

# BLOOMSBURY GOOD READING GUIDE

NEW EDITION COMPLETELY REVISED & UPDATED

Kenneth McLeish



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世界图书出版公司

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北京·广州·上海·西安

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## INTRODUCTION

Reading is one of the most satisfying of all human skills. We can survive – people do survive – perfectly well without it, and yet many would list it high among the things which make life worth living. Even such eager readers, however, can be daunted by the sheer number of books on offer. Libraries and bookshops are stuffed with treasures; like explorers in some vast, landmarkless new continent, we hardly know where to turn.

The *Bloomsbury Good Reading Guide* seeks to answer two main questions: 'Where shall I start?' and 'Where shall I go next?' The bulk of the text is articles on some 320 authors, describing the kind of books they wrote, listing titles and suggesting books, by the same authors and by others, which might make interesting follow-ups.

There are also, scattered through the *Guide*, 19 'skeins' and over 80 'menus' of suggested reading. The menus are straightforward lists of about seven or eight books of a similar kind, ranging from **Action Thrillers** (see page 2) to **Weepies** (see page 261). The skeins, on the other hand, range wider. Each one starts with a specific book and suggests follow-ups both predictable and unexpected, a haul of reading as varied as fish in a net. E.M. Forster's *A Passage to India*, for example, leads to both Paul Theroux's *Fong and the Indians* and John Le Carré's *The Perfect Spy*. Also included as menus are a list of all Booker Prize winners since the inauguration of the prize (see page 27), and a list of 'Twelve Basic Books', essential for anyone who wants to be 'well read', suggested by readers of the *Sunday Times* (see page 236).

The *Guide* deals with prose fiction only. There is no literary criticism; I wanted to describe books, not to be clever at their expense. In particular, I tried to avoid ranking authors by 'literary merit', on assessments of whether their work is 'great' or 'light'. The length of each entry depends solely on how much needed to be said. If this had been a travel guide, New York (say) might have had more space than the commuter village up the line – but that would have had no bearing on where one might choose to live.

Throughout the text, > before someone's name means that that person has a main entry of his or her own. All books mentioned in the *Guide* were written in English or are widely available in translation. We have tried to cover as wide a range of writers of English as possible and have included authors from Australia, Canada, New Zealand, the Republic of Ireland, South Africa and the USA as well as the UK. Some books may be published under different titles in the USA. If this is the case the UK title is given first, followed by the US title: Daphne du Maurier: *The Apple Tree/Kiss Me Again Stranger*. Books originally written in a foreign language are listed by their English titles. Original titles follow in brackets where they may be familiar to readers or where they may be used for some English editions.

Émile Zola: *The Boozier* (L'assommoir)

André Gide: *The Pastoral Symphony* (La symphonie pastorale)

Main author entries are listed alphabetically by surname. Each author-article contains some or all of four different strands of information:

- 1 a paragraph about the author's work and style in general
- 2 description of a particular book, a good example of the author's work
- 3 list of main books by the same author
- 4 suggestions for follow-ups  
by the same author •  
by others ►

In this second edition of the *Guide* we have updated entries to include books (and alas, deaths) occurring since the first publication, and we have revised entries, added new titles and added a couple of dozen authors new to the *Guide*. Some of these changes are the result of my own reading, but many came about because of letters and suggestions from readers of the *Guide*. We welcome ideas, comments and suggestions, especially for follow-ups and skeins. Please write to me, care of the publishers. We are also now publishing satellite volumes to the *Guide*, on specific types of literature. *Science fiction* has been published, *Crime and Thrillers* is imminent, and *Children's Books* and *Travel* are in the pipeline.

The cut-off date for inclusion in this second edition of the *Guide* was October 1989. Throughout the *Guide*, both first and second editions, the final choice of books and authors, the comments and the text were my responsibility; I take the blame. But many people helped, and the *Guide* has benefited from suggestions and comments from Lucy Banister, Sian Facer, Sheila Hardy, Pamela Henderson, Simon McLeish, Kathy Rooney, Stella Yates, M.H. Zool, and many correspondents to me at Bloomsbury and to the *Sunday Times*. I warmly thank them all. As always, my greatest debt is to my wife, Valerie McLeish: her inspiration and encouragement were essential to every page.

Kenneth McLeish,

October 1989

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## A

**ACHEBE, CHINUA** (BORN 1930)  
*Nigerian novelist.*

*Things Fall Apart* (1958), Achebe's best-known novel, is a story of the people of Umuofia on the river Niger, and especially of Okonkwo, a rich and headstrong elder. To British readers the period seems early Victorian; to the men and women of Umuofia it would have no date, it would be part of the gentle continuum of existence. Their lives depend on the harmony between human beings and spirits, and that is preserved by a precise set of rituals and beliefs, established by precedent, explained by folk-tale and so familiar that instead of constricting the soul they liberate it. Okonkwo wins respect among his people by a magnificent wrestling-throw when he is 18, and keeps it by his hard work as a farmer, his love for the land. Then, by accident, he kills a relative, and is forced by custom to live out of the village for seven years. While he is away Christian missionaries come. They speak through interpreters, understand nothing of the people's beliefs and are followed by white commissioners whose laws destroy the society they were devised to 'civilise'. Achebe's points are blunt, and (for ex-colonialists) shamefully unanswerable. But his novel's main fascination is not political but social. External observers, however sophisticated their cameras or meticulous their anthropological methods, can only describe the surface of timeless, tribal societies: they report and explain events. Achebe, by contrast, uses a series of direct, uncomplicated scenes, reverberant as poetry, to reveal his people's souls.

*Achebe's other novels are* No Longer at Ease, Arrow of God

**READ ON**

- *A Man of the People* (a satirical, bitter farce about what happens when white imperialists leave and black politicians set up a state on 'western' lines).
- *To Things Fall Apart*: Amos Tutuola, *My Life in the Bush of Ghosts* (making a denser, more Homeric use of Nigerian folk-styles). ▷ I.B. Singer, *Satan in Goray*. Janet Lewis, *The Trial of Sören Kvist*.
- *To Achebe's later, and politically much more savage work*: ▷ V. S. Naipaul, *A Bend in the River*; David Caute, *News from Nowhere* – and, in a more hilarious but no less

and Anthills of the Savannah. Chike and the River is a children's book, sweet as a folk-tale.

### ACTION THRILLERS

- ▷ Richard Condon, *The Manchurian Candidate*
- Clive Cussler, *Cyclops*
- ▷ Ken Follett, *Lie Down With Lions*
- ▷ Frederick Forsyth, *The Day of the Jackal*
- Martin Cruz Smith, *Stallion Gate*
- Scott Turow, *Presumed Innocent*
- Walter Wager, *Telefon*

High Adventure (p 119); Historical Adventure (p 123); Spies and Double Agents (p 231); Terrorists/Freedom Fighters (p 240)

### ADAMS, DOUGLAS (BORN 1952)

British novelist.

Adams made his name with a series of genial SF spoofs, beginning with *The Hitchhiker's Guide to the Galaxy* (1979). In this, Earthman Arthur Dent, informed that his planet is about to be vaporised to make room for a hyperspace bypass, escapes by stowing away on an alien spacecraft. This is the beginning of a wild journey through time and space, in the course of which he meets the super-cool President of the Galaxy, Zaphod Beeblebrox, discusses the coastline of Norway with Slartibartfast (who won prizes for designing it), watches the apocalyptic floor-show in the Restaurant at the End of the Universe, and discovers the answer to the 'ultimate question about life, the universe and everything'. Adams himself is on a spree, spray-painting the stuffiest corners of the genre. The other *Hitchhiker* books (self-contained sequels) are *The Restaurant at the End of the Universe*; *Life, the Universe and Everything* and *So Long, and Thanks for All the Fish*. In 1987 Adams began a second series, this time starring Dirk Gently, an intergalactic private eye who has to cope not only with the usual quota of blondes and hoodlums, but with electronic monks, thinking horses, the space-time continuum and an uneasy feeling that he is no more than a bystander in his own bad dreams. The Gently books so far (appropriately, a gentler entertainment than the *Hitchhiker* series) are *Dirk Gently's Holistic Detective Agency* and *The Long Dark Teatime of the Soul*.

### ADOLESCENCE

- ▷ Maeve Binchy, *Echoes*
- ▷ Colette, *The Ripening Seed*

bleak mood,  
▷ Evelyn Waugh,  
*Black Mischief*.

### READ ON

- ▶ SF spoofs in similarly lunatic vein: Terry Pratchett, *The Colour of Magic*; ▷ Harry Harrison, *The Stainless Steel Rat*; ▷ Kurt Vonnegut, *The Sirens of Titan*.
- ▶ Non-SF books featuring bewildered heroes at the centre of chaos: Patrick Dennis, *Auntie Mame*; Charles Webb, *The Graduate*; ▷ William Boyd, *Stars and Bars*; ▷ Evelyn Waugh, *Decline and Fall*.

▷ Miles Franklin, *My Brilliant Career*

Jane Gardam, *Bilgewater*

▷ Rumer Godden, *The Greengage Summer*

Harper Lee, *To Kill a Mocking Bird*

Sue Townsend, *The Secret Diary of Adrian Mole, aged 13¾*

▷ Antonia White, *Frost in May*

Children (p 44); Eccentric Families (p 73); Growing Up:

Teenagers (p 105); Parents and Children (p 193);

Schools (p 220)

## ALDISS, BRIAN (BORN 1925)

*British novelist.*

For the last 30 years Aldiss has been a major propagandist for British SF, editing anthologies, speaking at conventions and writing several non-fiction books including *Billion Year Spree* (revised version: *Trillion Year Spree*), a critical history of the genre. His own SF covers the whole range from space opera (eg *Non-stop*) to future catastrophe (eg *Hothouse*, about human life after a global catastrophe shrinks our race to two feet high), from philosophical fantasy (eg *Frankenstein Unbound* and *Moreau's Other Island*, extensions of themes from earlier SF masterpieces) to stories of alternative worlds (eg the Helliconia trilogy: see below). He is also known for non-SF novels. These range from a comic trilogy about the oversexed 1950s adolescent Horatio Stubbs (*A Hand-reared Boy*; *A Soldier Erect*; *A Rude Awakening*) to *Life in the West*, a ▷Bellow-like book about the plight of a man who has made his reputation preaching science and technology as the salvation of humanity, and is now forced, by the disintegration of his own emotional life, to give his views more intimate analysis.

### THE HELICONIA TRILOGY (1982–5)

Helliconia is one of four planets which revolve round Batalix, itself a satellite of the giant star Freyr. Helliconia seasons last not for months but for hundreds of Earth years, and the planet is inhabited by two separate and incompatible races, one adapted to winter life, the other to summer. The three novels (*Helliconia Spring*, *Helliconia Summer*, *Helliconia Winter*) explore the effects of Helliconia's enormous seasons, each long enough for whole civilisations to rise, flourish and die. Colonial wars, racism, ecology, the clash between religion, science and the arts, are underlying themes – and all the time, Helliconia is observed: watching it provides entertainment, a blend of travel-documentary and soap-opera, for the bored inhabitants of Earth.

## READ ON

- *The Dark Light Years.*
- ▶ **To the Helliconia books:** ▷ Ursula Le Guin, *The Left Hand of Darkness.*
- ▶ **To Aldiss' SF in general:** ▷ Ray Bradbury, *The Golden Apples of the Sun*; ▷ Isaac Asimov, *The Foundation Trilogy.*
- ▶ **To the Horatio Stubbs books:** Leslie Thomas, *The Virgin Soldiers.*
- ▶ **To *Life in the West*:** ▷ John Fowles, *Daniel Martin*; ▷ John Updike, *Roger's Version.*

Aldiss' other SF books include *Earthworks*, *The Saliva Tree*, *Barefoot in the Head*, *Enemies of the System*, *The Malacia Tapestry*, and a dozen story-collections including *Starswarm*, *Cosmic Inferno* and *New Arrivals*, *Old Encounters*. His non-SF novels include *The Brightfount Diaries*, *The Primal Urge*, *The Male Response* and *Forgotten Life*.

### ALLBEURY, TED (BORN 1917)

British novelist.

Allbeury writes packed, fast spy thrillers, usually with cold-war settings. His titles include *A Choice of Enemies*, *Moscow Quadrille*, *The Man With the President's Mind*, *The Lantern Network*, *The Alpha List*, *The Crossing*, *Children of Tender Years* and *The Secret Whispers* (about a double agent attempting to escape from East Germany). He also uses the pseudonym Richard Butler (*Where All the Girls Are Sweetest*; *Italian Assets*).

### ALLENDE, ISABEL (BORN 1942)

Peruvian novelist.

*The House of the Spirits*, Allende's first novel, was a glowing family tapestry in the manner of ▷Márquez' *One Hundred Years of Solitude*, spanning five generations and thronged with larger-than-life characters and supernatural events. Her second book, *Of Love and Shadows*, takes a narrower, more political focus, to devastating effect. Irene Beltrán, a journalist, and her photographer-lover Francisco Leal are investigating the disappearance of a disturbed, possibly saintly adolescent. In the jackbooted dictatorship in which they live, however, the child is not simply missing but 'disappeared', one of thousands snatched by the authorities who will never be seen again. Allende surrounds the four main characters – the fourth is Lieutenant Ramirez, the child's abductor – with a web of fantastic personal history in true magic-realist style. But the further the investigators thread their way through the sadism and ruthlessness of a labyrinthine fascist state, the more fact begins to swallow fairy tale. The investigators themselves begin to lose reality – their love-affair becomes a swooning parody of romantic fiction – but what they discover grows more and more uncomfortably like real South American life, like nightmare fleshed.

### READ ON

- ▶ Duff Hart-Davis, *The Heights of Rimming*. Ted Willis, *The Churchill Commando*. ▷Richard Condon, *The Manchurian Candidate*. ▷John Le Carré, *The Spy Who Came in from the Cold*.

### READ ON

- Eva Luna.
- ▶ Carlos Fuentes, *A Change of Skin*. ▷Günter Grass, *The Tin Drum*. ▷Richard Condon, *Winter Kills*. Mario Vargas Llosa, *Captain Pantoja and the Special Service* gives a more farcical view of Allende's terrifying haunted world.

## ALL-ENGULFING FAMILIES

- ▷Anita Brookner, *Family and Friends*
- ▷Angela Carter, *The Magic Toyshop*
- ▷William Faulkner, *The Sound and the Fury*
- ▷John Galsworthy, *The Forsyte Saga*
- Irene Handl, *The Sioux*
- ▷François Mauriac, *The Nest of Vipers*
- ▷Christina Stead, *The Man Who Loved Children*

Eccentric Families (p 73); Many Generations (p 170)

## ALLINGHAM, MARGERY (1905–66)

*British novelist.*

Allingham wrote 'crime fiction' only in the senses that each of her books contains the step-by-step solution of a crime, and that their hero, Albert Campion, is an amateur detective whose amiable manner conceals laser intelligence and iron moral integrity. But instead of confining Campion by the boundaries of the detective-story genre, Allingham put him in whatever kind of novel she felt like writing. Some of her books (*More Work for the Undertaker*; *The Beckoning Lady*) are wild, ▷Wodehousian farce, others (*Sweet Danger*; *Traitor's Purse*) are ▷Buchanish, ▷Amblerish thrillers. Her best books are those of the 1940s and 1950s, and especially two set in an atmospheric, cobble-stones-and-alleyways London filled with low-life characters as vivid as any in ▷Dickens, *The Tiger in the Smoke* and *Hide My Eyes*.

### FLOWERS FOR THE JUDGE (1936)

Strange things are happening at the old-established publishing firm of Barnabas and Company. First the junior partner turns a street-corner in Streatham and vanishes into thin air, then there is skulduggery over a priceless but obscene manuscript, and soon afterwards the firm's stuffy senior partner is murdered and Mr Campion has three intertwined mysteries on his hands.

*Allingham's other Campion books include Coroner's Pidgin, Police at the Funeral, Look to the Lady and the short-story collections Mr Campion and Others and Take Two at Bedtime. After Allingham's death, her husband P. Youngman Carter wrote two further Campion novels, one of which, Mr Campion's Farthing, is up to his wife's most sparkling standard.*

## READ ON

- *Death of a Ghost* (set in London's eccentric art-community and involving – what else? – forged paintings); *Hide My Eyes*.
- ▶ ▷Michael Innes, *The Daffodil Affair*. Edmund Crispin, *The Case of the Gilded Fly*. H.R.F. Keating, *A Rush on the Ultimate*. ▷P.D. James, *An Unsuitable Job for a Woman*. Joan Smith, *Masculine Ending* is a tongue-in-cheek whodunnit starring a feminist sleuth.

**ALL THE WORLD'S A STAGE**

(books about theatre)

John Arden, *Books of Bale*Richard Bissell, *Say, Darling*Caryl Brahms and S.J. Simon, *A Bullet in the Ballet*Bamber Gascoigne, *The Heyday*H.R.F. Keating, *Death of a Fat God*▷ Thomas Keneally, *The Playmaker*▷ J.B. Priestley, *The Good Companions*▷ Mary Renault, *The Mask of Apollo***ALTHER, LISA (BORN 1944)***US novelist.*

*Kinflicks* (1976) is the 'autobiography' of Ginny Babcock, a 'typical' US adolescent in the late 1960s and early 1970s. The book sends up every cliché of the genre and of the period: Ginny spends her high school years jerking off a muscle-brained football star, discovers lesbian love at university, joins protest marches, takes up macrobiotic diets, zen and LSD, marries, has a child and divorces – and treats each experience as if she were the first person in the world ever to discover it, as if she were hypnotized by her own adventurousness. Alther intersperses Ginny's first-person narrative with chapters set ten years further on, when Ginny visits her dying mother in hospital, trying to come to terms with her feelings about herself, her family and her future. These sections give the book a harsher, more elegiac tone: the young Ginny symbolises a whole adolescent generation, as rebellious and zestful as any other but engulfed by the age they live in. Alther's second novel, *Original Sins* (1980), similarly blends satire, slapstick and irony. A 1980s equivalent to ▷ Mary McCarthy's *The Group*, it traces the experience of five childhood friends as they grow to adulthood, discovering in the process civil rights, the women's movement and the pleasures and preposterousnesses of the sexual revolution. *Other Women* (1985), a less larky exploration of women's experience in the last generation, counterpoints the lives of two utterly different people, a 'flower-child' depressed at the first wiltings of middle age and the prickings of lesbianism, and her English psychiatrist.

**AMBLER, ERIC (BORN 1909)***British novelist and screenwriter.*

The deadpan style of Ambler's thrillers lets him move easily from violence to farce, and he either sets his books in exotic places (the Levant, the Far East, tropical Africa), or else makes familiar European locations seem exotic as the scene of sinister and unlikely goings-on. His central characters are

**READ ON**

- ▶ **To *Kinflicks*:** ▷ John Irving, *The World According to Garp*; ▷ Philip Roth, *Portnoy's Complaint*; *Letting Go*, Marge Piercy, *The High Cost of Living*; Aritha van Herk, *No Fixed Address*.
- ▶ **To *Original Sins*:** ▷ Mary McCarthy, *The Group*; Rona Jaffé, *Class Reunion*.
- ▶ **To *Other Women*:** ▷ Alison Lurie, *Foreign Affairs*.

**READ ON**

- Ambler continued Simpson's sleazy career in the appropriately-named *Dirty Story*. His

minor crooks, connen, or innocent bystanders trapped by circumstances or curiosity into a chain of bizarre and dangerous events. His supporting casts are crammed with improbable, unsavoury specimens, very few of whom are quite what they seem to be. Films and TV series have made this kind of thriller endlessly familiar. But Ambler was one of the first to write it, and he is still among the best.

### THE LIGHT OF DAY (1962)

Arthur Simpson, a middle-aged, scruffy conman (played in the film version, *Topkapi*, by Peter Ustinov), is blackmailed into driving a car across the border from Greece into Turkey – and is promptly arrested and forced by the police to spy on the car's owners. They are a dangerous gang of – what? Terrorists? Drug-smugglers? Criminals? Simpson spends the whole book trying to find out, and at the same time to save his own sweaty dignity and to make as much profit as he can.

*Ambler's other thrillers include Cause for Alarm, Dr Frigo, Epitaph for a Spy, Passage of Arms, The Schirmer Inheritance and To Catch a Spy. He also wrote thrillers (eg The Maras Affair; Charter of Danger) in collaboration with Charles Rodda, published under the name Eliot Reed. They are more straightforward, but no less gripping, than his solo books.*

### AMIS, KINGSLEY (BORN 1922)

*British writer of novels, poems and non-fiction.*

In the 1950s, when Amis' writing career began, British writers of all kinds – the 'angry young men' – had begun to rant in plays, films and novels about the unfairness, snobbishness and priggishness of life. Whingeing became an artistic form – and Amis' novels showed its funny side. The working-class hero of *Lucky Jim* tries to conform with his madrigal-singing, right-newspaper-reading, wine-savouring university colleagues, and in the process shows them up for the pretentious fools they are. The central character of *That Uncertain Feeling*, a small-town librarian, thinks that devastating sexual charm will carry him to the pinnacle of local society; the results are farcical. The hero of *Take a Girl Like You* finds it hard to persuade anyone else in his circle that 'free love' and 'the swinging sixties' are the good things glossy magazines crack them up to be. In the 1960s and 1970s Amis' farcical fires burned low. He began to affect a ponderous, self-consciously right-wing fuddy-duddiness, and abandoned satire for books of other kinds (a ghost story, a

more serious thrillers include *The Mask of Dimitrios/Coffin for Dimitrios*, in which a bored writer sets out to track down an elusive Levantine criminal, and *The Levanter*, a story of terrorists in Palestine.

- ▶ **To The Light of Day:** David Dodge, *Bullets for the Bridegroom*;
- ▷ Graham Greene, *Our Man in Havana*;
- Donald Westlake, *The Busy Body*.
- ▶ **To Ambler's less larky thrillers:** ▷ Len Deighton, *Horse Under Water*;
- ▷ Richard Condon, *The Manchurian Candidate*.

### READ ON

- *Jake's Thing*; *Stanley and the Women*.
- ▶ ▷ Malcolm Bradbury, *Eating People is Wrong*. ▷ A.N. Wilson, *Love Unknown*. Simon Raven, *The Old Gang*. ▷ Tom Sharpe, *Porterhouse Blue*. ▷ William Boyd, *A Good Man in Africa*. Howard Jacobson, *Peeping Tom*. William Cooper, *Scenes from Provincial Life*.

James Bond spy story and several science fiction books). In the 1980s, however, he returned to the satirical muttering which he always did better than any of his imitators – and his most recent books (eg *Jake's Thing*, about a middle-aged man trying to recapture the sexual energy of youth, and *The Old Devils*: see below) are among his funniest.

### THE OLD DEVILS (1986)

A group of old men, acquaintances for over 40 years, meets daily in a Welsh bar to grumble. They are obsessed by failure, their own and the world's. They are especially vitriolic about other people's success – and their discomfort with the world is brought to a peak when one of their 'friends', a famous TV Welshman and an expert on a Dylan-Thomasish poet, comes to settle in the town.

*The best of Amis' comic novels not mentioned above are One Fat Englishman, Ending Up and Difficulties With Girls (a 1988 sequel to Take a Girl Like You). The best of his serious novels are The Anti-Death League, about a top-secret army unit whose aim is to abolish death, and The Alteration, set in a fantasy contemporary Britain in which modern science and modern religion have never happened, so that we are still organising our lives in medieval ways.*

### AMIS, MARTIN (BORN 1949)

British novelist.

Amis is icily satirical, cold with rage at the physical and moral sleaziness of the human race. His characters' preoccupations are sex, food, money and success, and they are tormented by failure to win, or keep, all four. Ronald Firbank and D.F. Scott Fitzgerald found similar prancing emptiness in the 'gay young things' of the 1920s. Amis matches those writers' bilious wit, but adds a pungent view of his own: that the entire generation born after the creation of nuclear weapons is maimed beyond cure, a race of psychotic moral mutants. Few contemporary writers treat such repulsive subject-matter so dazzlingly: Amis' novels are fictional equivalents of the raunchiest post-punk, pop-horror videos – compulsively nasty, superbly hard to like.

### MONEY (1984)

This is the 'suicide note' of an obese, deranged and despairing film director, stumbling through a New York inferno of fast food, pornography, violence and moronic greed. He is a lunatic in a world gone mad: when he opens his mouth to scream, his voice is drowned in the megametropolitan carnival, the dance of death that is (for Amis, at least) contemporary America.

### READ ON

- *London Fields* (about a man in apocalypse-hurting 1999 London trying to write a novel about a woman trying to arrange her murder by a slob of a man fantasising about winning the world darts championship).
- ▶ Terence Blacker, *Fixx*, Iain Banks, *The Wasp Factory*, Madison Smartt Bell, *The Year of Silence*, D.Saul Bellow, *Mr Sammler's Planet*.



*Amis' other novels are The Rachel Papers, Dead Babies, Other People and Success. The Moronic Inferno is a bilious travelogue about the USA, a marvellously raw, non-fiction counterpart to Money. Einstein's Monsters contains five dazzling short stories, and an introduction setting out Amis' thoughts on the way the existence of nuclear weapons has psychologically destroyed his generation.*

## ANCIENT GREECE AND ROME

### Greece:

- ▷ Homer, *Odyssey*  
Naomi Mitchison, *The Corn King and the Spring Queen*
- ▷ Mary Renault, *The King Must Die*  
Henry Treece, *Electra*

### Rome:

- ▷ Robert Graves, *I, Claudius*  
Peter Vansittart, *Three Six Seven*
- ▷ Thornton Wilder, *The Ides of March*
- ▷ Marguerite Yourcenar, *Memoirs of Hadrian*

Bible (p 24); The Middle Ages (p 175); Other People, Other Times (p 192); Renaissance Europe (p 207).

## ANDREWS, VIRGINIA (BORN 1933)

US novelist.

Andrews writes domestic chillers: claustrophobic stories of tense relationships in 'ordinary' US families. Her books include a quartet about the unhappy Dollenganger family: it begins with *Flowers in the Attic* (about a brother and sister kept prisoners in an attic until an inheritance is claimed), and continues with *Petal on the Wind*, *If There be Thorns* and *Seeds of Yesterday*.

## READ ON

- ▷ Patricia Highsmith, *The People Who Knock on the Door*.  
Elizabeth Peters, *The Love Talker*.  
Celia Fremlin, *The Trouble Makers*.  
Josephine Tey, *The Franchise Affair*.

## THE ANIMAL KINGDOM

- Richard Adams, *Watership Down*
- Rowena Farre, *Seal Morning*
- Paul Gallico, *The Snow Goose*
- ▷ Ernest Hemingway, *Fiesta/The Sun Also Rises*
- William Horwood, *Duncton Wood*
- ▷ Jack London, *White Fang*
- Tony Weeks-Pearson, *Dodo*
- Henry Williamson, *Tarka the Otter*