the farmer Martin Poysier. The squire, Arthur Donnithorne, is attracted to Hetty and she is vain enough to dream of becoming the squire's wife. Adam watches Arthur's flirtation with growing anxiety and tries unsuccessfully to intervene. Arthur abandons Hetty after seducing her. Adam earns the reward of his loyalty to Hetty when, heartbroken at Arthur's desertion, she agrees to marry him. But she finds herself pregnant and flees from home in a desperate search for her lover. Adam is supported in his grief by Dinah Morris, a young Methodist preacher, with whom his brother Seth is hopelessly in love. Unable to find Arthur Donnithorne, the unfortunate Hetty is arrested, charged with the murder of her child and convicted. Dinah becomes her comforter and the close of the novel describes how Hetty, with Dinah's help, faces her final ordeal. But she is reprieved and her sentence commuted to transportation. Adam later marries Dinah.

The novel was exceptionally well received by contemporary reviewers, who praised its evocation of English rural life and its character studies, particularly Martin's wife, Mrs Poysier.

Adams, Andy 1859–1935 American novelist. Born in Indiana, he spent much of his life in the Texas cattle country and the mining centres of Colorado. He is best known for his authentic, unsentimental depictions of cowboy life in the days of the open range and of the westward expansion of the railroad. His most notable book is *The Log of a Cowboy* (1903). His other works include *The Outlet* (1905), *Cattle Brands* (1906), *Reed Anthony, Cowman* (1907), *Wells Brothers* (1911) and *The Ranch on the Beaver* (1927).

Adams, Arthur Henry 1872–1936 Novelist and poet. Born at Laurence, New Zealand, he worked as a journalist in Australia and New Zealand and visited China in 1900 during the Boxer rebellion. He published several volumes of fiction with an Australasian background including *Tussock Land*

(1904), *The New Chum and Other Stories* (1909), *Galahad Jones* (1910), *The Australians* (1920) and *A Man's Life* (1929). His verse included a war poem, *My Friend, Remember* (1914). He wrote *Three Plays for the Australian Stage* (1914) with a view to helping the establishment of Australian commercial theatre. He also produced light fiction under the pseudonyms of Henry James James and James James.

Adams, Francis William Lauderdale 1862–93 Australian poet. Born in Malta and educated at Shrewsbury School, he went to Australia in 1884. His poetry, represented by three volumes, *Henry and Other Tales* (1884), *Poetical Works* (1887) and *Songs of the Army of the Night* (1888), was admired by WILLIAM MICHAEL ROSSETTI for its 'intensity and fierceness of tone'. Adams also wrote several novels, among them *John Webb's End: Australian Bush Life* (1891), and two volumes of essays on contemporary Australian society and culture, *Australian Essays* (1886) and *The Australians* (1893). A play, *Tiberius*, was published posthumously with an introduction by Rossetti.

Adams, Henry (Brooks) 1838–1918 American historian and man of letters. He was born in Boston, the grandson of John Quincy Adams, the sixth President of the United States, and the great-grandson of John Adams, the second President. He wrote numerous histories and political essays, but his two most important works are *MONT-SAINT-MICHEL AND CHARTRES* (privately printed 1904, published 1913), a study of 13th-century culture, and *THE EDUCATION OF HENRY ADAMS* (privately printed 1907, published 1918), an autobiographical exploration of his heritage and a critical examination of the age in which he lived.

His first publication, an essay on Captain John Smith, appeared in 1867. From 1870 to 1877 he taught history at Harvard, where he had himself been educated, and edited *THE NORTH AMERICAN REVIEW*. During this period he produced *Chapters of Erie and Other Essays* (with his brother Charles Francis Adams; 1871) and edited *Essays on Anglo-Saxon Law* (1876) and *Documents Relating to New England Federalism 1800–15* (1877). Discouraged by his experiences as a teacher, he left Harvard and went to Washington to observe the political scene at first hand. In 1879 he wrote *The Life of Albert Gallatin* and *The Writings of Albert Gallatin*, both of which examine the career of the émigré Swiss who became a controversial politician, Jefferson's Secretary of the Treasury, and the author of a pioneering study of the North American Indian. In the following year he anonymously published *Democracy*, a novel about

political life in Washington. In 1884 he published the novel *Esther* under the pseudonym of Frances Snow Compton. The heroine was modelled on his wife, Marian, whose subsequent suicide in 1885 apparently brought to a head the discontent that he had been feeling for some time with life in America. He began to travel, first in the Orient with the artist John La Farge and then in the Sierras with the geologist Clarence King.

He returned to Washington to complete his largest-scale historical study, the nine-volume *History of the United States of America during the Administrations of Thomas Jefferson and James Madison* (1889–91). Further travels in the Pacific and in Europe led to *Memoirs of Marau Taaroa, Last Queen of Tahiti* (1893) and *Mont-Saint-Michel and Chartres* (1904). In 1910 he published *A Letter to American Teachers of History*, which was later reprinted in *The Degradation of the Democratic Dogma* (1919) by his brother Brooks Adams. In *The Education of Henry Adams* he self-consciously presents himself as being representative of the American mind at a particular historical moment; he has taken his place as such in the literary and critical tradition.

Adams, Richard (George) 1920– Novelist and writer of CHILDREN'S LITERATURE. Born in Berkshire, the son of a doctor, Adams served in World War II before graduating from Oxford to become a successful civil servant. *WATERSHIP DOWN* (1972) – his first and most famous book, about the wanderings of a group of rabbits – was rejected by many publishers before appearing to acclaim from both children and adults. *Shardik* (1974) is an ambitious novel about a humanized bear; its horrific accounts of man's cruelty to beasts reflect a major preoccupation in Adams's work. Since then he has written some long, humorous ballads for children but otherwise moved towards adult fiction, with *The Plague Dogs* (1977) and *The Girl in a Swing* (1980), his first exclusively adult book. *Day Gone By* (1990) is his autobiography.

Adamson, Robert (Harry) 1943– Australian poet. He was born in Sydney. Experience in reform school and prison provided material for an experimental novel, *Zimmer's Essay* (with Bruce Hanford; 1974), and his first collection of poems, *Canticles on the Skin* (1970). *Where I Come From* (1979) and *The Law at Heart's Desire* (1982) resemble his earliest verse in content and manner but his intervening work, eclectic and experimental, has been seen as the platform on which the Australian 'new poetry' of the 1970s stands. *The Rumour* (1971),

Swamp Riddles (1974), *Theatre I–XIX* (1976) and *Cross the Border* (1977) constantly explore themes of metamorphosis and poetry as deception. His best-known collection, the multi-prize-winning *The Clean Dark* (1989), demonstrates his deep sense of belonging to the Hawkesbury River area, as does *The Language of Oysters* (1997), which includes photographs by his wife Juno Gemes. Other collections which reflect some of the influences on Adamson's poetry include *Waving to Hart Crane* (1994) and *Black Water: Approaching Zukofsky* (1999). *Mulberry Leaves: New and Selected Poems 1970–2001* (2001) contains what Adamson wishes to preserve of his earlier work. As editor of *Poetry Magazine* he transformed it into the modernist *New Poetry* and he has also been active in the publication of new poetry through Prism Books, Big Smoke Books and the Paper Bark Press. An autobiographical novella, *Wards of the State* (1992), returned to the scenes of his youth. *Reading the River: Selected Poems* and *Inside Out*, the first volume of his autobiography, were published in 2004.

Adcock, Fleur 1934– New Zealand/English poet. Born in Papakura on New Zealand's North Island, she studied at Victoria University in Wellington. After briefly working as an assistant lecturer in classics at the University of Otago, she held various library posts in New Zealand and Britain, where the development of her writing was influenced by her association with THE MOVEMENT and GROUP poets, and where she has lived since 1963. Her poetry is notable for its unsentimental treatment of personal and family relationships, its psychological insights, interests in classical themes, and its focus on issues surrounding gender and personal migration. In her work an ostensibly low-key, ironic manner often takes on a chilling quality as she comments on subjects such as love and the death of relationships. Her volumes of verse include *The Eye of the Hurricane* (1964), *Tigers* (1967), *High Tide in the Garden* (1971), *The Scenic Route* (1974), *The Inner Harbour* (1979), *Selected Poems* (1983), *The Incident Book* (1986), *Hotspur* (1986), *Meeting the Comet* (1988), *Time Zones* (1991) and *Looking Back* (1994). A collection, *Poems 1960–2000*, was published in 2000. She has translated Latin poetry in *The Virgin and the Nightingale* (1983) and *Hugh Primas and the Archpoet* (1994), as well as the work of the Romanian poet Grete Tartler in *The Orient Express* (1989). She has also edited *The Oxford Book of New Zealand Verse* (1982), *The Faber Book of Twentieth Century Women's Poetry* (1987), and co-edited *The Oxford Book of Creatures* (1995). The recipient of a number of prizes and awards, she received an OBE in 1996 for services to New Zealand literature.

Adding Machine, The

Adding Machine, The A play by ELMER RICE, first presented by the Theatre Guild in 1923 at the Garrick Theatre, New York. It was among the earliest experiments with EXPRESSIONISM in the American theatre. The central character, Mr Zero, is a slave to routine. When he learns that he has been replaced by an adding machine in the department store where he works, he murders his boss with a bill file. Condemned to death and executed, he goes to a pastoral heaven, but is unable to adjust until he is set to work on a giant adding machine. Finally the authorities there decide to send him back to earth, where he will operate an even better and more efficient machine.

The point of the play lies not in its plot but in Rice's portrayal of Zero's over-mechanized, joyless existence through carefully chosen, symbolic detail. Even though Zero is not an entirely sympathetic character, the play is a clear indictment of the systematic application of commercial values to crush the individual soul.

Addison, Joseph 1672–1719 Essayist, poet and playwright. Son of the Dean of Lichfield, he was educated at Charterhouse (where one of his schoolfellows was RICHARD STEELE) and at Magdalen College, Oxford, where he became a fellow. Addison was a notable classical scholar, and his Latin verse was commended by DRYDEN. From 1699 to 1703 he travelled on the Continent, with a mind to entering the diplomatic service. *The Campaign* (1704) is a poem in HEROIC COUPLETS celebrating the English victory at Blenheim.

His Whig supporters in London secured Addison an appointment as Commissioner of Excise in 1705; he entered Parliament in 1708 and remained an MP until his death. In 1709 he went to Ireland as chief secretary to Lord Wharton, the Lord Lieutenant, though he lost office with the collapse of the Whig government in 1710, when he returned to London. He became a member of the KIT-CAT CLUB, where his close acquaintances included SWIFT and Steele. The latter was then editor of *THE TATLER*, to which Addison contributed papers between 1709 and 1711, when the two friends founded *THE SPECTATOR*, which ran until 1712, and was revived in 1714. Addison also contributed to Steele's *THE GUARDIAN* during 1713. One of the leading editorial journalists of his age, he wrote urbane and familiar prose, a model of the 'middle style' so admired in that period.

CATO (1713), his BLANK-VERSE tragedy, was staged to great success at DRURY LANE but his

later prose-comedy, *The Drummer* (1715), was a failure. When the Whigs returned to power in 1715, Addison was appointed Chief Secretary for Ireland, becoming a Lord Commissioner of Trade in 1716, the year in which he married the Countess of Warwick. He started a political newspaper *The Freeholder* (1715–16), his last journalistic venture being *The Old Whig*, which reveals a growing estrangement from his old friend Steele. He is buried in Westminster Abbey.

Ade, George 1866–1944 American humorist, short-story writer and playwright. Born in Kentland, Indiana, Ade began his career by writing for the *Chicago Record*. Interested in stories of everyday characters, he achieved success with his extensive use of colloquialism in *Fables in Slang* (1899). This form of fable became his trademark and the substance of several more books, including *Forty Modern Fables* (1901), *People You Know* (1903) and *Hand-Made Fables* (1920). Ade was also a popular writer of both musical and dramatic comedies, of which the best known are probably *The Sultan of Sulu* (1903) and *The College Widow* (1904).

Adelphi, The A journal founded by JOHN MIDDLETON MURRY in 1923, appearing monthly at first and then from 1927 as a quarterly (under the title *The New Adelphi* until 1930). Its purpose was chiefly to air the literary and philosophical views of Murry himself and of his friend D. H. LAWRENCE. Murry handed over the editorship in 1930 to Max Plowman and Richard Rees. Before it ceased publication in 1955 it had counted W. H. AUDEN, T. S. ELIOT, GEORGE ORWELL and W. B. YEATS among its contributors.

Admirable Crichton, The A comedy by J. M. BARRIE, first performed at the Duke of York's Theatre, London, in 1902. A model butler in the household of Lord Loam, Crichton becomes, by a social reversal based on his adaptability and ingenuity, lord of the island when the family is shipwrecked. After supervising the rescue in the last act, he reverts to his subservient role.

Adonais: An Elegy on the Death of John Keats SHELLEY's lament for his fellow poet, published in 1821. Written in SPENSERIAN STANZAS, the ELEGY moves from an account of the mourning at KEATS's bier to a triumphant affirmation of his immortality.

Advancement of Learning, The A treatise by FRANCIS BACON, properly titled *The Two Books of*

Francis Bacon: Of the Proficiency and Advancement of Learning, Divine and Humane, published in 1605. It constitutes the preliminary section of Bacon's great scheme for intellectual and scientific reform, the *Instauratio Magna* ('Great Instauration'), continued in *Novum Organum* (1620). *The Advancement of Learning* itself was extended in the Latin version, *De Augmentis Scientiarum* (1623).

It begins by disposing of objections to the idea of learning and championing its advantages. Bacon goes on to attack the various methods of education currently in practice, based on the Aristotelian structures of knowledge, and to suggest they would be improved if the student worked from experiment and observation rather than theory. The principal subdivisions of knowledge (history, poetry and philosophy) are then considered.

AE [A.E.] See RUSSELL, GEORGE WILLIAM.

Aelfric fl. c. 955 – c. 1010 Aelfric *Grammaticus*, 'the grammarian', studied with the Benedictine order at Winchester under St Aethelwold, whose example he followed in promoting the monastic reforms of the 10th century. His authority was recognized in his own lifetime. His best-known works were written while he was a teacher at Cerne Abbey: a Latin *Grammar and Glossary*, and the *Colloquy*, a primer with a parallel Old English/Latin text. Consisting of dialogues between a teacher and pupils who adopt the characters of working people, the *Colloquy* gives a vivid picture of everyday life. Other writings included: two sets of homilies in English, largely based on the works of BEDE, Augustine, Jerome and Gregory; a translation of Bede's *De Temporibus*; a collection of SAINTS' LIVES; and translations from the Old and New Testaments (see THE BIBLE IN ENGLISH). As abbot of Eynsham, he wrote a life of St Aethelwold and several minor treatises. The lucidity of his style and the variety of religious topics on which he wrote ensured Aelfric's lasting popularity: copied throughout the Middle Ages, his writings became the first Old English works to be printed.

Aelred [Ailred] of Rievaulx 1110–67 Abbot of Rievaulx. Born of a long line of married Benedictine priests in Northumbria, he spent his boyhood at Hexham, went to school in Durham, and entered the household of David I of Scotland, whose steward he became. On his way back from a visit to York in 1134, Aelred visited the new Cistercian foundation at Rievaulx and decided to stay on as a novice monk. He became the

confidential adviser of Abbot William and, in 1142, novice master. He wrote *Speculum Caritatis* at this time, a book inspired by two friends, the prior and another monk; its introductory letter was written by Bernard of Clairvaux. In 1143 he was appointed abbot of St Laurence, a daughter house of Rievaulx, returning to Rievaulx as its abbot in 1147. In 1152–3 he wrote *Genealogia Regum Anglorum*, containing a eulogy of King David. In 1155 he wrote on the saints of Hexham, to celebrate their translation. Between 1158 and 1163 he composed sermons on Isaiah and *De Spirituali Amicitia*, in which he wrote of monastic friendships. He also wrote *De Institutione Inclusarum* for his sister. In 1163 he wrote a life of Edward the Confessor at the request of Laurence, Abbot of Westminster. *De Anima* was apparently unfinished at his death. Aelred's biography was written by Walter Daniel, who entered Rievaulx in 1150.

Aesthetic Movement A movement of mind, or shift in sensibility, arising in the 1880s. Its credo of 'Art for Art's sake' and its aspirations in verse and prose, and on canvas, ran counter to powerful high-Victorian optimism, UTILITARIANISM and the belief that art should be moral. Touched with melancholy and pessimism, and stirred by exotic art forms, novel precepts and remote cultures, it was shaped by the work of WALTER PATER as well as by contemporary activities in France. Anti-bourgeois, escapist, dandiacal, flamboyant, placing form before content and ever seeking aesthetic originality, the movement progressively stressed pure sensation and deified the intensity of the moment. Talents as varied as OSCAR WILDE, LIONEL JOHNSON and ERNEST DOWSON were attracted to various phases of the movement; also associated with it were the young YEATS, MAX BEERBOHM, ARTHUR SYMONS, AUBREY BEARDSLEY and RICHARD LE GALLIENNE. *THE YELLOW BOOK* and *The Savoy*, both short-lived publications, were important outlets of the movement, and the RHYMERS' CLUB a nucleus for its adherents.

Agard, John 1949– Guyanese poet, performer and writer of CHILDREN'S LITERATURE. Born and educated in Georgetown, where he worked as a journalist, he published a collection of poetry, *Shoot Me with Flowers* (1973), exhibited paintings and toured the Caribbean with a performance group before coming to Britain in 1977. He has worked as a lecturer for the Commonwealth Institute, performing Caribbean poetry in schools and other venues, and been Poet in Residence at the

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Agate, James

BBC in London. A highly accomplished performance poet, Agard also writes in a more reflective vein, combining scribal and oral influences in sequences of short poems on common themes. *Man to Pan* (1982) traces the origins of the steel band pan. *Limbo Dancer in Dark Glasses* (1983) follows WILSON HARRIS and KAMAU BRATHWAITE in connecting the limbo dance with the Atlantic slave-ship crossings. *Lovelines for a Goat-Born Lady* (1990), dedicated to GRACE NICHOLS, celebrates Caribbean sensuality and the language in which it expresses itself. His children's books include *Quetzly de Saviour* (1976), *Letters from Lettie* (1979), *I Din Do Nuttin* (1983), *Laughter is an Egg* (1991) and *Einstein: The Girl Who Hated Maths* (2002). Other adult collections include *Mangoes and Bullets* (1987), *From the Devil's Pulpit* (1997) and *Weblines* (2000). He has also edited several collections of poetry for children.

Agate, James (Evershed) 1877–1947 Drama critic. Born in Manchester, he began his career as reviewer for *The Manchester Guardian*. It was as drama critic of *The Sunday Times* from 1923 until his death that Agate established himself as the most feared and most courted of theatrical judges. His exemplary determination to write well did not prevent an occasional waywardness in deciding what to say nor a preparedness to resist radical change in the London theatre. He became too conscious of his own personality, as is disarmingly confessed in the very title of his nine-volume selection from his diary, *Ego* (1938–47). Among his volumes of selected criticism are *Brief Chronicles* (1943), *Red-Letter Nights* (1944) and *Immement Toys* (1945).

Age of Innocence, The A novel by EDITH WHARTON, published in 1920 and awarded a PULITZER PRIZE the following year. Mainly set in New York during the 1870s, it tells the story of Newland Archer, a lawyer, and his involvement with two women: May Welland, who becomes his wife, and her cousin, Ellen Olenska, the wife of a Polish count. Ellen, having left her husband, appears in New York, where her unconventional behaviour displeases society. Newland, on behalf of the Welland family, is called upon to dissuade her from divorcing the count. Attracted by her foreign exoticism, Newland falls in love with her, but the constraints of society and his impending marriage to May keep them apart. His interest in Ellen, however, continues after his marriage and prompts May to disclose to her cousin that she is pregnant, whereupon Ellen quickly leaves New York to live in Paris. Visiting the city 30 years

later, the widowed Newland decides to preserve his idealized memories rather than call on her.

Age of Reason, The A tract by THOMAS PAINE, written during his imprisonment in Paris and published in 1794–6. Showing his inclination towards DEISM, it makes a stark critique of accepted religious belief and practices. The first part argues that a rational knowledge of God does not accord with traditional conceptions of the Deity; the second illuminates various inconsistencies in the Bible in order to invalidate both literal and figurative readings of the text. The book estranged Paine from many of his more orthodox American friends.

Agee, James 1909–55 American journalist, social critic, poet and novelist. Born in Knoxville, Tennessee, he was educated at Harvard and then moved to New York City, where he worked as a staff writer and eventually as a film critic for *Fortune and Time* (1932–48), as well as for *THE NATION* (1943–8). He also wrote several film-scripts, including *The African Queen* (with John Huston, 1951), *The Bride Comes to Yellow Sky* (based on STEPHEN CRANE's short story, 1953) and *The Night of the Hunter* (1955). He is perhaps best known for *Let Us Now Praise Famous Men* (1941), the product of an eight-week collaboration with the photographer Walker Evans, which sympathetically depicts the plight of three rural Alabama families during the Depression. Agee's poems and short stories were collected and edited by Robert Fitzgerald in 1968. His two novels, *The Morning Watch* (1951) and *A Death in the Family*, which was published posthumously in 1957 and won the PULITZER PRIZE the following year, are partly autobiographical, the first dealing with religious piety and the second with the effects on a family of a father's early death.

Agnes Grey A novel by ANNE BRONTË, published in 1847. It is based on her experiences as a governess. Agnes Grey, a rector's daughter employed by the Murray family, is badly treated and her loneliness is relieved only by the kindness of the curate, Weston, whom she eventually marries.

Aidoo, Ama Ata 1942– Ghanaian playwright, novelist, short-story writer and poet. Born in the Central Region of Ghana, and originally known as Christina Ama Aidoo, she is a graduate of the University of Ghana, where she was later made a fellow of the Institute of African Studies. She has held other academic posts in West and East Africa and in the USA. She was briefly Minister of