

ISBN 0-445-08502-9 \$2.95

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# NEW WORLD COMPANION TO ENGLISH AND AMERICAN LITERATURE



Arthur Pollard, General Editor

For teachers, students, readers—the indispensable guide  
to all important English language writers and their  
works from earliest times to the present

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**POPULAR LIBRARY EDITION**

**August, 1976**

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**Library of Congress Catalog Card Number: 72-12788**

**Published by arrangement with The World Publishing Company**

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## Foreword

This *Companion* is designed for all who have an interest in literature written in the English language. Any attempt of this kind must be less than complete, but the aim has been to produce a work as comprehensive as possible both as to range of reference and content of individual entries, whilst at the same time providing a volume that is attractive and easy to read. It was therefore decided to include both English and American literature in a single volume and to add a number of composite articles on the several areas of the Commonwealth. The select bibliography of an author's own works follows immediately upon the biographical information and critical assessment which constitute each text entry. Any selection of books about him will be found in the appendix of secondary bibliography.

ARTHUR POLLARD

Hull, 1972

## Acknowledgments

The contributors have a special interest in the subjects on which they have written, and I should like first to express my thanks to them. Even within the limits of the necessarily comparatively brief entries of a volume like this they have provided something of that variety of approach which makes literary studies such a refreshing and vigorous discipline. Next, I must thank Mr. Ralph Willett, my associate editor for the American entries, for the knowledge and diligence that he has brought to his task. I also owe a very great debt of gratitude to Mr. Michael Russell, of London International Press Ltd., and Dr. G. G. Urwin for the extremely detailed and careful revision that they have supplied. They have freed the work of many errors, though, of course, I must remain responsible for those which remain. For reference to films I am grateful to Mr. A. G. S. Enser, the Borough Librarian of Eastbourne, who not only permitted me to use his *Filmed Books and Plays* (London: André Deutsch) but also supplied some references which were subsequent to the revised edition of his book in 1969. Finally, Miss Ruth Green knows in what a variety of states literary scholars can submit their drafts. With inestimable patience and unruffled calm she has reduced this variety to an impeccable uniformity of type-script. I thank her once again.

A.P.

# List of Contributors

(with initials used in text)

A.D.M.	Dr. A. D. Mills	D.P.M.	D. P. Morse
A.E.	A. W. Easson	D.V.W.	D. V. Ward
A.G.	Dr. A. M. Goldman	D.W.	Professor D. S. R. Welland
A.J.C.	A. J. V. Cheetham	D.W.C.	D. W. Crompton
A.J.S.	A. J. Shelston	E.A.	E. A. Abramson
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A.M.R.	Dr. A. M. Ross	E.M.	E. N. W. Mottram
A.N.M.	A. N. Marlow	E.M.J.	Miss E. M. Jacka
A.P.	Professor A. Pollard	E.T.W.	E. T. Webb
A.P.H.	Dr. A. P. Hinchliffe	F.F.B.	Professor F. F. Bruce
A.S.	Dr. A. J. Stead	G.A.K.	G. A. Kearns
A.W.B.	Dr. A. W. Bower	G.B.	Mrs. G. K. P. Beer
A.Y.	A. Young	G.G.U.	Dr. G. G. Urwin
B.L.	B. C. Lee	G.P.	G. A. E. Parfitt
C.B.	Dr. C. W. E. Bigsby	G.S.	Dr. G. F. Smith
C.H.	C. Hanson	H.N.D.	H. N. Davies
C.P.	C. Partridge	I.M.W.	Miss I. M. Westcott
D.B.H.	D. B. Howard	I.W.	Dr. I. M. Walker
D.C.	D. T. Corker	J.B.	Miss J. Bazire
D.E.P.	Dr. D. E. Painting	J.B.B.	Dr. J. B. Beer
D.G.	D. Grant	J.C.	Professor J. A. V. Chapple
D.G.S.	Dr. D. G. Scragg	J.D.J.	Professor J. D. Jump
D.H.	Miss D. Hirst	J.L.M.	J. L. Mowat
D.H.R.	D. H. Roy	J.M.	J. R. D. Milroy
D.J.P.	D. J. Palmer	J.M.P.	Miss J. M. Proctor
D.L.	D. B. Locke	J.M.W.	J. M. Walton
D.M.	D. Murray	J.O'M.	J. O'Malley
D.N.C.	D. N. Clough	J.P.	Dr. Joan H. Pittock
D.P.	D. R. Parry	I.P.W.	Dr. J. P. Wainwright

J.S. Professor A. J. Smith  
J.W. J. White  
K.T. R. K. R. Thornton  
L.E.P. L. E. Pearsall  
L.S. Mrs. L. Scragg  
M.B. Professor M. S. Bradbury  
M.G. M. Gidley  
M.L. M. Leaf  
M.P. Dr. M. J. W. Pittock  
M.S. Mrs. M. Shaw  
M.T. Mrs. M. Taylor  
O.E. O. D. Edwards  
O.K. O. Knowles  
P.B. Mrs. P. Bawcutt  
P.G.M. P. G. Mudford  
P.R. P. E. Roberts

R.B. Dr. W. R. J. Barron  
R.E. Miss R. G. Eland  
R.G.C. Dr. R. G. Cox  
R.H.B. Professor R. H. Barback  
R.L.B. Professor R. L. Brett  
R.S. Dr. R. C. Simmons  
R.V.O. R. V. Osbourn  
R.W. R. W. Willett  
S.A.F. Dr. S. A. Fender  
S.C. Dr. Susan M. Cockcroft  
S.M.S. Miss S. M. Smith  
T.W. T. Wright  
W.A.S. Dr. W. A. Speck  
W.R. W. Ruddick  
W.S. Dr. W. D. Sherman

## *Explanatory Note*

Dates accompanying titles denote year of first publication in book form.

*f.* Film version. Accompanying date signifies year of first release.

*p.* First stage performance (where known and when taking place in a year preceding publication in book form).

*s.* Serialization, including publication by parts (where known and when taking place in a year preceding publication in book form).

No specific convention attaches to the use of ? or *c.* preceding dates, though *c.* implies a greater degree of conjecture.

In certain instances the original titles of works have been modernized for ease of understanding.

# A

**ABERCROMBIE, Lascelles** (1881-1938), born at Ashton-on-Mersey (Cheshire), was educated at Malvern and Manchester University before starting a career in journalism. After the First World War, during which he served as munitions inspector in Liverpool, he entered upon what was to be a distinguished academic career, later becoming professor of English at Leeds and London. His poems and plays in verse show occasional signs of vigor and intensity that are untypical in Georgian poetry; some of them have a taut intellectuality that is more reminiscent of Donne than of Abercrombie's own contemporaries. But his preference for the long reflective poem, which he was trying to revive, too frequently encourages an overstrained rhetoric and obtrusive erudition. Later he turned exclusively to criticism and in *The Theory of Poetry* (1924) and *The Idea of Great Poetry* (1925) argued that great poetry consists of a confluence of different energies and impulses into a single unity. (See also **Georgians, The.**)

*Collected Poems*, London: Oxford Univ. Press, 1930.

O.K.

**ABRAHAMS, Peter.** See **African Literature.**

**ACHEBE, Chinua.** See **African Literature.**

**ADAMS, Henry** (1838-1918) was born in Boston of a distinguished family. His grandfather, John Quincy Adams, had been the sixth president of the United States, and his great-grandfather, John Adams, the second. Adams acted as private secretary to his father (a congressman and minister to Great Britain between 1861 and 1868) before and during the Civil War and worked as a correspondent and free-lance political journalist for various papers, including *The New York Times*, *The Nation* and *The North American Review*. Afterwards he taught medieval history at Harvard (1870-77) and edited *The North American Review* (1870-76). He then started writing in earnest, publishing *The Life of Albert Gallatin* in 1879 and *Democracy* in 1880. The latter was a novel about Gilded Age politics, attacking American democracy from a Puritanical position which refused to countenance expediency or self-interest. Adams took up the same stance in his vast *History of the United States of America*, in which he saw the



Revolutionary purity and fervor dying away into partisanship and haggling—principles suborned by power.

Such a view not only alienated him from current political events but also drove him to an untenable transcendentalist Brahminism, antagonistic to all worldly power and its attendant compromises. His later writings sought a way out of this stalemate, a situation worsened in 1885 by the suicide of his wife, Marion, shortly after the publication of his second novel, *Esther*. The connection between the dilemmas of the heroines in his novels and the death of his wife has never been satisfactorily explained. *Esther* deals with a religious crisis in a young woman, torn intellectually between an Episcopalian minister and a skeptical humanist, and emotionally between marriage to the minister on the one hand, and independence and spiritual isolation on the other. She chooses independence, but the future seems to hold little hope or purpose for her.

Adams received the Loubat Prize for his *History* from Columbia University in 1894 and was elected, in absentia, president of the American Historical Association for the same year. He spent much time abroad. *Mont-Saint-Michel and Chartres* is one of the fruits of his travels. It is a survey of late medieval France focused on her architecture, literature and philosophy, and hinges upon the changes from a masculine orientated world view (Norman) to a feminine one (Gothic), and then to the bourgeoisie's disillusionment with ritualistic religion, culminating in the Reformation. Using this schema as a mirror of the nineteenth century, Adams saw in both periods an attempt to reach directly from God to man without intermediaries. In the thirteenth century the consequent strain had called the Virgin into existence as a go-between for sinful man. The only nineteenth-century parallel to this that Adams could see was the Dynamo, an expression of the forces of nature which bound man to the world around him. This idea was developed at length in *The Education of Henry Adams*, in which the author traced his century's development in a semiautobiographical work, taking the events of his life as general indicators of movement and change. In the contemporary picture and in the future he saw mankind being carried away by the materialized forces of electricity and even newer sources of power, all of which possessed their own accelerating momentum.

Adams's work, then, spans an immensely important period of American cultural development. He himself, coming from one of the most influential families in the early years of the Republic, found he was outpaced and alienated from much that was going on around him. He strove to reorientate himself in terms of the approaching twentieth century, with its mechanization, industrialization and scientific relativism—"physics stark mad in metaphysics." He believed the challenge of its enormous power would be a challenge to man himself.

*The Life of Albert Gallatin*, 1879.

*Democracy: An American Novel* (anonymously), 1880.

*John Randolph*, 1882.

*Esther* (pseud. Frances Snow Compton), 1884.

*A History of the United States of America during the Administrations of Thomas Jefferson and James Madison*, 9 vols., 1889-91.

*Memoirs of Marau Taaroa, Last Queen of Tahiti*, privately printed, 1893; revised and enlarged, as *Memoirs of Arii Taimai E. . . .*, 1901.

*Mont-Saint-Michel and Chartres*, privately printed, 1904; 1913.

*The Education of Henry Adams*, privately printed, 1906; 1918.

*A Letter to American Teachers of History*, privately printed, 1910.

*The Life of George Cabot Lodge*, 1911.

*The Degradation of the Democratic Dogma*, 1919.

*Letters*, ed. W. C. Ford, 2 vols., Boston: Houghton Mifflin, 1858-1891, 1930; 1892-1918, 1938. D.C.

**ADDISON, Joseph** (1672-1719), son of a dean of Lichfield, was at school in London at the Charterhouse (with Steele) before going on first to Queen's College and then to Magdalen College, Oxford. In 1697 he was elected to a fellowship of Magdalen, which he held until 1711. From 1699 to 1703 he traveled in Europe on a pension from the crown, and soon after his return was commissioned to write a poem celebrating the victory at Blenheim. This poem, *The Campaign*, was published in 1705. Addison was appointed undersecretary of state in 1706, was a member of Parliament from 1708 until his death and was twice chief secretary for Ireland. He collaborated with Steele in *The Tatler* (1709-11) before they became joint authors of *The Spectator* (1711-12 and 1714), and for a time he also enjoyed the friendship of Swift. He wrote Latin and English poetry and a tragedy, *Cato* (1713), constructed on classical lines, as well as editing a number of periodicals himself and undertaking political journalism for the Whigs. In 1716 he married the countess of Warwick. Shortly before his death he was estranged from Steele.

In recent times Addison's character and style of writing have been criticized for priggishness and superficial affectations. He was indeed didactic and genteel. He could be cloyingly sentimental. He patronizes his female readers and shows up shakily in some of his critical papers. Yet he has important claims to the literary historian's attention and still offers a good deal that interests the general reader. He grasped at once the significance of Steele's attempt to write on moral and philosophical questions in a style so firmly grounded in recognizable reality that it would entice the reader's interest and coax him into understanding the ideas being debated. Addison was a born popularizer and he showed great

#### 4 Addison

resourcefulness in finding new methods of presenting in an engaging form what was, in effect, moral exhortation. But his skill was always at the service of a genuine vision of an ideal modern society, gentlemanly in behavior and of cultivated intelligence. There may be too many bland assumptions in his equating of good sense and virtue (though Addison's apparent blandness is often due to stylistic factors, not to the subject matter), but his stress on cultivation and social considerateness did much good all through the eighteenth century (when *The Spectator* was a standard work) and may be clearly felt as late as Jane Austen. A great deal of eighteenth-century prose shows Addison's stylistic influence and his observant but civilized tone and dignified presence affected prose writers up to the time of his professed admirer, Macaulay.

Addison discovered important areas of fresh debate which proved popular with his contemporaries. He inherited enough of Dryden's historical sense to see that poetry of other ages needs to be judged by different standards from our own, and in *The Spectator* there are pioneer essays on wit and Metaphysical style, on *Chevy Chase* and, in particular, *Paradise Lost*, which are still of interest. They prefigure later eighteenth-century aesthetic developments in the praise they give to natural genius and sublime effects. Addison also developed the idea of Sir Roger de Coverley and his circle into a series of genre pieces which anticipate many of the characteristics of the novel.

(See also *Essays*.)

*Works*, ed. R. Hurd, 6 vols., 1811; London: Bohn (Bohn's British Classics), 1854-56.

*The Tatler*, ed. G. A. Aitken, 4 vols., London: Duckworth, 1898-99.

*The Spectator*, ed. D. F. Bond, 5 vols., Oxford: Clarendon Press, 1965.

*Letters*, ed. W. Graham, Oxford: Clarendon Press, 1941.

W.R.

"Æ." See Russell, George William.

**AELFRIC**, Abbot. See Old English Prose.

**AFRICAN LITERATURE (including South African).** English writing in Africa is found first, as might be expected, in the oldest settlements, namely, South Africa. Apart from the poems of Thomas Pringle (1789-1834), the abolitionist, who spent some years in the province, the first work to note is *The Story of an African Farm* (1883) by Olive Schreiner (1855-1920), which gives a realistic picture of Boer life and its confining conventions, especially on women. Rider Haggard (1856-1925), with his popular stories like *King Solomon's Mines* (1885) and *Allan Quatermain* (1887), was also a South African.

In the twentieth century much South African fiction has been dominated, not to say obsessed, by racial conflict. An early novel concerned with this subject is *Turbott Wolfe* (1925) by William Plomer (1903– ), who with Roy Campbell (1901–57) is one of the few South Africans of any importance as a poet. The outstanding novelist of the interwar period and one who combined humane feeling with a grasp of practical realities was Sarah Gertrude Millin (1889–1968), remembered for *God's Stepchildren* (1924) and *Mary Glenn* (1925). A more widely known successor is Alan Paton (1903– ) with *Cry, the Beloved Country* (1948) and *Too Late the Phalarope* (1953), the former attracting more attention but the latter the better book. Dan Jacobson (1929– ) also deals with interracial relationships in *The Trap* (1955), *A Dance in the Sun* (1956) and *The Evidence of Love* (1960). In *The Beginners* (1966) he examines the problems of a Jewish family growing up in South Africa. Peter Abrahams (1919– ), who is the most important colored writer of South Africa but now lives in Jamaica, gives a sensitive account of the urbanized African countryman in *Mine Boy* (1946), while other novels such as *Wild Conquest* (1950) and *A Wreath for Udomo* (1956) reveal his broad and understanding grasp of the South African predicament. Doris Lessing (1919– ), who comes from Rhodesia, is also occupied with the racial problem in her *Children of Violence* sequence, the novels *Martha Quest* (1952), *A Proper Marriage* (1954), *A Ripple from the Storm* (1958), *Landlocked* (1965) and *The Four Gated City* (1969); but her concerns extend beyond this to a compassionate and at times angry study of human relationships, especially of the position of women.

Much the most active area of mid-twentieth-century writing in Africa has been West Africa. There the idea of negritude has been sedulously promoted by writers in French, of whom Leopold Senghor is best known, though we must remember that this idea takes its origins from the Antilles in the work of Fanon and Aimé Césaire. Writing in English has never had this specific direction, but the general political and cultural ferment has thrown up a host of figures, exploring imaginatively (usually in fiction) the rapid changes which have turned tribal societies into modern urbanized communities. Nigeria has produced some of the best novelists, and none better than Chinua Achebe (1930– ). In his first novel, *Things Fall Apart* (1958), he analyzed the breakdown of tribal life with the invasion of white missionary and government and went on thereafter in *No Longer at Ease* (1960) and *Arrow of God* (1964) to examine the process of disintegration, until in *A Man of the People* (1966) he showed the corruption that power brings with independence. Similarly, T. M. Aluko (1918– ) deals first with the clash of Christianity and African polygamous culture in *One Man, One Wife* (1959), follows it, in *One Man, One Matchet* (1964), with the theme of unrest during the decline of British control, and then proceeds to corruption, bloodshed and tragedy in an

independent African state, in *Chief the Honourable Minister* (1970). East Africa's single novelist of note, the Kenyan James Ngugi (1938- ), has a group of three novels not unlike in theme to those of Achebe and Aluko—*The River Between* (1965), *Weep Not, Child* (1964) and *A Grain of Wheat* (1967). All these novelists possess an intense awareness of environment, a sense of the terrible dilemmas in which their characters often find themselves and, when necessary, a penetrating capacity for satirical comment. Cyprian Ekwensi (1921- ), evoking two quite different environments, concerns himself with the rural nomadic Fulani in *Burning Grass* (1962) and the urban scene in *People of the City* (1963). The pullulating life of an African city is probably most vividly caught by Wole Soyinka (1934- ) in *The Interpreters* (1965), but behind the bohemianism of the group of main characters lies a quasi-symbolic exploration of purpose in life and of death and sacrifice. Amos Tutuola (1920- ) is another quite different, indeed unique, novelist who is known mainly for his visionary *The Palm-Wine Drinkard* (1952), a kind of *African Pilgrim's Progress*. His is a poetical view of life which reminds us of Christopher Okigbo (1924-67), whose poems also draw upon African mythology and are fundamentally concerned with an exploration of the meaning of life's years—*Heavensgate* (1962); *Limits* (1964); *Distances* (1964).

By contrast with the white dominions, Africa has also developed a drama, of which the two principal proponents are Soyinka, whose comedy and at times acute satire includes *The Lion and the Jewel* (1963), *The Road* (1965) and *Kongi's Harvest* (1967), and John Pepper Clark (1935- ), whose work, however, is not so versatile as that of Soyinka. A.P.

**AGEE, James** (1909-55), a Harvard graduate, collaborated with Walker Evans, the photographer, on *Let Us Now Praise Famous Men* (1941), an ambitious, sensitive study of Alabama sharecroppers suffering in the Depression. During the 1940s he wrote regular film articles, distinguished for their descriptive exactness and eclectic sympathies. His work for the cinema included the script for *The African Queen* (f. 1951) and he wrote a life of Lincoln for television. *The Morning Watch* (1951) and *A Death in the Family* (1957; dramatized as *All the Way Home* and f. under that title, 1963) are poetic novels based partly on Agee's own Tennessee childhood. His anguished private life is partially revealed in the *Letters to Father Flye* (1962). His volume of *Collected Poems*, edited by Robert Fitzgerald, was published in 1968. M.G.

**AIKEN, Conrad** (1889- ) was born in Georgia but, after the violent deaths of both parents, was brought up by relatives in New Bedford (Massachusetts) and educated—in the same class as T. S. Eliot—at Harvard.

Except for a long sojourn as an informal creative arts teacher in England at Rye (Sussex), he chose to live in New England, where he could feel part of a continuing cultural tradition.

Aiken first attracted attention as the prolific author of such works as *Earth Triumphant* . . . (1914), *Turns and Movies* (1916), *The Jig of Forslin: A Symphony* (1916), *The Charnel Rose; Senlin: A Biography, and Other Poems* (1918) and *Priapus and the Pool* (1922), collections of mellifluous lyrics and of Eliot-like investigations into the modern psyche. His criticism, starting with *Scepticisms* (1919), is lively and individualistic; his essay of 1924 successfully promoted interest in Emily Dickinson.

The poetry of the later periods, such as *Selected Poems* (1929), *Preludes for Memnon* (1931), *Time in the Rock* (1936), *Collected Poems* (1953) and *A Letter from Li Po* (1955), still notably musical, is frequently concerned with metaphysical matters. Similarly, his fiction, especially *Blue Voyage* (1927), *Great Circle* (1933) and *King Coffin* (1935), examines the configurations of consciousness and time, often employing the resources of psychoanalysis, stream of consciousness and rhetorical prose. *Ushant* (1952) is an idiosyncratic autobiography which obscures chronology and the true identities of characters.

*Collected Poems*, New York: Oxford Univ. Press, 1953; 2nd edition, 1970.  
*Collected Short Stories*, ed. M. Schorer, Cleveland: World Publishing, 1960. M.G.

**AINSWORTH, William Harrison** (1805-82) was born in Manchester and began his career as a publisher before turning to fiction and magazine editing. His novel *Rookwood* (1834), based on the Dick Turpin legend, won wide acclaim, and it was followed by a long succession of historical romances including *The Tower of London* (1840), *Old St. Paul's* (1841) and *The Lancashire Witches* (1849; s. 1848). Ainsworth's novels owe much to Scott and the vogue for Gothic romances, and while they were widely popular as late as 1865, they lack both intelligent characterization and literary craftsmanship. I.W.

**AKENSIDE, Mark** (1721-70) was born in Newcastle-upon-Tyne, the son of a Dissenter, from whom, according to Dr. Johnson, he inherited "an unnecessary and outrageous zeal for what he called and thought liberty." After training in theology, Akenside studied medicine at Edinburgh and Leyden. There in 1744 he completed his main work, *The Pleasures of Imagination*. In the following year he published a collection of odes. His life was spent in the practice of medicine, mainly at St. Thomas's Hospital, London. He may have been the prototype of the physician with leanings to the classics in Smollett's *Peregrine Pickle*.

His odes illustrate his patriotism and his zeal for liberty; one of them, "To the Evening Star," is faintly a precursor of Keats's Nightingale ode. In his long poem he is influenced by Addison's essays on the imagination (*The Spectator*, nos. 411-21) and more extensively by Shaftesbury's *Characteristics*, from which he derives many of his ideas of natural religion and his use of ridicule (see especially *The Pleasures of Imagination*, book 3). This poem, written in blank verse, owes much to Milton, but it is weighed down by conventional eighteenth-century poetic diction and by its lifeless imagery. One passage in the fragmentary and later book 4, however, presents a remarkable anticipation of Wordsworth's manner in *The Prelude*. This book was part of the enlarged and revised version of the poem published in J. Dyson's edition of *Poems* (1772).

*The Pleasures of Imagination*, 1744 (and see above).

*Odes on Several Subjects*, 1745; revised, 1760.

*Poems*, ed. A. Dyce, London: Pickering (Aldine edition of the British Poets), 1835. A.P.

**ALABASTER, William** (1567-1640) was born at Hadleigh (Suffolk) and educated at Westminster School and Trinity College, Cambridge. After serving as a chaplain on Essex's Cadiz expedition in 1596, he became a Roman Catholic and spent some years in Spain and the Netherlands. He returned to England and the Church of England in 1610. Besides theological works and a tragedy in Latin, *Roxana*, he was the author of some sixty sonnets, in which he unites an older medieval devotional tradition with an incipient Metaphysical treatment. The result is that the meditative matter is embodied in a framework in which traditional Christian symbolic references gain striking and sometimes paradoxical expression.

*Sonnets*, ed. G. M. Story and H. Gardner, London: Oxford Univ. Press, 1959. A.P.

**ALBEE, Edward** (1928- ) was adopted at the age of two weeks by Reed Albee, the millionaire owner of a chain of theaters. His first play, *Aliqueen*, was written at the age of twelve but the first to appear in print was *Schism*, a short drama of the conflict of love and religion, which appeared in the Choate literary magazine in 1946. Albee regarded himself as a poet until well into his twenties, until, in fact, at the age of twenty-nine, he wrote *The Zoo Story*. This was produced first at the Schiller Theater Werkstatt in Berlin before its premiere at the Provincetown Playhouse. Together with his expressionistic satire of American life and

values, *The American Dream*, this parable of the need for human contact in an age obsessed with material values and afraid of the vulnerability which is a product of genuine communication established Albee as a playwright of considerable theatrical power. His reputation was secured by his first full-length play, *Who's Afraid of Virginia Woolf?*, directed, like most other Albee plays, by Alan Schneider and produced at the Billy Rose Theater. This play presents the agonized exorcism of illusions on the part of a university professor and his wife who have created a fantasy child to compensate for their own sterility. Set in the town of New Carthage, the play constitutes a warning to American society, as it is to the individual, content to accept illusion in preference to the harsh realities of private and public life. After an unsatisfactory adaptation of Carson McCullers's *The Ballad of the Sad Café*, Albee's next play took his concern with the nature of reality a stage further. *Tiny Alice* attempts to examine the nature of religious conviction. After a brilliant first scene, the play, which seems to owe something to Eliot's drama, plunges into a highly symbolic metaphysical debate.

Following a disastrous adaptation of James Purdy's *Malcolm*, Albee's next work, *A Delicate Balance*, was awarded a Pulitzer Prize. Though inferior to *Who's Afraid of Virginia Woolf?*, this play is an effective, if somewhat mechanical examination of the private fears and public insecurity which seem to form the fabric of modern society as Albee sees it. His characters, although constructed with too overtly a metaphysical intent, test out the assumptions which have been the unspoken foundations of their existence and find them terrifyingly wanting.

After an adaptation of Giles Cooper's *Everything in the Garden*, which opened late in 1967, Albee broke new ground with two related plays, *Box* and *Quotations from Chairman Mao Tse-Tung*, which stood as a comment both on the nature of personal and political reality and the role of art in an era in which humane and liberal values no longer seem to form the basis of human intercourse. *Box* has no characters and consists of an off-stage monologue, the stage itself being dominated by the highlit outlines of a huge cube. In *Quotations from Chairman Mao Tse-Tung* lines drawn from the work of the nineteenth-century poet, Will Carleton, and from Chairman Mao are intercalated with a confessional monologue in such a way that chance assonances in the text create meanings which at times transcend the banality of the words themselves. Albee's next work, *All Over*, is a study of the nature of death: the entourage of a "great man" gather to witness his dying and to discuss their lives.

Albee's gift to the theater does not lie in his ability to produce an American version of absurdist drama; Albee is not an absurdist. It lies in his supreme mastery of language in a theater not renowned for its articulateness, a language controlled and shaped by an almost musical sense of



form and rhythm. It lies also, perhaps, in his consistent commitment to humane values in an age tempted by apocalypse and despair.

*The Zoo Story; The Death of Bessie Smith; The Sandbox*, 1960 (*The Zoo Story* p. 1959).

*The American Dream*, 1961 (p. 1960).

*Who's Afraid of Virginia Woolf?*, 1962 (f. 1965).

*Fam and Yam* (edition with *The Sandbox, The Death of Bessie Smith*), 1963 (p. 1960).

*The Ballad of the Sad Café*, 1963.

*Tiny Alice*, 1965 (p. 1964).

*Malcolm*, 1966 (p. 1965).

*A Delicate Balance*, 1966.

*Box and Quotations from Chairman Mao Tse-Tung*, 1969 (p. 1968).

*All Over*, 1971.

C.B.

**ALDINGTON, Richard** (1892–1962) was born in Hampshire and educated at London University. He married the American imagist poet Hilda Doolittle ("H.D.") (see **Imagism**). He achieved some fame with his novel *Death of a Hero* (1929), which traces the life of George Winterbourne first in a satirical exposure of pre-1914 London intelligentsia circles and then in his war experiences. *All Men Are Enemies* (1933) explores the personal relations of its hero, Antony Clarendon, but also devotes much space to the political and social problems of the 1920s. Aldington also wrote a biography of D. H. Lawrence, *Portrait of a Genius, But...* (1950), and of T. E. Lawrence, *Lawrence of Arabia* (1955). His volume of *Collected Poems* was published in 1929 and his autobiography, *Life for Life's Sake*, in 1940.

A.P.

**ALFRED, King.** See **Middle English Literature.**

**ALGER, Horatio, Jr.** (1834–99), born in Massachusetts, graduated from Harvard in 1852. Puritan ethics instilled during his youth were later revealed in many of the more than 100 books he wrote for boys. After two years as a Unitarian minister, he started his literary career in New York in 1866. His most popular work was the *Ragged Dick* series (from 1867); almost equally successful were the *Luck and Pluck* series (from 1869) and the *Tattered Tom* series (from 1871). These stories were often about a boy who overcomes poverty and is rewarded by a rich benefactor, as befits his piety and virtue—a naïve but undoubtedly popular ideal.

R.W.