

# new makers of modern culture

edited by  
justin wintle

volume 1  
A – K

# new makers of modern culture

*New Makers of Modern Culture* is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, as a result of the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet.

Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview.

Next to Karl Marx is Bob Marley, next to John Ruskin is Salmon Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping rubs shoulders with Jacques Derrida, Julia Kristeva with Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries.

With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing throughout. There is a comprehensive index and a list of entries by contributor to aid the reader.

**Justin Wintle's** many books include *Romancing Vietnam*, *Furious Interiors: Wales, R.S. Thomas and God* and *The Rough Guide History of Islam*. His latest book is *Perfect Hostage*, the biography of the Burmese Nobel Peace Prize winner Aung San Suu Kyi (2007).



# **new makers of modern culture**

edited by  
justin wintle

**volume 1  
A–K**

First published 2007  
by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Simultaneously published in the USA and Canada  
by Routledge  
270 Madison Avenue, New York, NY 10016, USA

*Routledge is an imprint of the Taylor and Francis Group, an informa business*

© 2007 Justin Wintle

Typeset in Bembo by Taylor & Francis Books  
Printed and bound in TJ International Ltd, Padstow, Cornwall

All rights reserved. No part of this book may be reprinted or reproduced or utilized in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from Routledge.

*British Library Cataloguing in Publication Data*  
A catalogue record for this book is available from the British Library

*Library of Congress Cataloguing in Publication Data*  
A catalog record for this book has been requested

ISBN10: 0-415-33831-X (set)  
ISBN10: 0-415-42547-6 (vol. 1)  
ISBN10: 0-415-42553-0 (vol. 2)

ISBN13: 978-0-415-33831-8 (set)  
ISBN13: 978-0-415-42547-6 (vol. 1)  
ISBN13: 978-0-415-42553-7 (vol. 2)

# contents

## volume 1

introduction	vi
acknowledgements	ix
list of contributors	x
list of entries	xv
list of entries by contributor	xxxix
entries A–K	1–858

## volume 2

entries L–Z	859–1672
index	1673–1759

# introduction

The term ‘encyclopedic’ may mislead. With certain exceptions, it is improbable that an entire knowledge could be contained within the confines of a single reference work, whether one- or multi-volumed; and when the topic to hand is something as broad, diffuse and open-ended as ‘culture’, improbability turns to inconceivability. Rather, the intention here is to provide readers and users not so much with a comprehensive manual of any kind, as with stimulating, information-rich starting points for territories they may be unfamiliar with, as well as summaries of better-known ground. To this end, we present 957 entries on those who have shaped our times. These entries are cross-referenced using a bold typeface. There are also further reading sections (See/Other works include) at the end of each entry.

This understanding, and these objectives, were present from the outset – a quarter of a century ago – when Routledge commissioned me to compile and edit two companion reference books, *Makers of Modern Culture* (1981) and *Makers of Nineteenth Century Culture* (1982). My design was to approach culture through its practitioners, focusing on their achievements more than on the detail of their biographies. As for culture itself, my working definition was deliberately loose: just ‘how we see ourselves’. This enabled a wide view of what constitutes cultural activity, drifting away from (but not altogether abandoning) any notion of ‘high culture’. I expressly wished the end-product to be both multi-disciplinary

and cross-disciplinary, mainly because that was where, around 1980, intellectual life seemed either to have arrived or to be heading. Certainly, the drawbacks of narrow specialization, conducted without reference to the greater ebb and flow of ideas, had been spotted and exposed.

Both books were generously received, with perhaps Peter Conrad making the most pertinent comments in the *Observer*. ‘For Arnold and Eliot,’ he wrote:

the purpose of culture was conservation. Wintle and his cohorts treat their field more radically and progressively. They’re not dealing with an inheritance entrusted to the present from the past, but with ideas which provoke the future into being ... The dictionary is not a fortification of official culture but a demonstration of our culture’s volatility and instability.

I warmed to that. How the world has changed since then, though, is something few of us could or did predict in any meaningful detail. Of the transformations that have taken place perhaps the three most obvious are the apparent demise of Marxism-Leninism as a main political and ideational current outside of China; the near-universal adoption of the Internet as a primary means of communication; and the resurgence of political Islam. Added to these, especially from the cultural viewpoint, have been the maturation and leveling off of ‘postmodernism’, and the erosion of Sigmund Freud’s reputation as a reliable guide to the workings of the human psyche.

It was against this background that in 2003 Routledge asked me to prepare this updated, fully revised and much expanded two-volume edition of *Makers of Modern Culture*. While many of the original entries have been carried forward in re-edited versions, a large number of entirely new entries have been added, to take account of all that has happened in the interim. Where critical opinion concerning the subject has altered significantly (Freud being a case in point) some original entries have been replaced by freshly commissioned essays.

The critical decision has been to reset the parameters of 'modern'. Originally the start-point was *circa* 1914, but for this new edition we have taken this date back to *circa* 1850, largely to accommodate Charles Darwin and Karl Marx, without whom any approach to modern culture must be sorely undermined. Darwin and Marx were both included in *Makers of Nineteenth Century Culture*, but it now seems more sensible to place them in the same barn as all those who were, and have been, profoundly influenced by their thought.

This re-divisioning of time and culture brings with it its own liabilities. Many figures straddle the mid-nineteenth century, just as many figures straddled 1914. My criteria for retention/non-retention have been based on when the subject in question completed the work he or she is best known by. Thus, although he died in 1855, Søren Kierkegaard is not retained as he wrote nothing of significance in the last years of his life, even though his contribution to specifically twentieth-century existentialist philosophy is undeniable. Conversely, the composer Hector Berlioz, although so much of his finest music was written pre-1850, is retained just because he continued to 'produce', notably his opera *Les Troyens*.

The matter of retention versus non-retention was a lesser issue, however, compared with the question of whom to include in the first place (and whom to add for this new edition). Ideally I would like to have found room for pretty well everyone with any

claim, great or small, to have affected 'how we see ourselves', but that would have been to defeat the purpose of the project, which, as intimated, has been to furnish a reasonably portable introduction to its subject-matter. Editorial decisions just had to be made. Whereas there is little argument about the claims of a string of truly major figures (Picasso and Hemingway, for instance, as well as Darwin and Marx), the same is not automatically true of lesser mortals.

In general, I have sought to ensure that all those fields that can be associated with the term 'culture' are represented by some at least of their leading exponents, ranging from art, cinema, literature and music through philosophy, psychology, sociology and anthropology to science, technology and industry. Also included are a handful of major politicians, who, by attempting to redesign society, also attempted to redesign lives. The emphasis, however, is on the arts and the written word. Only those scientists, technologists and industrialists who are perceived to have greatly affected cultural paradigms are included. Excluded are live performers – musicians, singers, actors, and so forth – except where they have performed their own materials. This is not to deny either the creativity or cultural impact of such men and women, often very great indeed, but rather to acknowledge a limitation on space.

As *New Makers of Modern Culture* is an English-language publication its choice of entries is to some degree biased towards cultural practitioners drawn from English-speaking territories, especially the United States and Great Britain. This new edition is, however, markedly more international than its predecessors, accommodating the slide towards 'globalization' that has been so much on people's lips these last twenty-five years. Thus – to give but one example – some readers may never have heard of Sayyid Qutb, the ideologue of the Egyptian-nurtured Muslim Brotherhood. Yet, in the Editor's view at least, some knowledge of his writings is indispensable to an understanding of

contemporary Islam in its more assertive manifestations, and so Qutb is included.

That said, it seems a simple fact that some forms of cultural activity ‘travel’ between linguistically determined boundaries better than others. Thus while many poets have attained eminence within their own cultures, relatively few are or perhaps can be known in any depth outside their cultures. By contrast, fiction travels more freely, as do architecture, painting, sculpture and cinema, while in some fields – philosophy and sociology, for example – it is taken for granted that nourishment is transnational.

The list of those cultural practitioners who are included reflects some of these constraints, or conditions. While as Editor I take full responsibility for the final cut, my task has always been made easier, and greatly more interesting, by the often lively advice and recommendations of many of those wri-

ters and academics who have contributed to this work. In a very real sense it is their book, not mine, the more so since so many contributors responded with impressive alacrity to my invitation to write interpretatively about their chosen subjects. If ‘modern culture’ is in its nature multi-centred, multi-faceted, then this account of it is fittingly multi-voiced.

Wherever appropriate, entries that appeared in the original *Makers of Culture* volumes have been revised and updated by their writers. Inevitably, however, and sadly, some of those who contributed to the original volumes are now deceased. It has also proved impossible to trace a handful of others. In these circumstances revision and updating of existing entries has been undertaken either by myself, or by other parties, as indicated in the text.

Justin Wintle

## acknowledgements

While it is perhaps invidious to single out individual contributors for particular thanks in helping guide *New Makers of Modern Culture* home – so many have had an input beyond the call of duty, sparing the need to work through a cumbersome ‘editorial board’ – the Editor would like to acknowledge the particular generosity of the following in giving freely of their time and thoughts: Professor Roger Cardinal; Professor John Cottingham; Sir Bernard Crick; Professor Charles Grogan; Michael Haag; Professor Antony Flew; Professor John Hamilton Frazer; Professor Andrew Gibson; Professor Paul Jorion; Professor A. Robert Lee; Professor Sebastian Lucas; Nick Reyland; Professor James Richmond; Professor Stephen Serafin; Charles Warren; Gary Watson; and his brother, Christopher Wintle. Alan Bold, His Excel-

lency José Guilherme Merquior, Professor Eric Mottram and Professor Anthony Storr have not survived to witness the present work, but their special contributions to the original two volumes are still keenly remembered. Outside the magic circle of contributors, the Editor wishes to thank Andrew Lockett and Joe Staines for their help and advice, as also young Angela Mardle. Various members of the staff at Routledge, among them Gerard Greenway and Dominic Shryane in London, and Kate Aker, Beth Renner and Ruth Gilbert in New York, provided invaluable support. Last, but perennially first, the Editor wishes to thank his wife, Kimiko Tezuka-Wintle, for her altogether disproportionate, and therefore mystifying, patience. *Pace* Jacques Derrida *et al.*, altruism – if one must call it that – is alive and kicking.

# contributors

Dr E.A. Abramson  
Dr E.D.J. Acton  
Michael Alexander  
Nigel Algar  
Charles Allen  
Professor Stanislav Andreski  
Professor Rachel A. Ankeny  
Professor Roy Armes  
Dr Alison Armstrong  
Professor Stephen Arnold  
Professor Rosemary Ashton  
Derek Attridge  
Chris Auty  
Professor Lawrence Badash  
Professor Dirk Baecker  
Paul Bailey  
Joseph Bain  
Phil Baker  
Professor Stephen Banfield  
Malcolm Barry  
Dr Andrew Beatty  
Professor Harold Beaver  
Professor Samuel H. Beer  
Dr Nasser Behnegar  
Professor T.O. Beidelman  
Dr Christopher Bettinson  
Professor Michael Biddiss  
Lewis Biggs  
Professor C.W.E. Bigsby  
Joan Bird  
Marianne Boelscher  
Alan Bold  
Professor David Bradby  
Dr Ahron Bregman  
Lord Briggs  
Professor Robin Briggs  
Vincent Brome  
Geoff Brown  
Dr David Bryant  
Judith Bumpus  
Janice Bumstead  
Dr T.E. Burke  
Mark Burry  
Dr John Butt  
Léonie Caldecott  
Richard Calvocoressi  
Stuart Campbell  
Professor Roger Cardinal  
Professor John Carroll  
April Carter  
Dr Alan Chalmers  
Franc Chamberlain  
James Chapman  
Deborah Cherry  
Professor Lorenzo Chiesa  
Professor Anthony W. Clare  
Duncan Clark  
Professor Philip Collins  
Patrick Conner  
Pat Cook  
Dr David Corker  
Neil Cornwell  
Professor John Cottingham  
David Cox  
Michael Cox  
Jodi Cressman  
Professor Sir Bernard Crick  
Professor Joyce Crick  
Professor Jonathan Cross  
Professor Valentine Cunningham  
Rt Hon. David Curry MP  
Robert Cushman  
Fergus Daly  
Dr John Daniel  
Howell Daniels  
Nicholas Davey  
Professor Margaret Davies  
R.M. Davison

---

Professor Nicholas Deakin  
Karen Dibdin  
Peter Dickinson  
Professor Frank Dikötter  
Professor David Dinour  
Dr John Docker  
Dr Jon Dorling  
Professor Stephen Downes  
Christopher Dromey  
Philip Drummond  
Professor Todd Dufresne  
Dean Duncan  
Dr Robert Eaglestone  
Paul Edwards  
Martin Esslin  
Colin Evans  
Dr Adam Fairclough  
Duncan Fallowell  
Professor Joseph Farrell  
James Faure Walker  
Professor Stephen Fender  
Dr Rosella Ferrari  
Dr Alison Finch  
Professor Antony Flew  
Professor J.E. Flower  
Professor Peter France  
Professor John Hamilton Frazer  
Professor Richard Freeborn  
Alexandra Freeman  
Ted Freeman  
R.B.D. French  
Professor Barbara Fultner  
John Furse  
Dr Peter Gathercole  
Professor Norman Geras  
David J. Getsy  
James Gibbs  
Professor Andrew Gibson  
Peter Gidal  
Derek Gjertsen  
Dr Ranulph Glanville  
Professor Anthony Glees  
Professor Hans-Johann Glock  
Samantha Goat  
Professor Mike Gonzalez  
Philip Gooden  
Professor Keith Gore  
Dr Gina A. Granger  
Professor John N. Green  
Professor Michael J. Green  
Dr Kevin Greene  
Professor Charles Gregory  
Paul Griffiths  
Valerie Grosvenor Myer  
Professor Maureen Guirdham  
Michael Haag  
Dr John Haffenden  
Dr Alan Hagger  
Dr Peter Hallward  
Samantha Hardingham  
Dr Tanya Harrod  
Dr C.F. Hawke-Smith  
Dr Martin Hemingway  
Professor Christopher Heywood  
Professor Roger Hillman  
Dilip Hiro  
Richard Hobbs  
Michael Holroyd  
William Horsley  
Viv Horwitz  
Philip Howard  
Professor W.D. Howarth  
Lucy Hughes-Hallett  
Dr Maggie Humm  
Richard Humphreys  
Professor Roger S. Huss  
Athar Hussain  
Dr G.M. Hyde  
Timothy Hyman  
Professor Hisao Inagaki  
Dr S.J. Ingle  
Professor Lyn Innes  
Professor Clifford Ireson  
Adrian Jack  
Dr Julie Jack  
Professor Douglas Jarman  
Dr Alan Jefferson  
Dr Ann Jefferson  
Dr Steve Jenkins  
Richard Jenkyns  
Dr J. Barrie Jones  
J.D.F. Jones  
Professor Peter Jones  
Dr Verina Jones  
Armel Jorion  
Professor Paul Jorion  
Jonathan Keates  
Barry J. Kemp  
Dr Michael Kenny  
Professor Ben Kiernan  
Professor Richard Kilminster  
Dr Clare Kitson  
D.M. Knight  
Ronald Knowles  
Adrian Kohn  
Dr Peter Kornicki

Dr Kim H. Kowalke  
A.J. Kox  
Professor Wolfgang Krohn  
Professor Adam Kuper  
John Lahr  
Basil Lam  
Andrew Lamb  
Professor Lester C. Lamon  
Philip Larkin  
C.J. Lawrence  
Robert Layton  
Sir Edmund Leach  
Professor Bobbie Lederman  
Professor A. Robert Lee  
Dr David Lee  
Professor Thomas Lehner  
Professor Donald N. Levine  
David J. Levy  
Calan Lewis  
David H. Lewis  
Ian Littlewood  
Professor Sebastian Lucas  
Sue Lucas  
Roger Luckhurst  
Ronald Lumsden  
Peter Lund  
Professor William Lyell  
Dr Rita McAlister  
Gerard McBurney  
Dr W.J. McCormack  
Professor Hugh Macdonald  
Malcolm MacDonald  
Dr Angus McIntyre  
Professor Norman MacKenzie  
Peter Mackridge  
Dr Duncan MacLeod  
Dr Roger McLure  
Helen McNeil  
Conroy Maddox  
Professor Pierre Manent  
Professor Rex Martin  
Dr R.H.P. Mason  
Dr Ann Massa  
Samantha Matthews  
Dr Sean Matthews  
Robert Maxwell  
Dr Wolfe Mays  
Dr Andrew Mead  
David Meakin  
Chris Megson  
Professor Volker Meja  
Professor Wilfrid Mellers  
Dr K.S. Menzies  
Professor J.G. Merquior  
Linda Miles  
Tom Milne  
Professor John Milner  
Professor Robin Milner-Gulland  
Gino Moliterno  
Professor Brian Moloney  
Janet Montefiore  
Professor Geoffrey Moore  
Philippa Morgan  
Roger Morgan  
Stuart Morgan  
Blake Morrison  
Professor Andrew Motion  
Professor Eric Mottram  
Chantal Mouffe  
Alan Munton  
Dr D.R. Murdoch  
Professor A.B. Murphy  
Gabe Mythen  
Dr Adriana Neagu  
Caryn E. Neumann  
W.H. Newton-Smith  
Paul Nicholls  
Dr Christopher Norris  
Sasha Norris  
Robert Nowell  
Geoffrey Nowell-Smith  
Michael O'Brien  
Dr Kaori O'Connor  
Dr Aislinn O'Donnell  
Terence O'Keeffe  
Professor Robert Olby  
Professor Roger Opie  
Michael O'Pray  
Christopher Ormell  
Professor David Osmond-Smith  
Timothy O'Sullivan  
Dennis Paoli  
Professor Roger Parker  
Professor G.H.R. Parkinson  
Professor Ian Parrott  
Chris Petit  
Brian Petrie  
Professor Pierluigi Petrobelli  
Monica Petzal  
Michael Pick  
Professor W.S.F. Pickering  
John Porter  
Professor Heinz R. Post  
Caroline Potter  
Paul Preston  
Harri Pritchard Jones

---

Stephen Pruslin  
Derrick Puffett  
Professor P.M.A. Rabbitt  
Simon Rae  
Michael Randle  
David Raskin  
Afshin Rattansi  
Professor Michael Redhead  
Dr Stephen Regan  
Professor John Rex  
Dr Dieter Rexroth  
Nick Reyland  
Professor James Richmond  
Dr Ruth Richmond  
Professor Mark Ridley  
Professor Keith Robbins  
Professor Neil Roberts  
June Rose  
Michael Rosenthal  
T.G. Rosenthal  
Dr William Rothman  
Francis Routh  
Susanna Roxman  
Michael Rubinstein  
Professor Michael Ruse  
Dr Charles Rycroft  
Professor Richard Sakwa  
Dr Geoffrey Sampson  
Mary Sandbach  
Cristina Sandru  
Michael Scherk  
Michael Schmidt  
Clive Scott  
Frederick Scott  
Professor Edward Seidensticker  
Professor Steven R. Serafin  
Professor Elman Service  
Professor D.L. Shaw  
Dr David Shepherd  
Professor Patrick Sherry  
Chris Shorley  
Paul Sidey  
C.H. Sisson  
Phil Slater  
Professor Hans Sluga  
Dr C.N. Smith  
Dr Crosbie Smith  
Professor Keith Smith  
Martin Smith  
Penny Sparke  
Dr Robin Spencer  
Professor Marc Spindelmann  
Dr Andy Stafford  
Jon Stallworthy  
Professor Isolde Standish  
Frank Steele  
Professor Nico Stehr  
Professor Sam Stevens  
Corbet Stewart  
Professor Anthony Storr  
Professor David Sturgeon  
Professor A.V. Subiotto  
Dr Slavka Sverakova  
Andrew Swarbrick  
Professor Anne K. Swartz  
David Sweet  
Dr David Thomas  
Professor M. Wynn Thomas  
Gary Thompson  
Ming Tiampo  
Professor J.E. Tiles  
Professor Mary Tiles  
Boyd Tonkin  
Derek Tonkin  
Professor Richard Toop  
Derval Tubridy  
Pat Turner  
Professor Wilfried van der Will  
Sterling Van Wagenen  
Professor Robert G. Vaughn  
Professor Damian Veal  
Professor Shirley Vinal  
Professor Polly Vizard  
Christopher Wagstaff  
Helen Waites  
Professor Dennis Walder  
Ronald G. Walker  
Professor Chris Wallace-Crabbe  
Malcolm Warner  
Dr Charles Warren  
Giles Waterfield  
Simon Watney  
Gray Watson  
Dr Marie Wells  
Tamara von Werthern  
Dr Michael Wheeler  
Margaret Whitford  
Professor Arnold Whittall  
Dr John Whitworth  
Dr Alan E. Williams  
Dr James Williams  
Dr Mark Williams  
Tom Williams  
Jason Wilson  
Michael Wilson  
Simon Wilson

Dr J.M. Winter  
Christopher Wintle  
Justin Wintle  
Dr Hilary Wise

Carter Wiseman  
Dr John Worrall  
Professor Gayle Graham Yates  
Adam Zamoyski

# entries

**AALTO, Hugo Alvar Henrik**

Ranulph Glanville

**ABRAMOVIC, Marina**

Franc Chamberlain

**ACHEBE, Chinua**

Lyn Innes

**ACTON, John Emerich Edward Dalberg (Lord)**

Michael Biddiss

**ADAMS, Douglas Noel**

Valerie Grosvenor Myer

**ADAMS, Henry Brooks**

Eric Mottram

**ADAMS, John Coolidge**

Peter Dickinson

**ADLER, Alfred**

Anthony Storr

**ADORNO, Theodor Wiesengrund**

Phil Slater

**AFGHANI, Jamal Uddeen AI**

Dilip Hiro

**ALBEE, Edward Franklin**

C.W.E. Bigsby (revised and updated by the Editor)

**ALBERS, Josef**

David Sweet

**ALCOTT, Louisa May**

Harold Beaver

**ALLEN, Woody**

Ahron Bregman

**ALTHUSSER, Louis**

Armel Jorion and Paul Jorion

**ALTMAN, Robert**

Charles Warren

**AMIS, (Sir) Kingsley**

Philip Gooden

**AMIS, Martin Louis**

Boyd Tonkin

**ANDRÉ, Carl**

David Raskin

**ANGELOU, Maya (Marguerite JOHNSON)**

Susanna Roxman

**ANOUILH, Jean**

David Bradby

**ANTHONY, Susan Brownell**

Gayle Graham Yates

**APOLLINAIRE, Guillaume (Wilhelm Apollinaris de KOSTROWITZKY)**

Keith Gore

**ARAFAT, Yasser**

Justin Wintle

**ARCHIGRAM**

John Hamilton Frazer

**ARENDT, Hannah**

Bernard Crick

**ARMSTRONG, Daniel Louis (Satchmo)**

Christopher Wagstaff

**ARNOLD, Eve**

Caryn E. Neumann

**ARNOLD, Matthew**

Simon Rae

**ARON, Raymond**

Pierre Manent

**ARP, Jean (Hans)**

Alison Armstrong

**ARTAUD, Antonin Marie Joseph**

David Bradby

**ASHBERY, John Lawrence**

Jodi Cressman

**ASHBY, William Ross**

Ranulph Glanville

**ASIMOV, Isaac**

Charles Gregory

**ATATÜRK (Mustafa KEMAL)**

Joan Bird

**ATTENBOROUGH, (Sir) David Frederick**

Alexandra Freeman

**AUDEN, Wystan Hugh**

Janet Montefiore

**AUNG SAN SUU KYI**

Martin Smith

**AUSTIN, John Langshaw**

Antony Flew

**AYER, (Sir) Alfred Jules**

John Cottingham

**BABBAGE, Charles**

Christopher Ormell

**BABBITT, Milton Byron**

Stephen Arnold (revised and updated by Andrew Mead)

**BACHELARD, Gaston**

Roger McLure

**BACON, Francis**

Patrick Conner

**BADIOU, Alain**

Lorenzo Chiesa

**BAGEHOT, Walter**

Bernard Crick

**BAIRD, John Logie**

Justin Wintle

**BAKHTIN, Mikhail Mikhailovich**

David Shepherd

**BAKST, Léon Samölivich**

Richard Humphreys

**BAKUNIN, Mikhail Alexandrovich**

David J. Levy

**BALAKIREV, Mily Alexeyevich**

Stuart Campbell

**BALDWIN, James Arthur**

Adam Fairclough

**BALLARD, James Graham**

Roger Luckhurst

**BALTHUS, (Count) Balthazar Klossowski de Rola**

Lewis Biggs

**BANHAM, Peter Reyner**

Samantha Hardingham

**BARBER, Samuel**

Peter Dickinson

**BARNUM, Phineas Taylor**

Charles Gregory

**BARRÈS, Auguste-Maurice**

Christopher Bettinson

**BARTH, John**

A. Robert Lee

**BARTH, Karl**

James Richmond

**BARTHES, Roland**

Andy Stafford

**BARTÓK, Béla**

Ronald Lumsden

**BAUDELAIRE, Charles Pierre**

Roger McLure

**BAUSCH, Pina**

Franc Chamberlain

**BEARDSLEY, Aubrey Vincent**

Richard Humphreys

**BEATLES, The**

Duncan Fallowell

**BEATON, (Sir) Cecil Walter Hardy**

Michael Pick

**BEAUVOIR, Simone de**

Keith Gore

**BECK, Ulrich**

Gabe Mythen

**BECKETT, Samuel**

Derval Tubridy

**BECKMANN, Max**

Timothy Hyman

**BEETON, Samuel and Isabella**

Kaori O'Connor

**BELL, Alexander Graham**

Justin Wintle

**BELLOW, Saul**

David Corker (revised and updated by the Editor)

**BENENSON, Peter James Henry Solomon**

Joan Bird

**BENJAMIN, Walter**

J.G. Merquior

**BENNETT, Alan**

Valerie Grosvenor Myer

**BERG, Alban**

Douglas Jarman

**BERGMAN, Ernest Ingmar**

Roy Armes (revised and updated by the Editor)

**BERGSON, Henri Louis**

Alan Hagger

**BERIO, Luciano**

David Osmond-Smith

**BERKELEY, Busby (William Berkeley ENOS)**

Pat Cook

**BERLIN, Irving**

Stephen Banfield

**BERLIN, (Sir) Isiaah**

Sir Bernard Crick

**BERLIOZ, Louis-Hector**

Hugh Macdonald

**BERNERS-LEE, (Sir) Timothy**

Ranulph Glanville

**BERNSTEIN, Leonard**

Stephen Banfield

**BERRYMAN, John**

John Haffenden

**BETJEMAN, (Sir) John**

Philip Larkin

**BEUYS, Joseph**

Stuart Morgan

**BEVERIDGE, William (Lord)**

Nicholas Deakin

**BIERCE, Ambrose**

A. Robert Lee

**BIN LADEN, Osama**

Dilip Hiro

**BINFORD, Lewis Roberts**

Kevin Greene

**BIRTWISTLE, (Sir) Harrison**

Jonathan Cross

**BISHOP, Elizabeth**

Blake Morrison

**BISMARCK, Otto von**

Anthony Glee

**BIZET, Georges**

David Cox

**BOAL, Augusto**

Franc Chamberlain

**BOAS, Franz**

Marianne Boelscher

**BÖCKLIN, Arnold**

Gray Watson

**BOHR, Niels Henrik David**

D.R. Murdoch

**BÖLL, Heinrich**

A.V. Subiotto

**BOLTZMANN, Ludwig**

Heinz R. Post

**BONHOEFFER, Dietrich**

James Richmond

**BONNARD, Pierre**

John Furse

**BOOLE, George**

Michael Redhead

**BOOTH, William**

Timothy O'Sullivan

**BORGES, Jorge Luis**

D.L. Shaw

**BORODIN, Alexander Porfirevich**

Stuart Campbell

**BOULEZ, Pierre**

Paul Griffiths

**BOURDIEU, Pierre**

Peter Hallward

**BOURGEOIS, Louise**

Anne K. Swartz

**BOURKE-WHITE, Margaret**

Caryn E. Neumann

**BRADBURY, Raymond Douglas**

Viv Horwitz

**BRAHMS, Johannes**

Malcolm MacDonald

**BRAKHAGE, Stan**

Philip Drummond

**BRANCUSI, Constantin**

Slavka Sverakova

**BRAQUE, Georges**

John Milner

**BRAUDEL, Fernand**

Robin Briggs

**BRECHT, Bertolt**

Martin Esslin

**BRENTON, Howard**

Chris Megson

**BRESSON, Robert**

Fergus Daly

**BRETON, André**

Roger Cardinal

**BRITTEN, Benjamin (Lord)**

Arnold Whittall

**BROWN, Ford Madox**

Deborah Cherry

**BROWNING, Robert**

Joseph Bain

**BRUCKNER, Anton**

Basil Lam

**BRUNEL, Isambard Kingdom**

Frederick Scott

**BUBER, Martin**

Terence O’Keeffe

**BUKHARIN, Nikolay Ivanovich**

Keith Smith

**BULTMANN, Rudolf**

James Richmond

**BUNTLIN, Ned (Edward Zane Carroll  
JUDSON)**

Charles Gregory

**BUÑUEL, Luis**

Paul Sidey

**BURCKHARDT, Jacob Christoph**

James Richmond

**BURGESS, John Anthony**

Philip Gooden

**BURNE-JONES, (Sir) Edward**

Simon Watney

**BURROUGHS, William Seward**

Duncan Fallowell

**BURTON, (Sir) Richard Francis**

Hilary Wise

**BUSONI, Ferruccio Benvenuto**

Malcolm MacDonald

**BUTLER, Samuel**

Paul Nicholls

**BYATT, Antonia Susan**

Samantha Matthews

**CAGE, John**

Michael Alexander

**CALDER, Alexander**

Slavka Sverakova

**CAMUS, Albert**

Ted Freeman

**CANTOR, Georg Ferdinand Ludwig Philipp**

W.H. Newton-Smith

**CAPA, Robert**

Caryn E. Neumann

**ČAPEK, Karel**

Slavka Sverakova

**CAPOTE, Truman**

John Daniel

**CARNAP, Rudolf**

Mary Tiles

**CARNEGIE, Andrew**

Lester C. Lamon

**CARROLL, Lewis (Charles Lutwidge  
DODGSON)**

Duncan Fallowell

**CARSON, Rachel**

Sasha Norris

**CARTER, Elliott Cook**

Stephen Pruslin

**CARTIER-BRESSON, Henri**

Roger Cardinal

**CARVER, George Washington**

Lester C. Lamon

**CARVER, Raymond**

Charles Gregory

**CASSAVETES, John**

Philip Drummond

**CASSIRER, Ernst**

Damian Veal

**CASTRO, Fidel**

Mike Gonzalez

**CAVAFY, Constantine Peter**

Peter Mackridge

**CAVELL, Stanley**

Charles Warren

**CELAN, Paul (Paul ANCZEL)**

Corbet Stewart

**CÉZANNE, Paul**

Simon Watney

**CHAGALL, Marc**

John Milner

**CHALK, Warren** *see*: ARCHIGRAM**CHANDLER, Raymond Thornton**

Philip Gooden

**CHANEL, Gabrielle ('Coco')**

Kaori O'Connor

**CHAPLIN, Charles Spencer**

Charles Gregory

**CHATWIN, Bruce Charles**

Jonathan Keates

**CHEEVER, John**

A. Robert Lee

**CHEKHOV, Anton Pavlovich**

Paul Nicholls

**CHESTERTON, Gilbert Keith**

Jonathan Keates

**CHILDE, Vere Gordon**

Peter Gathercole

**CHIRICO, Giorgio de**

Roger Cardinal

**CHOMSKY, Avram Noam**

Hilary Wise (revised and updated by the Editor)

**CHOPIN, Kate**

Helen McNeil

**CHRISTIE, Agatha**

Philippa Morgan

**CHRISTO with JEANNE-CLAUDE**

Anne K. Swartz

**CHURCHILL, (Sir) Winston Leonard Spencer**

Justin Wintle

**CIORAN, Emil Mihai**

Adriana Neagu

**CLAUSIUS, Rudolf Julius Emmanuel**

Derek Gjertsen

**CLEAVER, Larry Eldridge**

A. Robert Lee

**COCTEAU, Jean**

David Bradby

**COETZEE, John Maxwell**

Derek Attridge

**COLLINS, William Wilkie**

Christopher Heywood

**COMPTON-BURNETT, (Dame) Ivy**

Joseph Bain

**CONRAD, Joseph**

Jonathan Keates

**COOK, Peter** *see*: ARCHIGRAM**COPLAND, Aaron**

Paul Griffiths

**COPPOLA, Francis Ford**

Gino Moliterno

**CORBUSIER, Le** *see*: LE CORBUSIER**COURBET, Gustave**

Pat Turner

**COWARD, (Sir) Noël Pierce**

Alan Bold

**CRANE, Harold Hart**

Geoffrey Moore

**CRANE, Stephen**

Andrew Gibson

**CRICK, Francis Harry Compton**

Robert Olby

**CROCE, Benedetto**

Verina Jones

**CROMPTON, Dennis** *see*: ARCHIGRAM

**CUKOR, George**

Nigel Algar

**CUMMINGS, Edward Estlin**

Alan Bold

**CUNNINGHAM, Merce**

Anne K. Swartz

**CURIE, Marie Sklodowska**

Robert Olby

**DALAI LAMA** *see*: GYATSO, TENZIN, 14TH DALAI

LAMA

**DALÍ y Domenech, Salvador Felipe Jacinto**

Conroy Maddox

**DALLAPICCOLA, Luigi**

Pierluigi Petrobelli

**D'ANNUNZIO, Gabriele**

Shirley Vinall

**DARWIN, Charles Robert**

Justin Wintle

**DAUMIER, Honoré-Victorin**

Richard Humphreys

**DAVIDSON, Donald Herbert**

Hans-Johann Glock

**DAVIES, (Sir) Peter Maxwell**

Christopher Dromey

**DAVIS, Miles Dewey, Jr**

Christopher Wagstaff

**DAWKINS, Clinton Richard**

Michael Ruse

**DE GAULLE, Charles André Joseph Marie**

Joan Bird

**DE KOONING, William** *see*: KOONING,

WILLEM DE

**DEBORD, Guy**

Phil Baker

**DEBUSSY, (Achille-) Claude**

David Cox

**DEDEKIND, (Julius Wilhelm) Richard**

Christopher Ormell

**DEGAS, Edgar**

Richard Humphreys

**DELEUZE, Gilles**

James Williams

**DeLILLO, Don**

Charles Gregory

**DELIUS, Frederick (Fritz Theodore Albert)**

Alan Jefferson

**DeMILLE, Cecil Blount**

Steve Jenkins

**DEMUTH, Charles Henry Buckius**

Stuart Morgan

**DENG XIAOPING (TENG HSIAO-PING)**

Justin Wintle

**DERRIDA, Jacques (Jackie)**

Justin Wintle

**DEWEY, John**

J.E. Tiles

**DIAGHILEV, Serge (Sergei Pavlovich)**

John Milner

**DICKENS, Charles John Huffam**

Philip Collins

**DICKINSON, Emily**

Helen McNeil

**DIDION, Joan**

A. Robert Lee

**DILTHEY, Wilhelm**

Michael Biddiss

**DISNEY, Walt**

Clare Kitson

**DISRAELI, Benjamin (Earl of Beaconsfield)**

David J. Levy

**DOCTOROW, Edgar Lawrence**

A. Robert Lee

**DORÉ, Gustave**

Calan Lewis

**DOS PASSOS, John Rodrigo**

Geoffrey Moore

**DOSTOEVSKY, Fyodor Mikhailovich**

Richard Freeborn

**DOUGHTY, Charles Montagu**

Jonathan Keates

**DOUGLASS, Frederick**

Lester C. Lamon

**DOYLE, (Sir) Arthur Conan**

Philip Gooden

**DREISER, Herman Theodore**

Charles Gregory

**DREYER, Carl Theodor**

Dean Duncan

**DUBUFFET, Jean-Philippe-Arthur**

Roger Cardinal

**DUCASSE, Isidore-Lucien***see:* LAUTRÉAMONT, COMTE DE**DUCHAMP, Marcel**

Gray Watson

**DUHEM, Pierre-Marie-Maurice**

Michael Redhead

**DURKHEIM, Émile**

Bobbie Lederman

**DURRELL, Lawrence**

Michael Haag

**DUTILLEUX, Henri**

Caroline Potter

**DVOŘÁK, Antonín**

Paul Griffiths

**DWORKIN, Andrea**

Marc Spindelman

**DYLAN, Bob (Robert Allen ZIMMERMAN)**

John Porter (revised and updated by the Editor)

**EAKINS, Thomas**

Stuart Morgan

**EAMES, Charles**

Penny Sparke

**EASTMAN, George**

Eric Mottram

**EÇA DE QUEIROZ, José Maria**

Jonathan Keates

**EDDY, Mary Baker**

Tanya Harrod

**EDISON, Thomas Alva**

Eric Mottram

**EIFFEL, Gustave**

John Furse

**EINSTEIN, Albert**

Michael Redhead

**EISENSTEIN, Sergei Mikhailovich**

Philip Drummond

**ELGAR, (Sir) Edward William**

Ian Parrott

**ELIADE, Mircea**

David J. Levy

**ELIAS, Norbert**

Richard Kilminster

**ELIOT, George (Mary Anne or Marian EVANS)**

Neil Roberts

**ELIOT, Thomas Stearns**

Valentine Cunningham

**ELLINGTON, Duke**

Philip Larkin

**EMERSON, Ralph Waldo**

A. Robert Lee

**ENDŌ SHŪSAKU**

Mark Williams

**ENGELS, Friedrich**

G.H.R. Parkinson

**EPSTEIN, (Sir) Jacob**

Simon Wilson

**ERNST, Max**

Gray Watson

**EVANS, (Sir) Arthur**

C.F. Hawke-Smith

**EVANS, (Sir) John**

C.F. Hawke-Smith

**EVANS-PRITCHARD, (Sir) Edward Evan**

Michael Kenny

**EYSENCK, Hans Jurgen**

Anthony W. Clare (revised and updated by the Editor)

**FASSBINDER, Rainer Werner**

Gray Watson

**FAULKNER, William**

Andrew Gibson

**FAURÉ, Gabriel Urbain**

J. Barrie Jones

**FAWCETT, (Dame) Millicent Garrett**

Tanya Harrod

**FELLINI, Federico**

Christopher Wagstaff

**FERMI, Enrico**

Jon Dorling

**FEUERBACH, Ludwig Andreas**

James Richmond

**FEYDEAU, Georges Léon Jules Marie**

Paul Nicholls

**FIRBANK, Ronald (Arthur ANNESLEY)**

Duncan Fallowell

**FITZGERALD, Francis Scott Key**

Geoffrey Moore

**FLAHERTY, Robert Joseph**

Pat Cook

**FLAUBERT, Gustave**

David Meakin

**FLEMING, (Sir) Alexander and FLOREY, Howard Walter (Lord)**

Sebastian Lucas

**FLEMING, Ian Lancaster**

Philip Gooden

**FLOREY, Howard Walter (Lord)** *see*: FLEMING, (SIR) ALEXANDER AND FLOREY, HOWARD WALTER (LORD)

**FO, Dario**

Joseph Farrell

**FORD, Henry**

Duncan MacLeod

**FORD, John**

Steve Jenkins

**FORSTER, Edward Morgan**

Jonathan Keates

**FOSTER, Norman Robert (Lord)**

Robert Maxwell

**FOSTER, Stephen Collins**

Harold Beaver

**FOUCAULT, Paul Michel**

Paul Jorion

**FOWLES, John Robert**

Philip Gooden

**FRANCK, César (Auguste Jean Guillaume Hubert)**

David Cox

**FRANCO, Francisco**

Paul Preston

**FRAZER, (Sir) James George**

Edmund Leach

**FREGE, Friedrich Ludwig Gottlob**

Hans Sluga

**FREUD, Lucian Michael**

T.G. Rosenthal

**FREUD, Sigmund**

Todd Dufresne

**FRIEDAN, Betty**

Gayle Graham Yates

**FRIEDMAN, Milton**

Roger Opie (revised and updated by the Editor)

**FRINK, Elisabeth**

Judith Bumpus

**FROMM, Erich**

Anthony Storr

**FROST, Robert**

Geoffrey Moore

**FUENTES, Carlos**

Jason Wilson

**FUGARD, Harold Athol Lanigan**

Dennis Walder

**FUKUZAWA YUKICHI**

William Horsley

**FULLER, Richard Buckminster**

John Hamilton Frazer

**GABO, Naum**

John Milner

**GADAFFI, Muammar al-**

Afshin Rattansi

**GADAMER, Hans-Georg**

Nicholas Davey

**GALBRAITH, John Kenneth**

Roger Opie

**GALLO, Robert C. and MONTAGNIER, Luc B.**

Sebastian Lucas

**GALLUP, George Horace**

Tom Williams

**GALTON, (Sir) Francis**

Michael Biddiss

**GANCE, Abel**

Philip Drummond

**GANDHI, Mahatma (Mohandas Karamchand)**

Dilip Hiro

**GAO XINGJIAN**

Rossella Ferrari

**GARCÍA MÁRQUEZ, Gabriel**

D.L. Shaw

**GARIBALDI, Giuseppe**

Michael Biddiss

**GASKELL, Elizabeth Cleghorn**

Andrew Gibson

**GATES, Bill (William Henry)**

Ranulph Glanville

**GAUDÍ, Antoni (Antonio)**

Mark Burry

**GAUDIER-BRZESKA, Henri**

Richard Humphreys

**GAUGUIN, Paul**

Pat Turner

**GEERTZ, Clifford**

Andrew Beatty

**GEHRY, Frank Owen (Ephraim GOLDBERG)**

John Hamilton Frazer

**GELLNER, Ernest**

Bernard Crick

**GENET, Jean**

David Bradby

**GERSHWIN, George**

Wilfrid Mellers

**GIACOMETTI, Alberto**

Slavka Sverakova

**GIDE, André-Paul-Guillaume**

Christopher Bettinson

**GILBERT & GEORGE**

Duncan Fallowell

**GILBERT, (Sir) William Schwenck**

Jonathan Keates

**GINSBERG, Allen**

Jodi Cressman

**GLADSTONE, (Sir) William Ewart**

Keith Robbins

**GLASS, Philip**

Peter Dickinson

**GOBINEAU, Arthur de**

Michael Biddiss

**GODARD, Jean-Luc**

Roy Armes (revised and updated by the Editor)

**GODEL, Kurt**

Christopher Ormell

**GOEHR, Alexander**

Christopher Wintle

**GOLDING, (Sir) William Gerald**

Jonathan Keates

**GONCOURT, Edmond and Jules de**

J.E. Flower

**GOODMAN, Paul**

Maggie Humm

**GORBACHEV, Mikhail Sergeevich**

Richard Sakwa

**GÓRECKI, Henryk Mikołaj**

Nick Reyland

**GORKY, Maxim (Aleksey Maximovich PESHKOV)**

Richard Freeborn

**GOSSE, (Sir) Edmund William**

Antony Flew

**GOSSE, Philip Henry**

Antony Flew

**GOULD, Stephen Jay**

Mark Ridley

**GOUNOD, Charles François**

David Cox

**GRAHAM, Martha**

Franc Chamberlain

**GRAMSCI, Antonio**

Chantal Mouffe

**GRASS, Günter Wilhelm**

Frank Steele (revised and updated by the Editor)

**GREEN, Henry**

Paul Bailey

**GREENE, David** *see*: ARCHIGRAM**GREENE, Graham**

Philip Gooden

**GREER, Germaine**

Monica Petzal (revised and updated by the Editor)

**GRIEG, Edvard Hagerup**

David Cox

**GRIFFITH, David Wark**

Steve Jenkins

**GROPIUS, Walter**

Penny Sparke

**GUEVARA, Che (Ernesto GUEVARA DE LA SERNA)**

Mike Gonzalez

**GUNN, Thom (Thomson William)**

Alan Bold (revised and updated by the Editor)

**GUTIÉRREZ, Gustavo**

Ruth Richmond

**GYATSO TENZIN, 14th Dalai Lama**

Charles Allen

**HABERMAS, Jürgen**

Barbara Fultner

**HAGGARD, (Sir) Henry Rider**

Jonathan Keates

**HAMMERSTEIN, Oscar II**

Stephen Banfield

**HAMSUN, Knut**

Marie Wells

**HANDKE, Peter**

Tamara von Werthern

**HARDY, Thomas**

C.H. Sisson

**HARNACK, Adolf von**

James Richmond

**HARRIS, Joel Chandler**

Eric Mottram

**HARTE, Francis Bret**

Eric Mottram

**HARŠEK, Jaroslav 1883–1923**

Slavka Sverakova

**HAVEL, Václav**

April Carter

**HAWKING, Stephen William**

Justin Wintle

**HAWKS, Howard Winchester**

Chris Auty

**HAWTHORNE, Nathaniel**

A. Robert Lee

**HEANEY, Seamus**

Stephen Regan

**HEIDEGGER, Martin**

David J. Levy

**HEISENBERG, Werner**

D.R. Murdoch

**HELLER, Joseph**

Dennis Paoli

**HELMHOLTZ, Hermann Ludwig von**

W.H. Newton-Smith

**HEMINGWAY, Ernest**

A. Robert Lee

**HENDRIX, Jimi**

Kevin Greene

**HENZE, Hans Werner**

Paul Griffiths (revised and updated by Stephen Downes)

**HEPWORTH, (Dame) Jocelyn Barbara**

Richard Calvocoressi

**HERRON, Ron *see*: ARCHIGRAM****HERTZ, Heinrich Rudolf**

John Worrall

**HERZEN, Alexandr Ivanovich**

E.D.J. Acton

**HERZL, Theodor**

David Dinour

**HERZOG, Werner**

Gray Watson

**HESSE, Hermann**

A.V. Subiotto

**HEYERDAHL, Thor**

David H. Lewis

**HINDEMITH, Paul**

Dieter Rexroth (translated by Mary Whittall)

**HIRST, Damien**

Judith Bumpus

**HITCHCOCK, (Sir) Alfred Joseph**

Geoff Brown

**HITLER, Adolf**

Anthony Glees

**HO CHI MINH**

Derek Tonkin

**HOCKNEY, David**

Gray Watson

**HODDER, Ian**

Kevin Greene

**HOFSTEDE, Geert**

Maureen Guirdham

**HOGGART, Richard**

Sean Matthews

**HOLABIRD, William and ROCHE, Martin**

Pat Turner

**HOLMES, Oliver Wendell**

A. Robert Lee

**HOLROYD, Michael de Courcy Fraser**

Karen Dibdin

**HOLST, Gustav**

David Cox

**HOMER, Winslow**

Stuart Morgan

**HOPKINS, Gerard Manley**

Alan Bold

**HOPPER, Edward**

Samantha Goat

**HORKHEIMER, Max**

Phil Slater

**HOUSMAN, Alfred Edward**

Joseph Bain

**HOWELLS, William Dean**

A. Robert Lee

**HUGHES, Ted (Edward James)**

Neil Roberts

**HUGO, Victor-Marie**

Clifford Ireson

**HUIZINGA, Johan**

Robin Briggs

**HUNT, William Holman**

Malcolm Warner

**HUNTINGTON, Samuel Philip**

Maureen Guirdham

**HUSSERL, Edmund**

Margaret Whitford

**HUXLEY, Aldous Leonard**

Ronald G. Walker

**HUXLEY, Thomas Henry**

Vincent Brome

**HUYSMANS, Joris-Karl**

Richard Hobbs

**IBSEN, Henrik**

David Thomas

**ILLICH, Ivan**

Peter Lund

**IONESCO, Eugène**

David Bradby

**IQBAL, (Sir) Muhammad**

Dilip Hiro

**IVES, Charles Edward**

Michael Alexander

**JAKOBSON, Roman Osipovich**

Geoffrey Sampson

**JAMES, Henry**

Jonathan Keates

**JAMES, William**

Robert Olby

**JANÁČEK, Leoš Eugen**

Paul Griffiths

**JARMAN, Derek**

Michael O'Pray

**JARRY, Alfred**

Ranulph Glanville

**JASPERS, Karl Theodor**

Roger McLure

**JEVONS, William Stanley**

Keith Smith

**JOBS, Steven**

Ranulph Glanville

**JOHN XXIII (Angelo RONCALLI)**

Robert Nowell

**JOHN PAUL II (Karol WOJTYLA)**

Patrick Sherry

**JOHNS, Jasper**

Stuart Morgan (revised and updated by the Editor)

**JONES, Everett LeRoi (Imamu Amiri BARAKA)**

A. Robert Lee

**JOULE, James Prescott**

Derek Gjertsen

**JOUVENEL DES URSINS, Bertrand de**

Bernard Crick

**JOWETT, Benjamin**

Richard Jenkyns

**JOYCE, James Augustine**

Andrew Gibson

**JUDD, Donald**

Adrian Kohn

**JUNG, Carl Gustav**

Anthony Storr

**JÜNGER, Ernst**

Jonathan Keates

**KAFKA, Franz**

Corbet Stewart

**KAHN, Louis I.**

Carter Wiseman

**KANDINSKY, Wassily (Vasilii Vasilievich)**

John Milner

**KANG YOUWEI**

Frank Dikötter

**KAWABATA YASUNARI**

Edward Seidensticker

**KEATON, 'Buster' (Joseph Francis)**

Charles Gregory

**KELLER, Hans**

Christopher Wintle

**KELVIN, Lord (William THOMSON)**

Crosbie Smith

**KENNEDY, John Fitzgerald**

Anthony Glees

**KERN, Jerome**

Stephen Banfield

**KEROUAC, Jack**

Eric Mottram

**KESEY, Ken**

Eric Mottram (revised and updated by A. Robert Lee)

**KEYNES, John Maynard**

Roger Opie

**KHOMEINI, Ruhollah Musavi**

Dilip Hiro

**KIEFER, Anselm**

Judith Bumpus

**KIESLOWSKI, Krzysztof**

Dean Duncan

**KING, Martin Luther, Jr**

Lester C. Lamon

**KING, Stephen**

Philip Gooden

**KIPLING, Joseph Rudyard**

Janet Montefiore

**KIRCHNER, Ernst Ludwig**

Timothy Hyman

**KITAJ, Ronald Brooks**

Judith Bumpus

**KLEE, Paul**

Roger Cardinal

**KLEIN, Melanie**

David Sturgeon

**KLEIN, Yves**

Gray Watson

**KLIMT, Gustav**

John Milner

**KOCH, Heinrich Hermann Robert**

C.J. Lawrence

**KODÁLY, Zoltán**

Paul Griffiths

**KOESTLER, Arthur**

S.J. Ingle

**KOHL, Helmut**

William Horsley

**KOKOSCHKA, Oscar**

Pat Turner

**KOONING, Willem de**

James Faure Walker

**KOONS, Jeff**

David J. Getsy

**KRAUS, Karl**

David J. Levy

**KRIPKE, Saul Aaron**

Julie Jack

**KRISHNAMURTI, Jiddu**

Duncan Fallowell

**KRISTEVA, Julia**

Aislinn O'Donnell

**KROPOTKIN, Petr Alekseyevich**

R.M. Davison

**KUBRICK, Stanley**

Roger Hillman

**KUHN, Thomas Samuel**

Christopher Ormell

**KUNDERA, Milan**

Cristina Sandru

**KÜNG, Hans**

James Richmond

**KUROSAWA, AKIRA**

Isolde Standish

**KURTÁG, György**

Alan E. Williams

**LACAN, Jacques**

Lorenzo Chiesa

**LAFORGUE, Jules**

Clive Scott

**LAING, Ronald David**

Anthony W. Clare

**LAMPEDUSA, Giuseppe Tomasi di**

Jonathan Keates

**LANG, Fritz**

Philip Drummond

**LARKIN, Philip Arthur**

Valentine Cunningham

**LARTET, Edouard Armand Isidore**

Martin Hemingway

**LAUTRÉAMONT, Comte de (Isidore-Lucien DUCASSE)**

Duncan Fallowell

**LAWRENCE, David Herbert**

G.M. Hyde

**LE CARRÉ, John (David John Moore CORNWELL)**

Philip Gooden

**LE CORBUSIER (Charles-Édouard JEANERET)**

Ranulph Glanville and Sam Stevens

**LE FANU, Joseph Thomas Sheridan**

W.J. McCormack

**LEACH, (Sir) Edmund Ronald**

Adam Kuper

**LEAN, (Sir) David**

James Chapman

**LEAR, Edward**

Paul Sidey

**LEARY, Timothy**

Eric Mottram (revised and updated by A. Robert Lee)

**LEAVIS, Frank Raymond**

Valentine Cunningham

**LÉGER, Fernand**

John Furse

**LEMKIN, Raphaël**

John Docker

**LENIN (Vladimir Ilyich ULYANOV)**

Athar Hussain

**LEO XIII (Giacchino Pecci)**

David J. Levy

**LEVI, Primo**

Jonathan Keates

**LÉVI-STRAUSS, Claude**

Paul Jorion

**LEVINAS, Emmanuel**

Robert Eaglestone

**LEWIS, Henry Sinclair**

Andrew Gibson

**LEWIS, John Saunders**

Harri Pritchard Jones

**LEWIS, Percy Wyndham**

Paul Edwards

**LIBBY, Willard Frank**

Kevin Greene

**LICHTENSTEIN, Roy**

Gray Watson

**LIGETI, György Sándor**

Duncan Clark

**LIN, Maya Ying**

Anne K. Swartz

**LINCOLN, Abraham**

Duncan MacLeod

**LISTER, Joseph**

C.J. Lawrence

**LISZT, Ferencz**

Michael Alexander

**LIVINGSTONE, David**

Lucy Hughes-Hallett

**LODGE, David**

Philip Gooden

**LONDON, Jack (John Griffith)**

David Corker

**LONGFELLOW, Henry Wadsworth**

A. Robert Lee

**LORCA, Federico García**

Jason Wilson

**LORENTZ, Hendrik Antoon**

A.J. Kox

**LORENZ, Konrad Zacharias**

Mark Ridley

**LOSEY, Joseph Walton**

Tom Milne

**LOVELOCK, James Ephraim**

Sasha Norris

**LOWELL, Amy**

Blake Morrison

**LOWELL, James Russell**

A. Robert Lee

**LOWELL, Robert**

John Haffenden

**LOWRY, Laurence Stephen**

T.G. Rosenthal

**LU XUN (ZHOU SHUREN)**

William Lyell

**LUHMANN, Niklas**

Dirk Baecker

**LUKÁCS, Georg**

J.G. Merquior

**LUTOSŁAWSKI, Witold**

Nick Reyland

**LYOTARD, Jean François**

James Williams

**MacDIARMID, Hugh (Christopher Murray GRIEVE)**

Alan Bold

**MACH, Ernst**

John Worrall

**MACHADO DE ASSIS, Joaquim Maria**

J.G. Merquior

**MacINTYRE, Alasdair**

John Cottingham

**MACKINTOSH, Charles Rennie**

Penny Sparke

**MacNEICE, Frederick Louis**

Joseph Bain

**MAETERLINCK, Mauritius Polydorus Maria Bernardus**

Roger Cardinal

**MAGRITTE, René-François-Ghislain**

Roger Cardinal

**MAHLER, Gustav**

Douglas Jarman

**MAILER, Norman**

David Corker (revised and updated by the Editor)

**MALCOLM X (Malcolm LITTLE/EI Hajj Malik EL-SHABAZZ)**

Lester C. Lamon

**MALEVICH, Kazimir**

Robin Milner-Gulland

**MALINOWSKI, Bronislaw Kaspar**

Peter Gathercole

**MALLARMÉ, Stéphane**

Roger McLure

**MALRAUX, André**

Keith Gore

**MANDELA, Nelson**

J.D.F. Jones

**MANDELSTAM, Osip Emilievich**

Peter France

**MANET, Edouard**

Michael Wilson

**MANN, Jonathan Max**

Sue Lucas

**MANN, Luis Heinrich**

Joyce Crick

**MANN, Thomas**

Corbet Stewart

**MANNHEIM, Karl**

Volker Meja and Nico Stehr

**MANSFIELD, Katherine**

Jonathan Keates

**MAO ZEDONG (MAO TSE-TUNG)**

Justin Wintle

**MAPPLETHORPE, Robert**

Anne K. Swartz

**MARC, Franz**

Brian Petrie

**MARCEAU, Marcel**

Franc Chamberlain

**MARCONI, Guglielmo**

Christopher Ormell

**MARCUSE, Herbert**

Antony Flew

**MARINETTI, Filippo Tommaso**

Christopher Wagstaff

**MARLEY, Bob (Robert Nesta)**

Joan Bird

**MÁRQUEZ, Gabriel García,***see:* GARCÍA MÁRQUEZ, GABRIEL**MARX, Karl Heinrich**

G.H.R. Parkinson

**MATISSE, Henri**

Pat Turner

**MATURANA, Humberto R.**

Wolfgang Krohn

**MAUDIDI, Mawlana Abul Ala**

Dilip Hiro

**MAUPASSANT, Henri René Albert Guy de**

David Bryant

**MAUSS, Marcel**

W.S.F. Pickering

**MAXWELL, James Clerk**

Alan Chalmers

**McCARTHY, Mary Therese**

Helen McNeil

**McEWAN, Ian**

Philip Gooden

**McLUHAN, Herbert Marshall**

Eric Mottram

**MEAD, Margaret**

Adam Kuper

**MEDAWAR, (Sir) Peter Brian**

Thomas Lehner

**MELVILLE, Herman**

A. Robert Lee

**MENDEL, Gregor**

Robert Olby

**MENDELEYEV, Dmitry Ivanovitch**

D.M. Knight

**MERLEAU-PONTY, Maurice**

Margaret Whitford

**MESSIAEN, Olivier Eugene Prosper Charles**

Christopher Wintle

**MIES VAN DER ROHE, Ludwig**

Frederick Scott

**MILL, John Stuart**

Bernard Crick

**MILLER, Arthur**

Ann Massa

**MILLER, Henry**

David Corker

**MILLET, Jean François**

Timothy Hyman

**MILLETT, Kate (Katherine Murray)**

Gayle Graham Yates

**MIRÓ, Jón 1893–1983**

David Sweet

**MISHIMA YUKIO (HIRAOKA KIMITAKE)**

William Horsley

**MIZOGUCHI KENJI**

Sterling Van Wagenen

**MODIGLIANI, Amadeo**

Richard Humphreys

**MOMMSEN, Theodor**

Peter Jones

**MONDRIAN, Piet**

Pat Turner

**MONET, Claude**

Pat Turner

**MONNET, Omer Marie Gabriel Jean**

Roger Morgan

**MONTAGNIER, Luc B. *see:* GALLO, ROBERT C.**

AND MONTAGNIER, LUC B.

**MONTY PYTHON**

Robert Cushman

**MOORE, George Edward**

John Cottingham

**MOORE, (Sir) Henry**

Patrick Conner

**MOORE, Marianne Craig**

Helen McNeil

**MOREAU, Gustave**

Pat Turner

**MORGAN, Lewis Henry**

Elman Service

**MORRIS, Robert**

Pat Turner

**MORRIS, William**

David Meakin

**MORRISON, Toni**

Susanna Roxman

**MOSCA, Gaetano**

Stanislav Andreski

**MUHAMMAD, Elijah**

Lester C. Lamon

**MUNCH, Edvard**

Gray Watson

**MURRAY, (Sir) James**

Philip Howard

**MUSIL, Robert**

Wilfried van der Will

**MUSSOLINI, Benito**

Anthony Glees

**MUSSORGSKY, Modest Petrovich**

Stuart Campbell

**NABOKOV, Vladimir Vladimirovich**

G.M. Hyde

**NADER, Ralph**

Robert G. Vaughn (revised and updated by the Editor)

**NAGEL, Ernest**

W.H. Newton-Smith

**NAIPAUL, (Sir) Vidiadhar Surajprasad**

Lyn Innes

**NASSER, Gamal Abdel**

Justin Wintle

**NEEDHAM, Joseph**

Justin Wintle

**NERUDA, Pablo (Nefalí REYES)**

Jason Wilson

**NEWMAN, John Henry (Cardinal)**

James Richmond

**NICHOLSON, Ben**

Patrick Conner

**NIEBUHR, Reinhold**

James Richmond

**NIEMEYER, Oscar**

John Furse

**NIETZSCHE, Friedrich**

John Carroll

**NIGHTINGALE, Florence**

June Rose

**NOBEL, Alfred Bernhard**

Derek Gjertsen

**NOLAN, (Sir) Sidney Robert**

T.G. Rosenthal

**NOLDE, Emil**

Timothy Hyman

**NOZICK, Robert**

Antony Flew

**NUSSBAUM, Martha Craven**

John Cottingham

**OATES, Joyce Carol**

A. Robert Lee

**O'CASEY, Sean**

W.J. McCormack

**ODETS, Clifford**

Paul Nicholls

**ÕE KENZABURÕ**

Mark Williams

**OFFENBACH, Jacques (Jacob)**

C.N. Smith

**OLDENBURG, Claes**

Gray Watson

**OMAR, Mullah Muhammad**

Dilip Hiro

**O'NEILL, Eugene Gladstone**

C.W.E. Bigsby

**ONO, Yoko**

Anne K. Swartz

**OPHÜLS, Max**

William Rothman

**OPPENHEIMER, J. Robert**

Justin Wintle

**ORTEGA y GASSET, José**

John Butt

**ORTON, Joe**

John Lahr

**ORWELL, George**

Bernard Crick

**OWEN, Wilfred**

Jon Stallworthy

**OZ, Amos (Amos KLAUSNER)**

Ahron Bregman

**OZU YASUJIRŌ**

Isolde Standish

**PALMER, Samuel**

Gray Watson

**PAOLOZZI, (Sir) Eduardo**

Robin Spencer

**PARETO, Vilfredo**

Michael Biddiss

**PARKER, Charles Christopher, Jr (Bird)**

Christopher Wagstaff

**PARKMAN, Francis**

Andrew Swarbrick

**PARSONS, Talcott**

K.S. Menzies

**PASK, Andrew Gordon Speedie**

Ranulph Glanville

**PASOLINI, Pier Paolo**

Geoffrey Nowell-Smith

**PASTERNAK, Boris Leonidovich**

Peter France

**PASTEUR, Louis**

Robert Olby

**PATER, Walter Horatio**

Richard Humphreys

**PAVLOV, Ivan Petrovich**

Robert Olby

**PAZ, Octavio**

Mike Gonzalez

**PEAKE, Mervyn Laurence**

Duncan Fallowell

**PEI, leoh Ming**

Carter Wiseman

**PEIRCE, Charles Sanders**

D.R. Murdoch

**PENDERECKI, Krzysztof**

Nick Reyland

**PÉREZ GALDÓS, Benito**

D.L. Shaw

**PETRIE, (Sir) William Matthew Flinders**

Barry J. Kemp

**PIAGET, Jean**

Wolfe Mays

**PICASSO, Pablo (Ruiz y)**

Pat Turner

**PINTER, Harold**

Ronald Knowles (revised and updated by the Editor)

**PIRANDELLO, Luigi**

Brian Moloney

**PISSARRO, Camille**

John Furse

**PITT RIVERS, Augustus Lane Fox**

C.F. Hawke-Smith

**PLANCK, Max Karl**

W.H. Newton-Smith

**PLATH, Sylvia**

Helen McNeil

**POINCARÉ, Henri**

Christopher Ormell

**POIRET, Paul**

Kaori O'Connor

**POL POT (SALOTH SAR)**

Ben Kiernan

**POLANSKI, Roman**

Chris Petit (revised and updated by the Editor)

**POLLOCK, Jackson**

Gray Watson

**POPPER, (Sir) Karl Raimund**

John Cottingham

**PORTER, Cole**

Stephen Banfield

**POULENC, Francis**

Paul Griffiths

**POUND, Ezra Loomis**

Stephen Fender

**POWELL, Anthony**

Philip Gooden

**PRESLEY, Elvis Aaron**

Duncan Fallowell

**PRICE, Cedric John**

John Hamilton Frazer

**PROKOFIEV, Sergei Sergeievich**

Rita McAlister

**PROUDHON, Pierre-Joseph**

Alan Munton

**PROUST, Marcel**

Alison Finch

**PUCCINI, Giacomo**

Roger Parker

**PUDOVKIN, Vsevolod Illarionovich**

Philip Drummond

**PUTNAM, Hilary**

Christopher Norris

**PUVIS DE CHAVANNES, Pierre**

Pat Turner

**PYNCHON, Thomas**

David Corker (revised and updated by the Editor)

**QADAFI** *see*: GADAFI, MUAMMAR AL-**QUENEAU, Raymond**

Chris Shorley

**QUINE, Willard Van Orman**

Mary Tiles

**QUTB, Sayyid Muhammad**

Dilip Hiro

**RACHMANINOV, Sergei**

Michael Alexander

**RADCLIFFE-BROWN, Alfred Reginald**

Adam Kuper

**RAHNER, Karl, SJ**

James Richmond

**RAUSCHENBERG, Robert**

Gray Watson

**RAVEL, Joseph Maurice**

Paul Griffiths

**RAWLS, John Bordley**

Rex Martin

**RAY, Man**

Gray Watson

**RAY, Satyajit**

Roy Armes (revised and updated by the Editor)

**REDON, Odilon**

Richard Hobbs

**REICH, Steve**

Peter Dickinson

**REICH, Wilhelm**

Charles Rycroft

**REINHARDT, Ad**

Stuart Morgan

**REINHARDT, Max**

Martin Esslin

**RENAN, Joseph-Ernest**

Keith Gore

**RENOIR, Jean**

Roy Armes

**RENOIR, Pierre-Auguste**

Michael Wilson

**RESNAIS, Alain**

Roy Armes (revised and updated by the Editor)

**REUTER, (Baron) Paul Julius von**

Tom Williams

**RICHARDSON, Henry Hobson**

Frederick Scott

**RIEFENSTAHL, Leni (Helene Bertha Amalie)**

Michael Pick

**RIEFF, Philip**

John Carroll

**RIEMANN, Georg Friedrich Bernhard**

Christopher Ormell

**RILEY, Bridget Louise**

Anne K. Swartz

**RILKE, Rainer Maria**

Corbet Stewart

**RIMBAUD, Arthur**

Margaret Davies

**RIMSKY-KORSAKOV, Nikolay Andreyevich**

Stuart Campbell

**RIOPELLE, Jean-Paul**

Roger Cardinal

**RIVERA, Diego**

Gina A. Granger

**RIVERS, William Halse Rivers**

Paul Jorion

**ROBBE-GRILLET, Alain**

Ann Jefferson

**ROCHE, Martin** *see*: HOLABIRD, WILLIAM AND  
ROCHE, MARTIN**ROCKWELL, Norman**

Samantha Goat

**RODGERS, Richard**

Stephen Banfield

**RODIN, François-Auguste-René**

Stuart Morgan

**ROETHKE, Theodore**

John Haffenden

**ROGERS, Carl Ranson**

Anthony W. Clare

**ROGERS (of Riverside),  
Richard George (Lord)**

Robert Maxwell

**ROHMER, Eric**

William Rothman

**ROLFE, Frederick William (Baron CORVO)**

Duncan Fallowell

**ROLLING STONES, The**

John Porter

**ROOSEVELT, Franklin Delano**

Samuel H. Beer

**ROSSETTI, Christina Georgina**

Jonathan Keates

**ROSSETTI, Dante Gabriel (Gabriel Charles  
Dante ROSSETTI)**

Duncan Fallowell

**ROSTAND, Edmond**

Joseph Bain

**ROTH, Philip Milton**

A. Robert Lee

**ROTHKO, Mark**

Gray Watson

**ROUAULT, Georges**

Richard Humphreys

**ROUSSEAU, Henri ('Le Douanier')**

Roger Cardinal

**RUSHDIE, Salman**

Phil Baker

**RUSKIN, John**

Patrick Conner

**RUSSELL, Bertrand Arthur William (Earl)**

J.E. Tiles

**RUSTIN, Bayard**

Michael Randle

**RUTHERFORD, Ernest**

Lawrence Badash

**RYLE, Gilbert**

John Cottingham

**SAID, Edward Wadie**

Ahron Bregman

**SAIGŌ TAKAMORI**

Peter Kornicki

**SAINT-SAËNS, Charles Camille**

David Cox

**SALINGER, Jerome David**

E.A. Abramson

**SANDBURG, Carl**

Geoffrey Moore

**SANTAYANA, George**

Howell Daniels

**SAPIR, Edward**

John N. Green

**SARDOU, Victorien**

W.D. Howarth

**SARGENT, John Singer**

Malcolm Warner

**SARRAUTE, Nathalie**

Ann Jefferson

**SARTRE, Jean-Paul**

Keith Gore

**SATIE, Erik**

Michael Alexander

**SAUSSURE, Mongin-Ferdinand de**

Geoffrey Sampson

**SCHENKER, Heinrich**

Christopher Winkle

**SCHLICK, Moritz**

W.H. Newton-Smith

**SCHLIEMANN, Heinrich**

C.F. Hawke-Smith

**SCHNITKE, Alfred**

Gerard McBurney

**SCHOENBERG, Arnold Franz Walter**

Malcolm MacDonald

**SCHRÖDINGER, Erwin**

Jon Dorling

**SCORSESE, Martin**

Gino Moliterno

**SCOTT, George Gilbert**

Ranulph Glanville

**SCOTT, Ridley**

Philip Gooden

**SCRIABIN, Aleksandr Nikolayevich**

Hugh Macdonald

**SEARLE, John**

Michael Wheeler

**SEBALD, Winfried Georg**

Duncan Fallowell

**SEN, Amartya**

Polly Vizard

**SENGHOR, Léopold Sédar**

Steven Serafin

**SEURAT, Georges Pierre**

Richard Humphreys

**SHAH, Idries**

Michael Rubinstein

**SHAW, George Bernard**

Michael Holroyd

**SHAW, Richard Norman**

Calan Lewis

**SHOLOKHOV, Mikhail Aleksandrovich**

A.B. Murphy

**SHOSTAKOVICH, Dmitri Dmitrievich**

Malcolm Barry

**SIBELIUS, Jean**

Robert Layton

**SICKERT, Walter Richard**

Simon Watney

**SIMMEL, Georg**

Donald N. Levine

**SINGER, Isaac Bashevis**

Susanna Roxman

**SIRK, Douglas**

Linda Miles

**SISLEY, Alfred**

Michael Wilson

**SKINNER, Burrhus Frederic**

John Cottingham

**SMETANA, Bedich**

Paul Griffiths

**SMITH, David Roland**

Stuart Morgan

**SMITH, William Robertson**

T.O. Beidelman

**SOLZHENITSYN, Aleksandr Isayevich**

Richard Freeborn

**SONDHEIM, Stephen**

Stephen Banfield

**SOREL, Georges**

Michael Biddiss

**SOUTINE, Chaim**

John Furse

**SOYINKA, Wole**

James Gibbs

**SPENCER, Herbert**

Stanislav Andreski

**SPENCER, (Sir) Stanley**

T.G. Rosenthal

**SPENGLER, Oswald**

Roger S. Huss

**SPIELBERG, Steven**

Dennis Paoli

**SPOCK, Benjamin McLane**

Helen Waites

**STALIN, Joseph**

Michael Cox

**STANISLAVSKY, Konstantin (Konstantin  
Sergeyevich ALEXEYEV)**

Paul Nicholls

**STANLEY, Henry Morton**

Lucy Hughes-Hallett

**STANTON, Elizabeth Cady**

Gayle Graham Yates

**STEIN, Gertrude**

Alison Armstrong

**STEINBECK, John Ernst**

Geoffrey Moore

**STELLA, Frank Philip**

Stuart Morgan

**STEVENS, Wallace**

Geoffrey Moore

**STEVENSON, Robert Louis (Robert Lewis  
Balfour STEVENSON)**

Paul Nicholls

**STOCKHAUSEN, Karlheinz**

Richard Toop

**STOPES, Marie Carmichael**

Janice Bumstead

**STOPPARD, (Sir) Tom**

Robert Cushman

**STOWE, Harriet Beecher**

A. Robert Lee

**STRACHEY, Giles Lytton**

Michael Holroyd

**STRAUSS, David Friedrich**

James Richmond

**STRAUSS, Johann**

Andrew Lamb

**STRAUSS, Leo**

Nasser Behnegar

**STRAUSS, Richard George**

Alan Jefferson

**STRAVINSKY, Igor Fedorovich**

Francis Routh

**STRAWSON, Peter Frederick**

Hans-Johann Glock

**STRINDBERG, Johan August**

Mary Sandbach

**SUKARNO, Ahmed (Bung Karno)**

Angus McIntyre

**SULLIVAN, (Sir) Arthur**

Jonathan Keates

**SULLIVAN, Louis Henry**

Frederick Scott

**SULSTON, (Sir) John Edward**

Rachel A. Ankeny

**SUZUKI DAISETSU TEITARO**

Hisao Inagaki

**SWINBURNE, Algernon Charles**

Duncan Fallowell

**SYNGE, John Millington**

W.J. McCormack

**SZASZ, Thomas Stephen**

Anthony W. Clare (revised and updated by the Editor)

**SZYMANOWSKI, Karol**

Stephen Downes

**TAGORE, Rabindranath**

Dilip Hiro

**TAINÉ, Hippolyte-Adolphe**

Colin Evans

**TAKEMITSU TÔRU**

Arnold Whittall

**TANGE KENZO**

John Furse

**TANIZAKI JUNICHIRO**

Peter Kornicki

**TÀPIES, Antoni**

Ming Tiampo

**TARKOVSKY, Andrei Arsenevich**

Fergus Daly

**TARSKI, Alfred**

Hans-Johann Glock

**TAWNEY, Richard Henry**

J.M. Winter

**TCHAIKOVSKY, Peter Ilich**

Michael Alexander

**TENNYSON, Alfred (Lord)**

Michael Schmidt

**THATCHER, (Lady) Margaret Hilda (née  
ROBERTS)**

David Curry

**THESIGER, Wilfred**

Lucy Hughes-Hallett

**THOM, René**

Christopher Ormell

**THOMAS, Dylan Marlais**

Alan Bold

**THOMAS, Philip Edward**

Andrew Motion

**THOMAS, Ronald Stuart**

M. Wynn Thomas

**THOREAU, Henry David**

A. Robert Lee

**TILLICH, Paul**

James Richmond

**TINBERGEN, Nikolaas**

Mark Ridley

**TINGUELY, Jean**

Anne K. Swartz

**TIPPETT, (Sir) Michael**

Arnold Whittall

**TOCQUEVILLE, Alexis de**

Bernard Crick

**TOLKIEN, John Ronald Reuel**

Janet Montefiore

**TOLSTOY, (Count) Lev Nikolaevich**

Richard Freeborn

**TOULOUSE-LAUTREC, Henri de**

Pat Turner

**TOYNBEE, Arnold Joseph**

Peter Jones

**TROLLOPE, Anthony**

Jonathan Keates

**TROTSKY, Leon**

Norman Geras

**TRUFFAUT, François**

Paul Sidey

**TURGENEV, Ivan Sergeyeovich**

Richard Freeborn

**TURING, Alan**

Christopher Ormell

**TURNER, Frederick Jackson**

Michael O'Brien

**TWAIN, Mark (Samuel Langhorne CLEMENS)**

Eric Mottram

**TYLOR, (Sir) Edward Burnett**

Peter Gathercole

**TZARA, Tristan (Samuel ROSENSTOCK)**

Roger Cardinal

**UNAMUNO, Miguel de**

J.G. Merquior

**UPDIKE, John Hoyer**

David Corker (revised and updated by the Editor)

**UTRILLO, Maurice**

John Milner

**VALÉRY, Paul**

Margaret Davies

**VAN DER POST, (Sir) Laurens**

J.D.F. Jones

**VAN GOGH, Vincent**

Pat Turner

**VARÈSE, Edgar Victor Achille Charles**

Adrian Jack

**VARGAS LLOSA, Mario**

Jason Wilson

**VAUGHAN WILLIAMS, (Sir) Ralph**

Paul Griffiths

**VEBLEN, Thorstein Bunde**

John Whitworth

**VELDE, Henri van de**

Giles Waterfield

**VERDI, Giuseppe**

Pierluigi Petrobelli

**VERGA, Giovanni**

Jonathan Keates

**VERLAINE, Paul**

Clive Scott

**VERNE, Jules**

David Meakin

**VERTOV, Dziga (Denis Arkadevitch KAUFMAN)**

Philip Drummond

**VICTORIA and ALBERT**

Asa Briggs

**VIDAL, Gore**

Philip Gooden

**VIOLA, Bill**

Gray Watson

**VIOLLET-LE-DUC, Eugène**

Pat Turner

**VISCONTI, Luchino**

Geoffrey Nowell-Smith

**VON FOERSTER, Heinz**

Ranulph Glanville

**VON NEUMANN, John**

Christopher Ormell

**VON STERNBERG, Josef**

Philip Drummond

**VONNEGUT, Kurt, Jr**

Gary Thompson (revised and updated by the Editor)

**WAGNER, Richard**

Christopher Wintle

**WAJDA, Andrzej**

Roy Armes (revised and updated by the Editor)

**WALCOTT, Derek**

Stephen Regan

**WAŁĘSA, Lech**

Adam Zamoyski

**WALEY, Arthur David**

R.H.P. Mason

**WALLACE, Alfred Russel**

Michael Scherk

**WARD, Mary Augusta (Mrs Humphry Ward)**

Rosemary Ashton

**WARHOL, Andy (Andrew WARHOLA)**

Peter Gidal

**WASHINGTON, Booker Taliaferro**

Lester C. Lamon

**WATSON, James Dewey**

Robert Olby

**WATSON, John Broadus**

Robert Olby

**WAUGH, Evelyn Arthur St John**

Ian Littlewood

**WEBB, Beatrice and Sidney**

Norman MacKenzie

**WEBB, Michael** *see*: ARCHIGRAM**WEBER, Max**

John Rex

**WEBERN, Anton von**

Christopher Wintle

**WEDEKIND, Benjamin Franklin (Frank)**

Joyce Crick

**WEIL, Simone**

Léonie Caldecott

**WEILL, Kurt**

Kim H. Kowalke

**WEIZMANN, Chaim**

Ahron Bregman

**WELLES, George Orson**

Nigel Algar

**WELLS, Herbert George**

Vincent Brome

**WHARTON, Edith**

Jonathan Keates

**WHISTLER, James Abbot McNeill**

Simon Watney

**WHITE, Patrick Victor Martindale**

Chris Wallace-Crabbe

**WHITEHEAD, Alfred North**

T.E. Burke

**WHITMAN, Walt**

Eric Mottram

**WIENER, Norbert**

Christopher Ormell

**WILDE, Oscar Fingal O'Flahertie Wills**

Duncan Fallowell

**WILLIAMS, Bernard Arthur Owen**

Michael J. Green

**WILLIAMS, Raymond**

Sean Matthews

**WILLIAMS, Tennessee (Thomas Lanier)**

Ann Massa

**WILLIAMS, William Carlos**

John Haffenden

**WILSON, Edmund**

Harold Beaver

**WINNICOTT, Donald Woods**

David Sturgeon

**WISTER, Owen**

Charles Gregory

**WITTGENSTEIN, Ludwig Josef Johann**

John Cottingham

**WODEHOUSE, (Sir) Pelham Grenville**

R.B.D. French

**WOLF, Hugo**

Derrick Puffett

**WOLFE, Tom**

Duncan Fallowell

**WOOLF, Adeline Virginia**

Michael Rosenthal

**WOOLF, Leonard**

Duncan Fallowell

**WRIGHT, Frank Lloyd**

John Furse

**WRIGHT, Richard**

Charles Gregory

**WUNDT, Wilhelm**

P.M.A. Rabbitt

**WYETH, Andrew Newell**

Samantha Goat

**YEANG, Ken**

John Hamilton Frazer

**YEATS, Jack (John) Butler**

T.G. Rosenthal

**YEATS, William Butler**

Joseph Bain

**YEVTUSHENKO, Yevgeny Aleksandrovich**

Robin Milner-Gulland

**YOSHIHARA JIRO**

Ming Tiampo

**ZAMYATIN, Yevgeniy Ivanovich**

Neil Cornwell

**ZAWAHIRI, Ayman (Abu MUHAMMAD/  
Muhammad IBRAHIM)**

Dilip Hiro

**ZOLA, Émile**

David Lee

**ZWEIG, Stefan**

Alan Jefferson

## entries by contributor

**E.A. Abramson** SALINGER, Jerome David

**E.D.J. Acton** HERZEN, Alexandr Ivanovich

**Michael Alexander** CAGE, John; IVES, Charles Edward; LISZT, Ferencz; RACHMANINOV, Sergei; SATIE, Erik; TCHAIKOVSKY, Peter Ilich

**Nigel Algar** CUKOR, George; WELLES, George Orson

**Charles Allen** GYATSO TENZIN, 14th Dalai Lama

**Stanislav Andreski** MOSCA, Gaetano; SPENCER, Herbert

**Rachel A. Ankeny** SULSTON, (Sir) John Edward

**Roy Armes** BERGMAN, Ernest Ingmar; GODARD, Jean-Luc; RAY, Satyajit; RESNAIS, Alain; WAJDA, Andrzej; RENOIR, Jean

**Alison Armstrong** ARP, Jean (Hans); STEIN, Gertrude

**Stephen Arnold** BABBITT, Milton Byron

**Rosemary Ashton** WARD, Mary Augusta (Mrs Humphry Ward)

**Derek Attridge** COETZEE, John Maxwell

**Chris Auty** HAWKS, Howard Winchester

**Lawrence Badash** RUTHERFORD, Ernest

**Dirk Baecker** LUHMANN, Niklas

**Paul Bailey** GREEN, Henry

**Joseph Bain** BROWNING, Robert; COMPTON-BURNETT, (Dame) Ivy; HOUSMAN, Alfred Edward; MacNEICE, Frederick Louis; ROSTAND, Edmond; YEATS, William Butler

**Phil Baker** DEBORD, Guy; RUSHDIE, Salman

**Stephen Banfield** BERLIN, Irving; BERNSTEIN, Leonard; HAMMERSTEIN, Oscar II; KERN, Jerome; PORTER, Cole; RODGERS, Richard; SONDHEIM, Stephen

**Malcolm Barry** SHOSTAKOVICH, Dmitri Dmitrievich

**Andrew Beatty** GEERTZ, Clifford

**Harold Beaver** ALCOTT, Louisa May; FOSTER, Stephen Collins; WILSON, Edmund

**Samuel H. Beer** ROOSEVELT, Franklin Delano

**Nasser Behnegar** STRAUSS, Leo

**T.O. Beidelman** SMITH, William Robertson

**Christopher Bettinson** BARRÈS, Auguste-Maurice; GIDE, André-Paul-Guillaume

**Michael Biddiss** ACTON, John Emerich Edward Dalberg (Lord); DILTHEY, Wilhelm; GALTON, (Sir) Francis; GARIBALDI, Giuseppe; GOBINEAU, Arthur de; PARETO, Vilfredo; SOREL, Georges

**Lewis Biggs** BALTHUS, (Count) Balthazar Klossowski de Rola

**C.W.E. Bigsby** ALBEE, Edward Franklin; O'NEILL, Eugene Gladstone

**Joan Bird** ATATÜRK (Mustafa KEMAL); BENENSON, Peter James Henry Solomon; DE GAULLE, Charles André Joseph Marie; MARLEY, Bob (Robert Nesta)

**Marianne Boelscher** BOAS, Franz

**Alan Bold** GUNN, Thom (Thomson William); COWARD, (Sir) Noël Pierce; CUMMINGS, Edward Estlin; HOPKINS, Gerard Manley; MacDIARMID, Hugh (Christopher Murray GRIEVE); THOMAS, Dylan Marlais

**David Bradby** ANOUILH, Jean; ARTAUD, Antonin Marie Joseph; COCTEAU, Jean; GENET, Jean; IONESCO, Eugène

**Ahron Bregman** ALLEN, Woody; OZ, Amos (Amos KLAUSNER); SAID, Edward Wadie; WEIZMANN, Chaim

**Asa Briggs** VICTORIA and ALBERT

**Robin Briggs** BRAUDEL, Fernand; HUIZINGA, Johan

**Vincent Brome** HUXLEY, Thomas Henry; WELLS, Herbert George

**Geoff Brown** HITCHCOCK, (Sir) Alfred Joseph

**David Bryant** MAUPASSANT, Henri René Albert Guy de

**Judith Bumpus** FRINK, Elisabeth; HIRST, Damien; KIEFER, Anselm; KITAJ, Ronald Brooks

**Janice Bumstead** STOPES, Marie Carmichael

**T.E. Burke** WHITEHEAD, Alfred North

**Mark Burry** GAUDÍ, Antoni (Antonio)

**John Butt** ORTEGA y GASSET, José

**Léonie Caldecott** WEIL, Simone

- Richard Calvocoressi** HEPWORTH, (Dame)  
Jocelyn Barbara
- Stuart Campbell** BALAKIREV, Mily Alexeyevich;  
BORODIN, Alexander Porfirevich;  
MUSSORGSKY, Modest Petrovich; RIMSKY-  
KORSAKOV, Nikolay Andreyevich
- Roger Cardinal** BRETON, André; CARTIER-  
BRESSON, Henri; CHIRICO, Giorgio de;  
DUBUFFET, Jean-Philippe-Arthur; KLEE, Paul;  
MAETERLINCK, Mauritius Polydorus Maria  
Bernardus; MAGRITTE, René-François-Ghislain;  
RIOPELLE, Jean-Paul; ROUSSEAU, Henri ('Le  
Douanier'); TZARA, Tristan (Samuel  
ROSENSTOCK)
- John Carroll** NIETZSCHE, Friedrich; RIEFF,  
Philip
- April Carter** HAVEL, Václav
- Alan Chalmers** MAXWELL, James Clerk
- Franc Chamberlain** ABRAMOVIC, Marina;  
BAUSCH, Pina; BOAL, Augusto; GRAHAM,  
Martha; MARCEAU, Marcel
- James Chapman** LEAN, (Sir) David
- Deborah Cherry** BROWN, Ford Madox
- Lorenzo Chiesa** BADIOU, Alain; LACAN,  
Jacques
- Anthony W. Clare** EYSENCK, Hans Jurgen;  
SZASZ, Thomas Stephen; LAING, Ronald David;  
ROGERS, Carl Ranson
- Duncan Clark** LIGETI, György Sándor
- Philip Collins** DICKENS, Charles John Huffam
- Patrick Conner** BACON, Francis; MOORE, (Sir)  
Henry; NICHOLSON, Ben; RUSKIN, John
- Pat Cook** BERKELEY, Busby (William Berkeley  
ENOS); FLAHERTY, Robert Joseph
- David Corker** BELLOW, Saul; MAILER, Norman;  
PYNCHON, Thomas; UPDIKE, John Hoyer;  
LONDON, Jack (John Griffith); MILLER, Henry
- Neil Cornwell** ZAMYATIN, Yevgeniy Ivanovich
- John Cottingham** AYER, (Sir) Alfred Jules;  
MacINTYRE, Alasdair; MOORE, George Edward;  
NUSSBAUM, Martha Craven; POPPER, (Sir) Karl  
Raimund; RYLE, Gilbert; SKINNER, Burrhus  
Frederic; WITTGENSTEIN, Ludwig Josef Johann
- David Cox** BIZET, Georges; DEBUSSY, (Achille-)  
Claude; FRANCK, César (Auguste Jean Guillaume  
Hubert); GOUNOD, Charles François; GRIEG,  
Edvard Hagerup; HOLST, Gustav; SAINT-SAËNS,  
Charles Camille
- Michael Cox** STALIN, Joseph
- Jodi Cressman** ASHBERRY, John Lawrence;  
GINSBERG, Allen
- Bernard Crick** ARENDT, Hannah; BAGEHOT,  
Walter; BERLIN, (Sir) Isaiah; GELLNER, Ernest;  
JOUVENEL DES URSINS, Bertrand de; MILL,  
John Stuart; ORWELL, George; TOCQUEVILLE,  
Alexis de
- Joyce Crick** MANN, Luis Heinrich; WEDEKIND,  
Benjamin Franklin (Frank)
- Jonathan Cross** BIRTWISTLE, (Sir) Harrison
- Valentine Cunningham** ELIOT, Thomas Stearns;  
LARKIN, Philip Arthur; LEAVIS, Frank Raymond
- David Curry** THATCHER, (Lady) Margaret Hilda  
(née ROBERTS)
- Robert Cushman** MONTY PYTHON;  
STOPPARD, (Sir) Tom
- Fergus Daly** BRESSON, Robert; TARKOVSKY,  
Andrei Arsenevich
- John Daniel** CAPOTE, Truman
- Howell Daniels** SANTAYANA, George
- Nicholas Davey** GADAMER, Hans-Georg
- Margaret Davies** RIMBAUD, Arthur; VALÉRY,  
Paul
- R.M. Davison** KROPOTKIN, Petr Alekseyevich
- Nicholas Deakin** BEVERIDGE, William (Lord)
- Karen Dibdin** HOLROYD, Michael de Courcy  
Fraser
- Peter Dickinson** ADAMS, John Coolidge;  
BARBER, Samuel; GLASS, Philip; REICH, Steve
- Frank Dikötter** KANG YOUWEI
- David Dinour** HERZL, Theodor
- John Docker** LEMKIN, Raphaël
- Jon Dorling** FERMI, Enrico; SCHRÖDINGER,  
Erwin
- Stephen Downes** SZYMANOWSKI, Karol
- Christopher Dromey** DAVIES, (Sir) Peter Maxwell
- Philip Drummond** BRAKHAGE, Stan;  
CASSAVETES, John; EISENSTEIN, Sergei  
Mikhailovich; GANCE, Abel; LANG, Fritz;  
PUDOVKIN, Vsevolod Illarionovich; VERTOV,  
Dziga (Denis Arkadevitch KAUFMAN); VON  
STERNBERG, Josef
- Todd Dufresne** FREUD, Sigmund
- Dean Duncan** DREYER, Carl Theodor;  
KIESLOWSKI, Krzysztof
- Robert Eaglestone** LEVINAS, Emmanuel
- Paul Edwards** LEWIS, Percy Wyndham
- Martin Esslin** BRECHT, Bertolt; REINHARDT,  
Max
- Colin Evans** TAINÉ, Hippolyte-Adolphe
- Adam Fairclough** BALDWIN, James Arthur
- Duncan Fallowell** CARROLL, Lewis (Charles  
Lutwidge DODGSON); BEATLES, The;  
BURROUGHS, William Seward; FIRBANK,  
Ronald (Arthur ANNESLEY); GILBERT &  
GEORGE; KRISHNAMURTI, Jiddu;  
LAUTRÉAMONT, Comte de (Isidore-Lucien  
DUCASSE); PEAKE, Mervyn Laurence;  
PRESLEY, Elvis Aaron; ROLFE, Frederick  
William (Baron CORVO); ROSSETTI, Dante  
Gabriel (Gabriel Charles Dante ROSSETTI);  
SEBALD, Winfried Georg; SWINBURNE,  
Algernon Charles; WILDE, Oscar Fingal  
O'Flahertie Wills; WOLFE, Tom; WOLF,  
Leonard
- Joseph Farrell** FO, Dario
- James Faure Walker** KOONING, Willem de

- Stephen Fender** POUND, Ezra Loomis
- Rossella Ferrari** GAO XINGJIAN
- Alison Finch** PROUST, Marcel
- Antony Flew** AUSTIN, John Langshaw; GOSSE, (Sir) Edmund William; GOSSE, Philip Henry; MARCUSE, Herbert; NOZICK, Robert
- J.E. Flower** GONCOURT, Edmond and Jules de
- Peter France** MANDELSTAM, Osip Emilievich; PASTERNAK, Boris Leonidovich
- John Hamilton Frazer** ARCHIGRAM; FULLER, Richard Buckminster; GEHRY, Frank Owen (Ephraim GOLDBERG); PRICE, Cedric John; YEANG, Ken
- Richard Freeborn** DOSTOEVSKY, Fyodor Mikhailovich; GORKY, Maxim (Aleksey Maximovich PESHKOV); SOLZHENITSYN, Aleksandr Isayevich; TOLSTOY, (Count) Lev Nikolaevich; TURGENEV, Ivan Sergeevich
- Alexandra Freeman** ATTENBOROUGH, (Sir) David Frederick
- Ted Freeman** CAMUS, Albert
- R.B.D. French** WODEHOUSE, (Sir) Pelham Grenville
- Barbara Fultner** HABERMAS, Jürgen
- John Furse** BONNARD, Pierre; EIFFEL, Gustave; LÉGER, Fernand; NIEMEYER, Oscar; PISSARRO, Camille; SOUTINE, Chaim; TANGE KENZO; WRIGHT, Frank Lloyd
- Peter Gathercole** CHILDE, Vere Gordon; MALINOWSKI, Bronislaw Kaspar; TYLOR, (Sir) Edward Burnett
- Norman Geras** TROTSKY, Leon
- David J. Getsy** KOONS, Jeff
- James Gibbs** SOYINKA, Wole
- Andrew Gibson** CRANE, Stephen; FAULKNER, William; GASKELL, Elizabeth Cleghorn; JOYCE, James Augustine; LEWIS, Henry Sinclair
- Peter Gidal** WARHOL, Andy (Andrew WARHOLA)
- Derek Gjertsen** CLAUDIUS, Rudolf Julius Emmanuel; JOULE, James Prescott; NOBEL, Alfred Bernhard
- Ranulph Glanville** LE CORBUSIER (Charles-Édouard JEANERET); AALTO, Hugo Alvar Henrik; ASHBY, William Ross; BERNERS-LEE, (Sir) Timothy; GATES, Bill (William Henry); JARRY, Alfred; JOBS, Steven; PASK, Andrew Gordon Speedie; SCOTT, George Gilbert; VON FOERSTER, Heinz
- Anthony Glees** BISMARCK, Otto von; HITLER, Adolf; KENNEDY, John Fitzgerald; MUSSOLINI, Benito
- Hans-Johann Glock** DAVIDSON, Donald Herbert; STRAWSON, Peter Frederick; TARSKI, Alfred
- Samantha Goat** HOPPER, Edward; ROCKWELL, Norman; WYETH, Andrew Newell
- Mike Gonzalez** CASTRO, Fidel; GUEVARA, Che (Ernesto GUEVARA DE LA SERNA); PAZ, Octavio
- Philip Gooden** AMIS, (Sir) Kingsley; BURGESS, John Anthony; CHANDLER, Raymond Thornton; DOYLE, (Sir) Arthur Conan; FLEMING, Ian Lancaster; FOWLES, John Robert; GREENE, Graham; KING, Stephen; LE CARRÉ, John (David John Moore CORNWELL); LODGE, David; McEWAN, Ian; POWELL, Anthony; SCOTT, Ridley; VIDAL, Gore
- Keith Gore** APOLLINAIRE, Guillaume (Wilhelm Apollinaris de KOSTROWITZKY); BEAUVOIR, Simone de; MALRAUX, André; RENAN, Joseph-Ernest; SARTRE, Jean-Paul
- Gina A. Granger** RIVERA, Diego
- John N. Green** SAPIR, Edward
- Michael J. Green** WILLIAMS, Bernard Arthur Owen
- Kevin Greene** BINFORD, Lewis Roberts; HENDRIX, Jimi; HODDER, Ian; LIBBY, Willard Frank
- Charles Gregory** ASIMOV, Isaac; BARNUM, Phineas Taylor; BUNTLIN, Ned (Edward Zane Carroll JUDSON); CARVER, Raymond; CHAPLIN, Charles Spencer; DeLILLO, Don; DREISER, Herman Theodore; KEATON, 'Buster' (Joseph Francis); WISTER, Owen; WRIGHT, Richard
- Paul Griffiths** HENZE, Hans Werner; BOULEZ, Pierre; COPLAND, Aaron; DVOŘÁK, Antonín; JANÁČEK, Leoš Eugen; KODÁLY, Zoltán; POULENC, Francis; RAVEL, Joseph Maurice; SMETANA, Bedich; VAUGHAN WILLIAMS, (Sir) Ralph
- Valerie Grosvenor Myer** ADAMS, Douglas Noel; BENNETT, Alan
- Maureen Guirdham** HOFSTEDTE, Geert; HUNTINGTON, Samuel Philip
- Michael Haag** DURRELL, Lawrence
- John Haffenden** BERRYMAN, John; LOWELL, Robert; ROETHKE, Theodore; WILLIAMS, William Carlos
- Alan Hagger** BERGSON, Henri Louis
- Peter Hallward** BOURDIEU, Pierre
- Samantha Hardingham** BANHAM, Peter Reyner
- Tanya Harrod** EDDY, Mary Baker; FAWCETT, (Dame) Millicent Garrett
- C.F. Hawke-Smith** EVANS, (Sir) Arthur; EVANS, (Sir) John; PITT RIVERS, Augustus Lane Fox; SCHLIEMANN, Heinrich
- Martin Hemingway** LARTET, Edouard Armand Isidore
- Christopher Heywood** COLLINS, William Wilkie
- Roger Hillman** KUBRICK, Stanley
- Dilip Hiro** AFGHANI, Jamal Uddeen Al; BIN LADEN, Osama; GANDHI, Mahatma (Mohandas Karamchand); IQBAL, (Sir) Muhammad;

- KHOMEINI, Ruhollah Musavi; MAUDIDI, Mawlana Abul Ala; OMAR, Mullah Muhammad; QUTB, Sayyid Muhammad; TAGORE, Rabindranath; ZAWAHIRI, Ayman (Abu MUHAMMAD/Muhammad IBRAHIM)
- Richard Hobbs** HUYSMANS, Joris-Karl; REDON, Odilon
- Michael Holroyd** SHAW, George Bernard; STRACHEY, Giles Lytton
- William Horsley** FUKUZAWA YUKICHI; KOHL, Helmut; MISHIMA YUKIO (HIRAOKA KIMITAKE)
- Viv Horwitz** BRADBURY, Raymond Douglas
- Philip Howard** MURRAY, (Sir) James
- W.D. Howarth** SARDOU, Victorien
- Lucy Hughes-Hallett** LIVINGSTONE, David; STANLEY, Henry Morton; THESIGER, Wilfred
- Maggie Humm** GOODMAN, Paul
- Richard Humphreys** BAKST, Léon Samölvich; BEARDSLEY, Aubrey Vincent; DAUMIER, Honoré-Victorin; DEGAS, Edgar; GAUDIER-BRZESKA, Henri; MODIGLIANI, Amadeo; PATER, Walter Horatio; ROUAULT, Georges; SEURAT, Georges Pierre
- Roger S. Huss** SPENGLER, Oswald
- Athar Hussain** LENIN (Vladimir Ilyich ULYANOV)
- G.M. Hyde** LAWRENCE, David Herbert; NABOKOV, Vladimir Vladimirovich
- Timothy Hyman** BECKMANN, Max; KIRCHNER, Ernst Ludwig; MILLET, Jean François; NOLDE, Emil
- Hisao Inagaki** SUZUKI DAISETSU TEITARO
- S.J. Ingle** KOESTLER, Arthur
- Lyn Innes** ACHEBE, Chinua; NAIPAUL, (Sir) Vidiadhar Surajprasad
- Clifford Ireson** HUGO, Victor-Marie
- Adrian Jack** VARÈSE, Edgar Victor Achille Charles
- Julie Jack** KRIPKE, Saul Aaron
- Douglas Jarman** BERG, Alban; MAHLER, Gustav
- Alan Jefferson** DELIUS, Frederick (Fritz Theodore Albert); STRAUSS, Richard George; ZWEIG, Stefan
- Ann Jefferson** ROBBE-GRILLET, Alain; SARRAUTE, Nathalie
- Steve Jenkins** DeMILLE, Cecil Blount; FORD, John; GRIFFITH, David Wark
- Richard Jenkyns** JOWETT, Benjamin
- J. Barrie Jones** FAURÉ, Gabriel Urbain
- J.D.F. Jones** MANDELA, Nelson; VAN DER POST, (Sir) Laurens
- Peter Jones** MOMMSEN, Theodor; TOYNBEE, Arnold Joseph
- Verina Jones** CROCE, Benedetto
- Armel Jorion and Paul Jorion** ALTHUSSER, Louis
- Paul Jorion** FOUCAULT, Paul Michel; LÉVI-STRAUSS, Claude; RIVERS, William Halse Rivers
- Jonathan Keates** CHATWIN, Bruce Charles; CHESTERTON, Gilbert Keith; CONRAD, Joseph; DOUGHTY, Charles Montagu; EÇA DE QUEIROZ, José Maria; FORSTER, Edward Morgan; GILBERT, (Sir) William Schwenck; GOLDING, (Sir) William Gerald; HAGGARD, (Sir) Henry Rider; JÜNGER, Ernst; JAMES, Henry; LAMPEDUSA, Giuseppe Tomasi di; LEVI, Primo; MANSFIELD, Katherine; ROSSETTI, Christina Georgina; SULLIVAN, (Sir) Arthur; TROLLOPE, Anthony; VERGA, Giovanni; WHARTON, Edith
- Barry J. Kemp** PETRIE, (Sir) William Matthew Flinders
- Michael Kenny** EVANS-PRITCHARD, (Sir) Edward Evan
- Ben Kiernan** POL POT (SALOTH SAR)
- Richard Kilminster** ELIAS, Norbert
- Clare Kitson** DISNEY, Walt
- D.M. Knight** MENDELEYEV, Dmitry Ivanovitch
- Ronald Knowles** PINTER, Harold
- Adrian Kohn** JUDD, Donald
- Peter Kornicki** SAIGŌ TAKAMORI; TANIZAKI JUNICHIRO
- Kim H. Kowalke** WEILL, Kurt
- A.J. Kox** LORENTZ, Hendrik Antoon
- Wolfgang Krohn** MATURANA, Humberto R.
- Adam Kuper** LEACH, (Sir) Edmund Ronald; MEAD, Margaret; RADCLIFFE-BROWN, Alfred Reginald
- John Lahr** ORTON, Joe
- Basil Lam** BRUCKNER, Anton
- Andrew Lamb** STRAUSS, Johann
- Lester C. Lamont** CARNEGIE, Andrew; CARVER, George Washington; DOUGLASS, Frederick; KING, Martin Luther, Jr; MALCOLM X (Malcolm LITTLE/El Hajj Malik EL-SHABAZZ); MUHAMMAD, Elijah; WASHINGTON, Booker Taliaferro
- Philip Larkin** BETJEMAN, (Sir) John; ELLINGTON, Duke
- C.J. Lawrence** KOCH, Heinrich Hermann Robert; LISTER, Joseph
- Robert Layton** SIBELIUS, Jean
- Edmund Leach** FRAZER, (Sir) James George
- Bobbie Lederman** DURKHEIM, Émile
- A. Robert Lee** BARTH, John; BIERCE, Ambrose; CHEEVER, John; CLEAVER, Larry Eldridge; DIDION, Joan; DOCTOROW, Edgar Lawrence; EMERSON, Ralph Waldo; HAWTHORNE, Nathaniel; HEMINGWAY, Ernest; HOLMES, Oliver Wendell; HOWELLS, William Dean; JONES, Everett LeRoi (Imamu Amiri BARAKA); LONGFELLOW, Henry Wadsworth; LOWELL, James Russell; MELVILLE, Herman; OATES, Joyce

- Carol; ROTH, Philip Milton; STOWE, Harriet Beecher; THOREAU, Henry David
- David Lee** ZOLA, Émile
- Thomas Lehner** MEDAWAR, (Sir) Peter Brian
- Donald N. Levine** SIMMEL, Georg
- David J. Levy** BAKUNIN, Mikhail Alexandrovich; DISRAELI, Benjamin (Earl of Beaconsfield); ELIADE, Mircea; HEIDEGGER, Martin; KRAUS, Karl; LEO XIII (Gioacchino Pecci)
- Calan Lewis** DORÉ, Gustave; SHAW, Richard Norman
- David H. Lewis** HEYERDAHL, Thor
- Ian Littlewood** WAUGH, Evelyn Arthur St John; ELGAR, (Sir) Edward William
- Sebastian Lucas** FLEMING, (Sir) Alexander and FLOREY, Howard Walter (Lord); GALLO, Robert C. and MONTAGNIER, Luc B.
- Sue Lucas** MANN, Jonathan Max
- Roger Luckhurst** BALLARD, James Graham
- Ronald Lumsden** BARTÓK, Béla
- Peter Lund** ILLICH, Ivan
- William Lyell** LU XUN (ZHOU SHUREN)
- Rita McAlister** PROKOFIEV, Sergei Sergeievich
- Gerard McBurney** SCHNITTKE, Alfred
- W.J. McCormack** LE FANU, Joseph Thomas Sheridan; O'CASEY, Sean; SYNGE, John Millington
- Hugh Macdonald** BERLIOZ, Louis-Hector; SCRIBABIN, Aleksandr Nikolayevich
- Malcolm MacDonald** BRAHMS, Johannes; BUSONI, Ferruccio Benvenuto; SCHOENBERG, Arnold Franz Walter
- Angus McIntyre** SUKARNO, Ahmed (Bung Karno)
- Norman MacKenzie** WEBB, Beatrice and Sidney
- Peter Mackridge** CAVAFY, Constantine Peter
- Duncan MacLeod** FORD, Henry; LINCOLN, Abraham
- Roger McLure** BACHELARD, Gaston; BAUDELAIRE, Charles Pierre; JASPERS, Karl Theodor; MALLARMÉ, Stéphane
- Helen McNeil** CHOPIN, Kate; DICKINSON, Emily; MCCARTHY, Mary Therese; MOORE, Marianne Craig; PLATH, Sylvia
- Conroy Maddox** DALÍ y Domenech, Salvador Felipe Jacinto
- Pierre Manent** ARON, Raymond
- Rex Martin** RAWLS, John Bordley
- R.H.P. Mason** WALEY, Arthur David
- Ann Massa** MILLER, Arthur; WILLIAMS, Tennessee (Thomas Lanier)
- Samantha Matthews** BYATT, Antonia Susan
- Sean Matthews** HOGGART, Richard; WILLIAMS, Raymond
- Robert Maxwell** FOSTER, Norman Robert (Lord); ROGERS (of Riverside), Richard George (Lord)
- Wolfe Mays** PIAGET, Jean
- David Meakin** FLAUBERT, Gustave; MORRIS, William; VERNE, Jules
- Chris Megson** BRENTON, Howard
- Wilfrid Mellers** GERSHWIN, George
- Volker Meja** MANNHEIM, Karl
- K.S. Menzies** PARSONS, Talcott
- J.G. Merquior** BENJAMIN, Walter; LUKÁCS, Georg; MACHADO DE ASSIS, Joaquim Maria; UNAMUNO, Miguel de
- Linda Miles** SIRK, Douglas
- Tom Milne** LOSEY, Joseph Walton
- John Milner** BRAQUE, Georges; CHAGALL, Marc; DIAGHILEV, Serge (Sergei Pavlovich); GABO, Naum; KANDINSKY, Wassily (Vasilii Vasilievich); KLIMT, Gustav; UTRILLO, Maurice
- Robin Milner-Gulland** MALEVICH, Kazimir; YEVTUSHENKO, Yevgeny Aleksandrovich
- Gino Moliterno** COPPOLA, Francis Ford; SCORSESE, Martin
- Brian Moloney** PIRANDELLO, Luigi
- Janet Montefiore** AUDEN, Wystan Hugh; KIPLING, Joseph Rudyard; TOLKIEN, John Ronald Reuel
- Geoffrey Moore** CRANE, Harold Hart; DOS PASSOS, John Rodrigo; FITZGERALD, Francis Scott Key; FROST, Robert; SANDBURG, Carl; STEINBECK, John Ernst; STEVENS, Wallace
- Philippa Morgan** CHRISTIE, Agatha
- Roger Morgan** MONNET, Omer Marie Gabriel Jean
- Stuart Morgan** JOHNS, Jasper; BEUYTS, Joseph; DEMUTH, Charles Henry Buckius; EAKINS, Thomas; HOMER, Winslow; REINHARDT, Ad; RODIN, François-Auguste-René; SMITH, David Roland; STELLA, Frank Philip
- Blake Morrison** BISHOP, Elizabeth; LOWELL, Amy
- Andrew Motion** THOMAS, Philip Edward
- Eric Mottram** KESEY, Ken; LEARY, Timothy; ADAMS, Henry Brooks; EASTMAN, George; EDISON, Thomas Alva; HARRIS, Joel Chandler; HARTE, Francis Bret; KEROUAC, Jack; McLUHAN, Herbert Marshall; TWAIN, Mark (Samuel Langhorne CLEMENS); WHITMAN, Walt
- Chantal Mouffe** GRAMSCI, Antonio
- Alan Munton** PROUDHON, Pierre-Joseph
- D.R. Murdoch** BOHR, Niels Henrik David; HEISENBERG, Werner; PEIRCE, Charles Sanders
- A.B. Murphy** SHOLOKHOV, Mikhail Aleksandrovich
- Gabe Mythen** BECK, Ulrich
- Adriana Neagu** CIORAN, Emil Mihai
- Caryn E. Neumann** ARNOLD, Eve; BOURKE-WHITE, Margaret; CAPA, Robert
- W.H. Newton-Smith** CANTOR, Georg Ferdinand Ludwig Philipp; HELMHOLTZ, Hermann Ludwig

- von; NAGEL, Ernest; PLANCK, Max Karl;  
SCHLICK, Moritz
- Paul Nicholls** BUTLER, Samuel; CHEKHOV,  
Anton Pavlovich; FEYDEAU, Georges Léon Jules  
Marie; ODETS, Clifford; STANISLAVSKY,  
Konstantin (Konstantin Sergeevich ALEXEYEV);  
STEVENSON, Robert Louis (Robert Lewis  
Balfour STEVENSON)
- Christopher Norris** PUTNAM, Hilary
- Sasha Norris** CARSON, Rachel; LOVELOCK,  
James Ephraim
- Robert Nowell** JOHN XXIII (Angelo  
RONCALLI)
- Geoffrey Nowell-Smith** PASOLINI, Pier Paolo;  
VISCONTI, Luchino
- Michael O'Brien** TURNER, Frederick Jackson
- Kaori O'Connor** BEETON, Samuel and Isabella;  
CHANEL, Gabrielle ("Coco"); POIRET, Paul
- Aislinn O'Donnell** KRISTEVA, Julia
- Terence O'Keeffe** BUBER, Martin
- Robert Olby** CRICK, Francis Harry Compton;  
CURIE, Marie Skłodowska; JAMES, William;  
MENDEL, Gregor; PASTEUR, Louis; PAVLOV,  
Ivan Petrovich; WATSON, James Dewey;  
WATSON, John Broadus
- Roger Opie** FRIEDMAN, Milton; GALBRAITH,  
John Kenneth; KEYNES, John Maynard
- Michael O'Pray** JARMAN, Derek
- Christopher Ormell** BABBAGE, Charles;  
DEDEKIND, (Julius Wilhelm) Richard; GODEL,  
Kurt; KUHN, Thomas Samuel; MARCONI,  
Guglielmo; POINCARÉ, Henri; RIEMANN,  
Georg Friedrich Bernhard; THOM, René;  
TURING, Alan; VON NEUMANN, John;  
WIENER, Norbert
- David Osmond-Smith** BERIO, Luciano
- Timothy O'Sullivan** BOOTH, William
- Dennis Paoli** HELLER, Joseph; SPIELBERG,  
Steven
- Roger Parker** PUCCINI, Giacomo
- G.H.R. Parkinson** ENGELS, Friedrich; MARX,  
Karl Heinrich
- Chris Petit** POLANSKI, Roman
- Brian Petrie** MARC, Franz
- Pierluigi Petrobelli** DALLAPICCOLA, Luigi;  
VERDI, Giuseppe
- Monica Petzal** GREER, Germaine
- Michael Pick** BEATON, (Sir) Cecil Walter Hardy;  
RIEFENSTAHL, Leni (Helene Bertha Amalie)
- W.S.F. Pickering** MAUSS, Marcel
- John Porter** DYLAN, Bob (Robert Allen  
ZIMMERMAN); ROLLING STONES, The
- Heinz R. Post** BOLTZMANN, Ludwig
- Caroline Potter** DUTILLEUX, Henri
- Paul Preston** FRANCO, Francisco
- Harri Pritchard Jones** LEWIS, John Saunders
- Stephen Pruslin** CARTER, Elliott Cook
- Derrick Puffett** WOLF, Hugo
- P.M.A. Rabbitt** WUNDT, Wilhelm
- Simon Rae** ARNOLD, Matthew
- Michael Randle** RUSTIN, Bayard
- David Raskin** ANDRÉ, Carl
- Afshin Rattansi** GADAFFI, Muammar al-
- Michael Redhead** BOOLE, George; DUHEM,  
Pierre-Marie-Maurice; EINSTEIN, Albert
- Stephen Regan** HEANEY, Seamus; WALCOTT,  
Derek
- John Rex** WEBER, Max
- Dieter Rexroth (translated by  
Mary Whittall)** HINDEMITH, Paul
- Nick Reyland** GÓRECKI, Henryk Mikołaj;  
LUTOSŁAWSKI, Witold; PENDERECKI,  
Krzysztof
- James Richmond** BARTH, Karl;  
BONHOEFFER, Dietrich; BULTMANN, Rudolf;  
BURCKHARDT, Jacob Christoph;  
FEUERBACH, Ludwig Andreas; HARNACK,  
Adolf von; KÜNG, Hans; NEWMAN, John Henry  
(Cardinal); NIEBUHR, Reinhold; RAHNER,  
Karl, SJ; STRAUSS, David Friedrich; TILLICH,  
Paul
- Ruth Richmond** GUTTIÉREZ, Gustavo
- Mark Ridley** GOULD, Stephen Jay; LORENZ,  
Konrad Zacharias; TINBERGEN, Nikolaas
- Keith Robbins** GLADSTONE, (Sir) William Ewart
- Neil Roberts** ELIOT, George (Mary Anne or  
Marian EVANS); HUGHES, Ted (Edward James)
- June Rose** NIGHTINGALE, Florence
- Michael Rosenthal** WOOLF, Adeline Virginia
- T.G. Rosenthal** FREUD, Lucian Michael;  
LOWRY, Laurence Stephen; NOLAN, (Sir) Sidney  
Robert; SPENCER, (Sir) Stanley; YEATS, Jack  
(John) Butler
- William Rothman** OPHÜLS, Max; ROHMER,  
Eric
- Francis Routh** STRAVINSKY, Igor Fedorovich
- Susanna Roxman** ANGELOU, Maya (Marguerite  
JOHNSON); MORRISON, Toni; SINGER, Isaac  
Bashevis
- Michael Rubinstein** SHAH, Idries
- Michael Ruse** DAWKINS, Clinton Richard
- Charles Rycroft** REICH, Wilhelm
- Richard Sakwa** GORBACHEV, Mikhail  
Sergeevich
- Geoffrey Sampson** JAKOBSON, Roman  
Osipovich; SAUSSURE, Mongin-Ferdinand de
- Mary Sandbach** STRINDBERG, Johan August
- Cristina Sandru** KUNDERA, Milan
- Michael Scherck** WALLACE, Alfred Russel
- Michael Schmidt** TENNYSON, Alfred (Lord)
- Clive Scott** LAFORGUE, Jules; VERLAINE, Paul
- Frederick Scott** BRUNEL, Isambard Kingdom;  
MIES VAN DER ROHE, Ludwig;  
RICHARDSON, Henry Hobson; SULLIVAN,  
Louis Henry

- Edward Seidensticker** KAWABATA  
YASUNARI
- Steven Serafin** SENGHOR, Léopold Sédar
- Elman Service** MORGAN, Lewis Henry
- D.L. Shaw** BORGES, Jorge Luis; GARCÍA  
MÁRQUEZ, Gabriel; PÉREZ GALDÓS, Benito
- David Shepherd** BAKHTIN, Mikhail Mikhailovich
- Patrick Sherry** JOHN PAUL II (Karol WOJTYŁA)
- Chris Shorley** QUENEAU, Raymond
- Paul Sidey** BUÑUEL, Luis; LEAR, Edward;  
TRUFFAUT, François
- C.H. Sisson** HARDY, Thomas
- Phil Slater** ADORNO, Theodor Wiesengrund;  
HORKHEIMER, Max
- Hans Sluga** FREGE, Friedrich Ludwig Gottlob
- C.N. Smith** OFFENBACH, Jacques (Jacob)
- Crosbie Smith** KELVIN, Lord (William  
THOMSON)
- Keith Smith** BUKHARIN, Nikolay Ivanovich;  
JEVONS, William Stanley
- Martin Smith** AUNG SAN SUU KYI
- Penny Sparke** EAMES, Charles; GROPIUS,  
Walter; MACKINTOSH, Charles Rennie
- Robin Spencer** PAOLOZZI, (Sir) Eduardo
- Marc Spindelman** DWORKIN, Andrea
- Andy Stafford** BARTHES, Roland
- Jon Stallworthy** OWEN, Wilfred
- Isolde Standish** KUROSAWA, AKIRA; OZU  
YASUJIRŌ
- Frank Steele** GRASS, Günter Wilhelm
- Nico Stehr** MANNHEIM, Karl
- Sam Stevens** LE CORBUSIER (Charles-Édouard  
JEANERET)
- Corbet Stewart** CELAN, Paul (Paul ANCZEL);  
KAFKA, Franz; MANN, Thomas; RILKE, Rainer  
Maria
- Anthony Storr** ADLER, Alfred; FROMM, Erich;  
JUNG, Carl Gustav
- David Sturgeon** KLEIN, Melanie; WINNICOTT,  
Donald Woods
- A.V. Subiotto** BÖLL, Heinrich; HESSE, Hermann
- Slavka Sverakova** ČAPEK, Karel; BRANCUSI,  
Constantin; CALDER, Alexander; GIACOMETTI,  
Alberto; HAŠEK, Jaroslav 1883–1923
- Andrew Swarbrick** PARKMAN, Francis
- Anne K. Swartz** BOURGEOIS, Louise;  
CHRISTO with JEANNE-CLAUDE;  
CUNNINGHAM, Merce; LIN, Maya Ying;  
MAPPLETHORPE, Robert; ONO, Yoko;  
RILEY, Bridget Louise; TINGUELY, Jean
- David Sweet** ALBERS, Josef; MIRÓ, Jón 1893–  
1983
- David Thomas** IBSEN, Henrik
- M. Wynn Thomas** THOMAS, Ronald Stuart
- Gary Thompson** VONNEGUT, Kurt, Jr
- Ming Tiampo** TÀPIES, Antoni; YOSHIHARA JIRO
- J.E. Tiles** DEWEY, John; RUSSELL, Bertrand  
Arthur William (Earl)
- Mary Tiles** CARNAP, Rudolf; QUINE, Willard  
Van Orman
- Boyd Tonkin** AMIS, Martin Louis
- Derek Tonkin** HO CHI MINH
- Richard Toop** STOCKHAUSEN, Karlheinz
- Derval Tubridy** BECKETT, Samuel
- Pat Turner** COURBET, Gustave; GAUGUIN,  
Paul; HOLABIRD, William and ROCHE, Martin;  
KOKOSCHKA, Oscar; MATISSE, Henri;  
MONDRIAN, Piet; MONET, Claude;  
MOREAU, Gustave; MORRIS, Robert;  
PICASSO, Pablo (Ruiz y); PUVIS DE  
CHAVANNES, Pierre; TOULOUSE-LAUTREC,  
Henri de; VAN GOGH, Vincent; VIOLETT-LE-  
DUC, Eugène
- Robert G. Vaughn** NADER, Ralph
- Damian Veal** CASSIRER, Ernst
- Shirley Vinal** D'ANNUNZIO, Gabriele
- Polly Vizard** SEN, Amartya
- Sterling Van Wagenen** MIZOGUCHI KENJI
- Christopher Wagstaff** ARMSTRONG, Daniel  
Louis (Satchmo); DAVIS, Miles Dewey, Jr;  
FELLINI, Federico; MARINETTI, Filippo  
Tommaso; PARKER, Charles Christopher, Jr (Bird)
- Helen Waites** SPOCK, Benjamin McLane
- Dennis Walder** FUGARD, Harold Athol Lanigan
- Ronald G. Walker** HUXLEY, Aldous Leonard
- Chris Wallace-Crabbe** WHITE, Patrick Victor  
Martindale
- Malcolm Warner** HUNT, William Holman;  
SARGENT, John Singer
- Charles Warren** ALTMAN, Robert; CAVELL,  
Stanley
- Giles Waterfield** VELDE, Henri van de
- Simon Watney** BURNE-JONES, (Sir) Edward;  
CÉZANNE, Paul; SICKERT, Walter Richard;  
WHISTLER, James Abbot McNeill
- Gray Watson** BÖCKLIN, Arnold; DUCHAMP,  
Marcel; ERNST, Max; FASSBINDER, Rainer  
Werner; HERZOG, Werner; HOCKNEY, David;  
KLEIN, Yves; LICHTENSTEIN, Roy; MUNCH,  
Edvard; OLDENBURG, Claes; PALMER, Samuel;  
POLLOCK, Jackson; RAUSCHENBERG, Robert;  
RAY, Man; ROTHKO, Mark; VIOLA, Bill
- Marie Wells** HAMSUN, Knut
- Tamara von Werthern** HENDKE, Peter
- Michael Wheeler** SEARLE, John
- Margaret Whitford** HUSSERL, Edmund;  
MERLEAU-PONTY, Maurice
- Arnold Whittall** BRITTEN, Benjamin (Lord);  
TAKEMITSU TŌRU; TIPPETT, (Sir) Michael
- John Whitworth** VEBLEN, Thorstein Bunde
- Wilfried van der Will** MUSIL, Robert
- Alan E. Williams** KURTÁG, György
- James Williams** DELEUZE, Gilles; LYOTARD,  
Jean François
- Mark Williams** ŌE KENZABURŌ; ENDŌ  
SHŪSAKU

**Tom Williams** GALLUP, George Horace;  
REUTER, (Baron) Paul Julius von

**Jason Wilson** FUENTES, Carlos; LORCA,  
Federico García; NERUDA, Pablo (Nefalí  
REYES); VARGAS LLOSA, Mario

**Michael Wilson** MANET, Edouard; RENOIR,  
Pierre-Auguste; SISLEY, Alfred

**Simon Wilson** EPSTEIN, (Sir) Jacob

**J.M. Winter** TAWNEY, Richard Henry

**Christopher Wintle** GOEHR, Alexander;  
KELLER, Hans; MESSIAEN, Olivier Eugene  
Prosper Charles; SCHENKER, Heinrich;  
WAGNER, Richard; WEBERN, Anton von

**Justin Wintle** ARAFAT, Yasser; BAIRD, John  
Logie; BELL, Alexander Graham; CHURCHILL,

(Sir) Winston Leonard Spencer; DARWIN, Charles  
Robert; DENG XIAOPING (TENG HSIAO-  
PING); DERRIDA, Jacques (Jackie); HAWKING,  
Stephen William; MAO ZEDONG (MAO TSE-  
TUNG); NASSER, Gamal Abdel; NEEDHAM,  
Joseph; OPPENHEIMER, J. Robert

**Hilary Wise** CHOMSKY, Avram Noam;  
BURTON, (Sir) Richard Francis

**Carter Wiseman** KAHN, Louis I.; PEI, Ieoh Ming

**John Worrall** HERTZ, Heinrich Rudolf; MACH,  
Ernst

**Gayle Graham Yates** ANTHONY, Susan  
Brownell; FRIEDAN, Betty; MILLETT, Kate  
(Katherine Murray); STANTON, Elizabeth Cady

**Adam Zamoyski** WAŁĘSA, Lech

# A

## **AALTO, Hugo Alvar Henrik**

**1898–1976**

### ***Finnish architect and designer***

Some eleven years younger than **Le Corbusier**, Alvar Aalto belonged to the second generation of architects in the International Modern movement, the architecture dominant in the twentieth century in much the same way that baroque was dominant in the seventeenth. To it Aalto brought an informality and sensitivity, deriving ultimately from the crudely charming but usable vernacular of his nature country, that most commentators would agree had previously been lacking. Partly because he eschewed theorizing and polemics, and partly because of the enormous variety of his invention over a period of more than fifty years, he qualifies more than any other as the architect's architect, among both his contemporaries and his successors.

Aalto was born into a family with strong rural traditions. While his mother's father was a Swedish-speaking forester, his own was a land surveyor concerned chiefly with the construction of railroads through forests. For most of his childhood he lived in Jyväskylä, in a house shared by a Russian countess and an alcoholic confectioner. Admonished 'always to remain a gentleman' by his father, he left home at eighteen to study architecture at what is now the Helsinki Technical University, but returned to Jyväskylä after he had qualified five years later. There he set up his first office (1923–7) and began the career that

was to make him famous. Broadly this can be divided into three periods (although elements characteristic to each tended to reappear in the others): an early white period of the International style; a red, or brick period; and a marble period, beginning *c.* 1960. His earliest works, however, were in a neo-classical idiom. These include the Jyväskylä Workers' Club (1923–5) and the rather delicate church at Muurame (1926–9). It was not until he moved his office to the old Finnish capital, Turku, in 1927, that his originality began to assert itself. Probably the decisive inspiration came from his first wife, the architect Aino Marsio, a designer of considerable imagination whom he married in 1925, and with whom he worked in closest collaboration until her death in 1949. The changes in his style can be most clearly observed in the development of his designs for the town library at Viipuri (now Vyborg in the USSR). This project began in 1928 along neo-classical lines, but by the time of its completion in 1935 it had been transformed into an obviously modernist building. With its sunken reading-well, its cylindrical skylights, and the wavy form of its lecture-hall ceiling, it also served as a test-bed for many of Aalto's prototypes. Concurrently he worked on a number of other projects in the same idiom, of which the most important are the newspaper offices of Turun Sanomat in Turku (1927–9), and the remarkable Tuberculosis Sanatorium at Paimo (1927–33), one of the outstanding buildings of the International style.

In 1933 he again moved offices, this time to Helsinki. This coincided with the creation of Artek, a firm he set up to produce the furnishing, light-fittings and vases which he had also begun to design for his interiors. Aalto's furniture, made inexpensively from bent-wooden laminates that gave him the fluidity of form he so liked while straightforwardly satisfying the obvious functional requirements, has had considerable impact and, unlike the furniture designed by most other eminent architects, is still in production. To finance this operation he sought the patronage of Harry and Maire Gullischen, for whom he later built the Villa Mairea (1938–9), one of the great modern houses, referred to by Siegfried Giedeon as 'architectural chamber music'.

It was towards the end of the 1930s that Aalto evolved his second, 'red' phase – although such a soubriquet does little justice to the variety of either materials or designs employed. The most important constructions here were the expressionistic Cellulose Sulphate Factory at Sunila (1936–9); the Baker House Dormitory for MIT in Chicago (where he was Professor of Architecture 1945–9), his first foreign commission; the Iron Federation Building in Helsinki (1951–5); the complicatedly sited National Pensions Institute (1952–6); the Jyväskylä Pedagogical University (1950–7); the Communist Party Headquarters and Culture House (1955–8), with its curvy walls built out of a specially designed reinforced brick; and Louis Carré's private villa at Bazoches in France. But of all his buildings in this style the Town Hall and Civic Centre for the small community at Säynätsalo (1950–2) in the centre of Finland was the masterpiece, where he achieved a dignified harmony between his materials (brick, wood and copper) and the surrounding forest.

Aalto's last period was altogether more mannerist in its approach, and is characterized by the use of white marble and blue ceramic tiles. Although even his earliest buildings showed an unusual interest in fragmented forms, curves and non-right-angles, these

themes now became particularly prominent, perhaps encouraged by the nature of the commissions he received, often for churches and auditoria, buildings that demand unusual forms and precise foci. Among these he seems to have considered Finlandia Hall, with its added Conference Centre (1967–75), his testament, realizing the main generative element of his partially executed and slightly Italianate Central Helsinki plan (1959–64). The Cultural Centre at Wolfsburg, West Germany (1953–63), the suite of public buildings at Seinäjoki (1959–65) and the lonely Scandinavian House in Reykjavik, Iceland, (1965–8) are also outstanding. These projects were carried out in partnership with his second wife, Elissa Mäkinieni, whom he married in 1952.

As is the case with most architects Aalto's reputation rests on his larger, public buildings, and yet he was also involved with work of a humbler kind. After the Second World War, when Finland was in need of massive reconstruction, Aalto played a major role in the re-planning of Lapland, an area particularly devastated by the German withdrawal. As a part of this responsibility he designed a series of self-help, minimal space, expansible timber houses of remarkable ingenuity.

### **Further reading**

Aalto's relatively scant literary output has been collected in *Alvar Aalto*, ed. Karl Fleig (3 vols, Zurich 1963). See also: George Baird, *Alvar Aalto* (1971); Paul David Pearson, *Alvar Aalto and the International Style* (1978); Malcolm Quantrill, *Alvar Aalto: A Critical Study* (1990); Richard Weston, *Alvar Aalto* (1995); Michael Tencher, *The Alvar Aalto Guide* (1996).

RANULPH GLANVILLE

## **ABRAMOVIC, Marina**

**1946–**

### **Serbian performance artist**

Abramovic's early performances were sound installations in the late 1960s, but by 1972 she had begun to use the body in performance in

an extreme way that was to lead her to be regarded as one of the most significant body artists of the 1970s alongside Chris Burden and Vito Acconci.

Many of Abramovic's performances explore pain, endurance and physical resistance, and this is particularly true of works such as *Rhythm 10* (1973), *Rhythm 2* (1974) and *Rhythm 0* (1974). In *Rhythm 2*, performed in Zagreb, she took psychiatric medications and commented on the effects. In the first part she took medication for schizophrenia, which lasted for fifty minutes, and in the second, during which she remained sitting for six hours, medication for catatonia.

*Rhythm 0* is the piece which has achieved most notoriety and is the most extreme of this series of performances. Abramovic stood by a table on which there were seventy-two assorted objects, from lipstick, perfumes and paint to scissors, razor blades and a loaded gun. A notice indicated that the objects could be used on her as the spectators desired. The performance lasted six hours before a group of spectators brought it to an end in order to prevent her from being seriously harmed. By the time the performance was halted Abramovic's clothes had been removed by razor blades, she had been painted and a loaded pistol was placed in her hand and pointed at her temple.

In each of these pieces Abramovic was exploring what would happen when she relinquished control, and *Rhythm 0* raises serious ethical questions about the responsibility of both performer and spectator. Abramovic was interested in exploring the dynamics of passive aggression in *Rhythm 0*, and in this piece the violence that she had shown towards herself in *Rhythm 10* and *Rhythm 2* is displaced onto the spectator.

In 1976 Abramovic began a personal and working relationship with East German artist Ulay (Uwe Laysiepen). They collaborated on a number of pieces including *Inponderabilia* (1977), *Nightsea Crossing*, a piece in ninety parts (1981–6) and *The Great Wall Walk* (1988), a performance where they each walked the Great Wall of China starting from

opposite ends. The Great Wall Walk marked the end of both their creative and their personal relationship.

*Cleaning the Mirror* (1995) and *Balkan Baroque* (1997) are two solo pieces which are an engagement with personal and social violence. In each piece Abramovic sits on a pile of beef bones and scrubs them clean. In *Balkan Baroque* there are fifteen hundred bones which she scrubbed and cleaned six hours a day for five days while singing fragments of folk songs she remembered from her childhood. This performance incorporates three video screens, on one of which Abramovic gives a lecture about the murderous nature of rats, while on the other two there are relatively passive images of her parents. The references to the ethnic cleansing in the Balkans are clear.

Throughout her career Abramovic has had an interest in exploring the changes in consciousness which can be brought about through performance and the ritualization of everyday actions. She continues to make intense and powerful work, but it is for potentially self-destructive pieces such as *Rhythm 0* that she is likely to be remembered.

### Further reading

Other works include: Marina Abramovic, *Cleaning the House* (1995); Marina Abramovic et al., *Artist Body: Performances 1969–98* (1998); Marina Abramovic et al., *Marina Abramovic: Public Body* (2001); Miguel Fernandez-Cid and Marina Abramovic, *Marina Abramovic: Student Body* (2004).

FRANC CHAMBERLAIN

## ACHEBE, Chinua

1930–

**Nigerian writer**

Chinua Achebe is probably Africa's most widely read writer. His first novel, *Things Fall Apart* (1958), was written in exasperated response to Joyce Cary's *Mister Johnson*, which he and his fellow classmates at Ibadan College judged a travesty of Nigerian character

and values. *Things Fall Apart* focused on the world of Achebe's Igbo grandparents in Eastern Nigeria before and after the first contact with European missionaries and colonial administrators in the 1890s. It recreates an oral culture and a consciousness imbued with an agrarian way of life, and demonstrates, as Achebe puts it, 'that African peoples did not hear of civilization for the first time from Europeans'. At the same time, Achebe sought to avoid depicting precolonial African society as a pastoral idyll, rejecting the nostalgic evocations of **Leopold Senghor** and the francophone negritude school of writing. The protagonist of *Things Fall Apart*, Okonkwo, emerges as a heroic but rigid and flawed character, whose fear of appearing weak leads him to act harshly towards his wives and children and to participate in the sacrifice of a young hostage from another village. The characterization and enclosed rural world of this novel has been compared to *The Mayor of Casterbridge* by **Thomas Hardy**, a novelist Achebe admires.

However, Achebe's major achievement in his first major work was to create the illusion of an African English and an oral culture within the genre of the novel. His use of proverbs and references to folk tales and myths woven into the speech of his characters provided a model for many younger African writers, especially those from Igbo backgrounds, but it is a technique also found in the works of **Wole Soyinka** and Ngugi wa Thiong'o. Achebe's works encompass on a complex narrative style, drawing subtly on a thorough acquaintance with works in the English literary canon as well as the rich cultural inheritance from his Igbo background. In subsequent and recurring debates about the use of English (rather than their mother tongues) by African writers, Achebe has insisted on the usefulness of English to reach across ethnic groups as a national and continental language, but he has also insisted on the right to 'Africanize' English so that 'it can carry the full weight of [his] African experience'. Nevertheless, Achebe has also written poetry and some prose in Igbo.

Achebe's five published novels can be read as encapsulating the history of Nigeria since colonization. *No Longer At Ease* (1960) portrays an idealistic young Nigerian civil servant in the years just prior to independence, the grandson of Okonkwo and a member of Achebe's own generation, drawn into taking bribes, and disgraced. *Arrow of God* (1964) fictionalizes the story of an Igbo priest in the second decade of the twentieth century, imprisoned for declining an appointment as warrant chief offered him by the District Commissioner. Some critics have regarded this as Achebe's greatest achievement, with its complex structure and characterization, and its interrogation of the interstices between subjective desire and external forces in the making of history. The concerns with responsible leadership that inform this novel are taken up more explicitly in relation to the political scene in post-independence Nigeria in his satiric fourth novel, *A Man of the People* (1966). Written in 1965, it exposes the corruption and irresponsibility of leaders, politicians and their constituents, ending (prophetically) with a coup by the military, as indeed happened in Nigeria in 1966, leading eventually to the attempted secession of Biafra and a civil war which resulted over a million deaths between 1967 and 1970. Achebe was a strong advocate of Biafran independence, travelling the world to seek wider support.

Although the war ended in defeat for the Biafran cause, Achebe was determined that the Igbo presence and perspectives should continue within the Nigerian nation. His collection of poems, *Beware Soul Brother* (1971), and volume of short stories, *Girls At War and Other Stories* (1972), drew on the experiences of the war. In 1971, he and a group of Nigerian academics founded the journal *Okike*, an important medium for African creative writing and critical debate. In essays, lectures and interviews, he has been outspoken about the need for committed writing in the African context, and writers and critics whose attitudes to Africans he finds condescending or racist. His denunciation

of **Joseph Conrad's** *Heart of Darkness* has aroused continuing debate.

Achebe has received numerous awards and honours. His fifth novel, *Anthills on the Savannah* (1987), set in a contemporary African state ruled by a military dictatorship, was shortlisted for the Booker Prize.

### Further reading

Achebe has published three collections of essays and lectures, *Morning Yet in Creation Day* (1975), *Hopes and Impediments* (1988) and *Home and Exile* (2000), as well as a political analysis, *The Trouble with Nigeria* (1983). See also: Ezenwa-Ohaeto, *Chinua Achebe* (1997), a biography; Simon Gikandi, *Reading Chinua Achebe* (1991), an outstanding critical study.

LYN INNES

## ACTON, John Emerich Edward Dalberg (Lord)

1834–1902

### British historian

At the heart of Acton's life and work was commitment to defence of individual conscience. This permeated his attitude not only towards the past but also towards unduly authoritarian behaviour from secular or ecclesiastical bodies in his own age. In pursuing his convictions he exploited the advantages of inherited wealth and influential cosmopolitan connections so that he might take the risks which others often shunned. This was evident, above all, in stormy dealings with his own Catholic Church – an institution which threatened to bear out the truth of his famed dictum, 'Power tends to corrupt, and absolute power corrupts absolutely.'

Acton was born in Naples, to whose kingdom his grandfather had once been premier. His mother was widowed early, and at the age of six he acquired a stepfather who later, as Lord Granville, became British Foreign Secretary. He grew up socially and intellectually at ease among the great Whig families of England and among leading liberal Catholic

circles both there and abroad. He attended Oscott College and underwent periods of private tuition in Paris and Edinburgh before embarking, in 1848, upon his most decisive educational experience. This involved spending much of the next decade in Munich and on wider European travels, as the personal student of Ignaz Döllinger. From him was obtained a thorough grounding in the rigorous methods of the new German school of historical criticism.

By 1858 Acton was home in England determined to rescue his backward countrymen, Catholic and even Protestant too, from their intellectual insularity. Between 1859 and 1865 he sat as Liberal MP for an Irish constituency, but he felt uneasy within the Commons and contributed little to its proceedings. Nonetheless he held strong views about the way in which democracy and nationalism might be perverted for illiberal purposes, and he won from **Gladstone** a personal regard that was reflected through the conferment of a peerage in 1869. During the 1860s Acton's influence was exercised less through parliamentary channels than as an essayist in this, the great age of the Victorian intellectual periodical. Most significantly, he collaborated with others like **Newman** on liberal Catholic publications, editing the *Rambler* which was soon revamped as the *Home and Foreign Review*.

Acton's efforts at subjecting historical and contemporary issues to the scrutiny of the latest critical scholarship soon brought conflict with Cardinal Wiseman, once his Oscott principal, and with the Vatican itself. The hierarchy contested the liberal Catholic view that such examination could only strengthen the church in the longer term. Rome was in no mood to make concessions about the fact that the 'nephews' of certain earlier popes were really sons, or indeed about still weightier matters. In 1864, when Pius IX crystallized his comprehensive rejection of social and intellectual modernity into the *Syllabus of Errors*, Acton closed his journal before the Vatican could do it for him. Even so, he continued elsewhere his eloquent opposition

to the authoritarianism of the Curia and the pope's own obsession with preserving temporal power.

Matters came to a head in 1870, when the new Kingdom of Italy seized most of the papal territory only weeks after the Vatican Council had promulgated the dogma of Infallibility. During the council Acton was in Rome busying himself behind the scenes to stiffen resistance from those prelates who opposed any such proclamation either because it was 'inopportune' or, as he himself believed, because it was still more fundamentally erroneous in its threat to individual conscientious judgement. He made regular reports to Döllinger. Out of them his mentor moulded the *Letters of Quinnus from the Council*, an exposure of the clerical intrigues underpinning the Curia's victory, which caused instant scandal when published in Germany. Döllinger was excommunicated, in company with his 'Old Catholics'. Although as a layman Acton was less immediately vulnerable, he expected a similar fate. But the blow never came, despite the fact that he remained in some respects still more intransigent than Döllinger. The Englishman was permitted to continue from within the church his battle to purge it of obscurantist authoritarianism, and thus to make it a more effective prop to freedom in spheres both spiritual and secular.

Everything which had gone before seemed but a preparation for that great project of 'a History of Liberty' to which Acton soon turned. What he actually accomplished of it was fragmentary. Though no book came from him, he travelled widely, conversed brilliantly, and consolidated a formidable international reputation. In 1886 he was among the founders of the *English Historical Review*, and by the end of the decade was an honorary graduate of Oxford and Cambridge. In 1895 he settled at the latter university, where religious intolerance had denied him any student place forty-five years before, as Rosebery's nominee to the Regius Chair of Modern History. The next six years were perhaps his happiest and most influential.

Wide acclaim greeted the famous inaugural lecture on 'The Study of History'. Its peroration, proclaiming Acton's belief in the discipline as an instrument of moral arbitration, was to encourage more silliness in others than in himself. Appreciative audiences attended his subsequent courses which provided much material for the collections of his work published posthumously: *Lectures on Modern History* (1906), *The History of Freedom and Other Essays* (1907), *Historical Essays and Studies* (1907) and *Lectures on the French Revolution* (1910). His last scholarly energies were devoted to completing plans for that great collaborative undertaking *The Cambridge Modern History*, an enormous monument to one kind of positivistic learning. In 1901, exhausted and ill, he again went abroad and died in Bavaria the following year. Thus ended what Acton himself called 'the story of a man who started in life believing himself a sincere Catholic and a sincere Liberal; who therefore renounced everything in Catholicism which was not compatible with Liberty and everything in Politics not compatible with Catholicism'.

### **Further reading**

Other works include: *Selected Writings* (3 vols, 1998). See also: Gertrude Himmelfarb, *Lord Acton: A Study in Conscience and Politics* (1952); David Matthew, *Lord Acton and His Times* (1968); Hugh MacDougall, *The Acton-Newman Relations* (1962); Roland Hill, *Lord Acton* (2000).

MICHAEL BIDISS

### **ADAMS, Douglas Noel**

**1952–2001**

#### **English writer**

Douglas Adams was proud that his birthdate coincided with the discovery of the genetic code and that his initials spelled out DNA. Educated at Brentwood School, Essex, he read English at St John's College Cambridge and wrote sketches for the Footlights revue, before becoming a script editor on the BBC's

*Doctor Who* programme. He later thought of returning to university to study zoology, reflecting his passionate interest in science. Scientists, including his friend **Richard Dawkins**, respected his scientific knowledge and the philosophical wit that informs many of the jokes in his works, which are nevertheless enjoyed by a vast audience, despite their links with the French cult of the Absurd. Adams was also a latter-day Surrealist: the answer to the riddles posed by *Life, the Universe and Everything* (1982) was, he famously said, 'Forty-two.' He also said, 'I may not have gone where I intended to go, but I think I ended up where I intended to be.'

Adams first attracted attention in March 1978 with his radio series *The Hitchhiker's Guide to the Galaxy*, which eventually he turned into a 'trilogy in five books'. Earth is about to be demolished to make a freeway in space. Arthur Dent is rescued by Ford Prefect, who is researching the revised edition of the *Guide*. They travel through the galaxy with its president, Zaphod Beeblebrox (who has two heads and three arms), his girlfriend Trillian, Marvin, a depressed robot, and Veet Voojagig, who worries about the way his ballpoint pens disappear.

The first book, also called *A Hitchhiker's Guide to the Galaxy*, instantly became a best-seller and Adams the youngest author to win a Golden Pan award, given for reaching sales of a million copies – a feat he twice repeated, picking up numerous other awards along the way. Its sequels were: *The Restaurant at the End of the Universe* (1980), in which his characters go on a quest to find a god; and *Life, the Universe and Everything* (1982), *So Long, and Thanks for All the Fish* (1984) and *Mostly Harmless* (1992), in which they are still fruitlessly looking. *Galaxy* was also adapted as a television series (1982), a record album and various stage presentations. 'There is a theory which states that if ever anybody discovers what the universe is for and why it is here,' Adams mused, 'it will instantly disappear and be replaced by something even more bizarre and inexplicable. There is another theory which states that this has already happened.'

*Dirk Gently's Holistic Detective Agency* (1987) and *The Long Dark Tea-time of the Soul* (1998) followed. Dirk Gently searches for a missing cat and uncovers a ghost and a time traveller in *Holistic*; and in *Tea-time*, its sequel, there is an explosion at London's Heathrow Airport (in 1998 a more improbable event than subsequently). Dirk tangles with the IRA and the Norse gods, seeking for purpose and meaning in human life, Adams's abiding theme.

Although Adams was reared in a religious household he early on became an avowed atheist. He notoriously suffered from writer's block and characteristically joked: 'I love deadlines. I like the whooshing sound they make as they fly by.' Collaboration with John Lloyd produced *The Meaning of Liff* (1984) and *The Deeper Meaning of Liff* (1990). Life, said Adams, was 'like a grapefruit; it's orange and squishy and has a few pips in it, and some folks have half a one for breakfast'. Fascinated by new technologies and their implications for humanity, he loved computers, and founded h2g2, a groundbreaking digital media and Internet company which launched a computer game, *Starship Titanic* (1998). When he died – following a heart attack in a gymnasium – his photograph and the order of his funeral service were released on-line simultaneously with the event.

At his best Adams marries science fiction with **Lewis Carroll**.

A passionate conservationist, he teamed up with zoologist Mark Carwardine to write *Last Chance to See* (1992), about endangered animals. To draw attention to the plight of such creatures in their shrinking habitat, Adams climbed Mount Kilimanjaro dressed in a gorilla suit.

VALERIE GROSVENOR MYER

## ADAMS, Henry Brooks

1838–1918

US historian, novelist

'Probably no child, born in the year, held better cards than he,' Adams wrote in his

autobiography *The Education of Henry Adams* (1907), meaning that his great-grandfather was second president of the United States and his grandfather the sixth. The pressure of this ancestry was augmented by his father's distinction as a diplomat, one statesman brother and two others who were writers. But Adams rebelled against such family responsibility to succeed as a deadening limitation, preferring what he termed failure, on his own terms. Harvard, as he later records, taught him 'little, and that little ill', and he graduated in 1858 without honours. Studying law in Germany, he discovered that the value of Berlin's serious reception of the arts was to counter Boston, where 'every one thought Beethoven a bore'. Hearing his music proved to be 'among the marvels of education'. And he interviewed Garibaldi in Italy. His real education had begun. When his father became Minister to England in 1861, Adams worked as his secretary for seven years – which included the Civil War – and experienced upper-class British culture. His letters to the American press included highly provoking remarks on the probability of war with Britain. Articles in the *North American Review* suggested a career in history, and after a spell freelancing on finance for newspapers he became, under family pressure, Assistant Professor of History at Harvard (1870–7) – hence the well-known passage in **Pound's Cantos**: 'Said Mr Adams, of the education,/ Teach? at Harvard?/Teach? It cannot be done./And this from the monument' – i.e. from **Henry James**.

For Adams, history could be neither the conventional bore of successive royals and politicians, nor the deceptions of academic economics and war studies. *The Education*, 'The Tendency of History' (1894) and 'The Rule of Phase Applied to History' (1908), which drew on the physicist Willard Gibbs' theory of change in phase and of change in equilibrium, demonstrate the operation of energies and forces: 'The historian's business is to follow the tracks of energy; to find where it comes from and where it went to; its complex course and shifting channels; its

values, equivalents, conversions.' Nevertheless, he edited the *North American Review*, took a PhD at Harvard, and built a sound reputation as a historian on lives of Albert Gallatin (1879) and John Randolph (1882) and a comprehensive *History of the United States of America During the Administrations of Jefferson and Madison* (1885–91). Of his two novels, both of which appeared pseudonymously, *Democracy* (1880) tells an inside story exposing the mechanisms of Washington politics, and *Esther* (1884) concerns a woman painter's realization that free thinking, religion, art and marriage are incompatible in American society.

Adams's sense of the discontinuous and chance actions in history received a severe reinforcement with his sister's death by tetanus contracted from a carriage accident. Then the wife he had married in 1872 committed suicide in 1885 (her father's death and her own melancholy temperament were unavoidably catastrophic), an event unmentioned in the autobiography – the gap exemplifies the gaps in true history. Adams began to travel in the hope of release from anguished memory – to Japan, into continental Asia and to Europe, to Tahiti. The most celebrated work of the President of the American Historical Association had yet to come: *Mont-Saint-Michel and Chartres* (1904), *The Education* and *The Degradation of the Democratic Dogma* (posthumously published in 1919), works as coolly analytical of human social energies as his novels. His two representative unities of radiating and controlling energy were the thirteenth-century Virgin of Catholicism and the great cathedral communities, and the dynamo in the Hall of Dynamos at the Chicago Great Exposition of 1893. In order to free himself from American provinciality and an education that befitted him for the eighteenth century, he had to consider the processes of cultural synthesis rather than singularity, multiplicity and a multiverse rather than separations and a universe, to include – as historians customarily did not – science, technology and the particular force of women, in the configurations

of power. Chapter 6 of the first volume of his *History of the United States* concludes with the peculiar problem of American potentiality:

Could it transmute its social power into the higher forms of thought? Could it provide for the moral and intellectual needs of mankind? . . . Could it produce, or was it compatible with, the differentiation of a higher variety of the human race? Nothing less than this was necessary for its complete success.

He came to believe, as he wrote to his brother, the historian Brooks Adams, that ‘science is to wreck us . . . we are like monkeys monkeying with a loaded shell’. He yearned for a cultural unity which would combine science and metaphysics – ‘I am a dilution of **Lord Kelvin** and St Thomas Aquinas’ – and found himself a ‘conservative Christian anarchist’. So he became typical of the majority of American liberal intellectuals of the twentieth century. While he remained sceptical of his own achievement, scorned American political behaviour and rejected the inevitable destructive purposes of scientists, he retained an optimistic view of the human mind, ‘itself the subtlest of all known forces’, manifested in history and science.

The Pacific and Asia hardly changed him: ‘I was a little bored by the calm of the tropical sea, or perhaps it was the greater calm of Buddha that bored me.’ The double image of energy which appealed to his active mind was a woman, in *Esther*, gazing at Niagara. In the *History* he protested against the incompetence of ‘five million Americans struggling with the untamed continent’, an image of betrayal, relying on fraudulent nationalism as unified energy. His vision was more that of the twentieth century: ‘Except as reflected in himself, man has no reason for assuming unity in the universe, or an ultimate substance, or a prime-motor.’ Between the order of Chartres and the chaos of Washington he chooses neither, and proceeds to diagnose the major modern issues. For example, in ‘Prayer to the Virgin of Chartres’, found in a wallet

of special papers after his death, he wrote: ‘Yet we have Gods, for even our strong nerve/Falters before the Energy we own./ Which shall he master? Which of us shall serve?’ The poem then moves from the electricity generated by the dynamo to energy radiant from the atom – and still the problem remains: how to control power. In *The Education* Adams writes:

From cradle to grave this problem of running order through chaos, direction through space, discipline through freedom, unity through multiplicity, has always been, and must always be, the task of education, as it is the moral of religion, philosophy, science, art, politics, and economy.

In his youth American political economy was already backward – ‘No one, except **Karl Marx** foresaw radical change’, and ‘the blackmailer alone was the normal product of politics as of business’. The future for young Americans could only be positive in accurate knowledge of the processes of change, which neither Aquinas nor Adam Smith nor Marx explained satisfactorily. There was no coherent curve of meaning encompassing everything and controlling direction, much as he would like to demonstrate: ‘If a Unity exists, in which and toward which all energies centre, it must explain and include Duality, Diversity, Infinity and Sex!’ But only **Whitman** used sex as a force rather than a sentiment: ‘American art, like the American language and American education, was as far as possible sexless. Society regarded this victory over sex as its greatest triumph.’ Psychology is merely a narcissistic trap, ‘the mirror of the mind’, and the self itself ‘a centre of supersensual chaos’. Adams concludes: ‘If science were to go on doubling or quadrupling its complexities every ten years, even mathematicians would soon succumb. An average mind had succumbed in 1850; it could no longer understand the problem in 1900.’ The historian therefore has no authority; he cannot teach, only learn. But Adams is certain of the utter necessity of an education to understand

energy and power: ‘The new American child ... must be a sort of God compared with any former creation of nature. At the rate of progress since 1800, every American who lived into the 2000s would know how to control unlimited power.’ But ‘a new social mind would be needed to comprehend it.’

### Further reading

Other works include *Historical Essays* (1981). See also Worthington Chauncey Ford (ed.) *Letters of Henry Adams 1858–91* (1930) and 1892–1918 (1938). See: Ernest Samuels, *The Young Henry Adams* (1948); *Henry Adams: The Middle Years* (1958); and *Henry Adams: The Major Phase* (1964); J. C. Levenson, *The Mind and Art of Henry Adams* (1957); Brooks D. Simpson, *The Political Education of Henry Adams* (1996).

ERIC MOTTRAM

## ADAMS, John Coolidge

1947–

### American composer and conductor

At the turn of the century, with the premiere of his Nativity Oratorio *El Niño* (2000) at Le Théâtre du Châtelet in Paris, John Adams was being acclaimed as the most prominent American serious composer on the international scene. He grew up under the influence of minimalist composers **Steve Reich** and **Philip Glass** but, a decade younger, he inherited American music of all kinds which he has fused in a uniquely individual way. His operas on contemporary subjects such as *Nixon in China* (1987) and *The Death of Klinghoffer* (1991) brought him to a wide public and courted controversy, but by the time of his musical response to the attack on the World Trade Center – *On the Transmigration of Souls* (2002) – he had become a kind of laureate among American composers.

Adams was born in Worcester, Massachusetts, in 1947 and grew up in East Concord, New Hampshire; he soon became a proficient clarinetist and later played professionally; by the age of ten he was having composition lessons and four years later heard his first

orchestral piece. He took his MA at Harvard where his teachers included Leon Kirchner, who found him ‘not quite in the twentieth century’ because he failed to respond to serial music and preferred to listen to Jefferson Airplane and the Grateful Dead. He then moved to San Francisco in 1971, in what he has called ‘the typical romantic gesture of a twenty-two-year-old’, where he taught at the Conservatory for a decade. It was during this period that he wrote his minimalist piano piece *Phrygian Gates* (1977), inspired by the repetitive patterns in architecture in Florence, and the orchestral *Shaker Loops* (1983), based on American traditional practices. These were followed by *Harmonium* (1981), settings of poems by John Donne and **Emily Dickinson**, and *Harmonielehre* (1985), both written for the San Francisco Symphony where Adams worked closely with Edo de Waart. By this time the lavish expansion of minimalist procedures, which Adams regarded as ‘the essential fulcrum of my personal language’, showed him breaking away and establishing his own territory, although he has always recognized his starting point.

A major landmark was the opera *Nixon in China*, suggested by director Peter Sellars, based on President Nixon’s 1972 visit to Beijing to meet **Mao Zedong**. Alice Goodman’s libretto allows for a mixture of documentation and commentary in music that is both lyrical and heroic. Adams said: ‘The Nixon/Mao encounter, puffed-up and media-driven as it was, lent itself perfectly to a parody in the **Verdian verismo** tradition’, and he had to learn to write melody. The opera’s success was immediate, following its premiere at Houston Grand Opera in 1987, and the *New York Times* said that Adams had done for the arpeggio what McDonald’s did for the hamburger. Adams made an even wider impact when the same operatic team embarked on *The Death of Klinghoffer*, about the American Jew confined to a wheelchair who was murdered by Palestinian terrorists on the cruise ship *Achille Lauro* in the Mediterranean in 1985. The premiere was in Brussels in 1991 during the first Gulf War,

but the even-handed, non-partisan treatment of the subject was too controversial for a revival in the US after the performances by San Francisco Opera. It has since made a searing impact as a film.

Adams' next theatre piece, *I Was Looking at the Ceiling and Then I Saw the Sky* (1995), is based on a story by June Jordan about seven youths in a tough part of Los Angeles. The score boldly plunges into the vernacular with pop songs and a rock band. But by the early 1990s Adams was being increasingly represented in the concert hall and conducting himself. His *Chamber Symphony* of 1992 came to terms with the two examples by **Schoenberg**, and his Violin Concerto for Gidon Kraemer appeared in the following year.

Less than a year after the Paris premiere of *El Nino* came 9/11, and six months after that Adams was commissioned by the New York Philharmonic to commemorate the event. *On the Transmigration of Souls* was not a requiem but, like the operas, was partly documentary, including voices speaking about their bereavement. The final words are 'I love you', and Adams said: 'The meditative ending, I hope, demonstrates that life can – and does – go on.'

Now Adams' career is still in full swing, but at his fiftieth birthday Sir Simon Rattle said that he was 'a ten times better composer than all the minimalists put together'. In terms of the impact of his music and the relevance of his concerns to large numbers of people, that looks like a judgement that may stand.

PETER DICKINSON

## **ADLER, Alfred**

**1870–1937**

### ***Austrian psychiatrist***

Alfred Adler was born on 7 February 1870, the second of six children in the family of a merchant named Leopold Adler. He was brought up in a suburb of Vienna, and suffered so severely from rickets in early child-

hood that he did not walk until he was four years old. This early infirmity not only dictated his choice of medicine as a career, but also convinced him of the importance of organic, physical defects as determinants of personality. Since he was unable to join other boys in sport he read extensively, and in later life became an eloquent speaker who could quote the Bible and who drew upon an extensive knowledge of Schopenhauer, **Nietzsche** and Kant. His favourite authors were Homer, Goethe and Shakespeare. He studied medicine at the University of Vienna, obtaining his degree in 1895. After three years working in hospital, he launched into private practice as an eye specialist, but soon turned to general practice. Finally, as a consequence of attending lectures by the neuropsychiatrist Krafft-Ebing, whose writings had steered **Jung** in the direction of psychiatry, Adler decided to specialize in the study and treatment of nervous disorders. During his early years in practice, Adler developed a passionate concern with social problems, became a socialist, and published a pamphlet on the health of tailors, who often had to work in deplorable conditions and who seemed particularly prone to develop eye complaints. Adler's interest in the problems of society remained with him all his life and shaped his later psychological concepts. In 1909 he wrote a paper on the psychology of Marxism which, unfortunately, has disappeared. His Russian wife was a friend of **Trotsky** and other revolutionaries.

In 1902, Adler's early advocacy of **Freud** brought him an invitation to join Freud's discussion group; and, in 1910, he was made president of the Vienna Psychoanalytic Society into which that group had developed. However, Adler's ideas became increasingly at variance with what were then the fundamental tenets of psychoanalysis, and in 1911 Adler and a few followers parted company with Freud and his disciples. Adler was the first major dissenter among the early psychoanalysts. In 1912, he founded his own 'Society for Individual Psychology', and after the First World War he started a large number

of child guidance clinics in Vienna. Adler's 'Individual Psychology' reached its peak of popularity during the 1920s and early 1930s. At one time there were thirty-four local associations promoting Adlerian ideas, the majority of which were in central Europe, but others of which were founded in the USA and Great Britain. Adler himself edited a journal in German; and there were also journals in English on both sides of the Atlantic which served to promulgate the Adlerian point of view. However, the advent of **Hitler** caused the disappearance of most of the associations in Europe, and the majority of Adler's followers were compelled to emigrate. Adler himself died of a heart attack on 28 May 1937 in Aberdeen. With his death the German and American journals ceased publication, and the English journal was also discontinued at a later date. For a time, Adler's ideas and even his name faded from sight, but in recent years it has been increasingly recognized that he did make important contributions to psychological medicine, and that he was the originator of ideas which have been appropriated or taken over by others.

Adler's original point of view was first made manifest in 1907 when he wrote a paper on 'The Inferiority of Organs' and the way in which individuals compensated or over-compensated for such defects. This was clearly based upon his own experience of rickets in childhood. Adler's insistence upon the psychological importance of birth order was as clearly derived from the fact that he himself was a second child. Adler believed that second children tended to be particularly ambitious because they were always striving to surpass their elder sibling. He considered that Freud's resentment of his own divergence from psychoanalysis was typical of an eldest son who felt threatened by dethronement by younger siblings.

In Adler's view, 'aggression', in the sense of self-assertion and the will to power, took precedence over sex as the prime mover of human conduct. Adler pictured the child as feeling itself to be weak and inferior, and

therefore motivated towards achievement in order to overcome such feelings. Since, in Western society, men have more power than women, the feminine position is one of weakness; and both sexes exhibit a 'masculine protest' in so far as they strive to overcome a sense of inferiority to those they envy and try to emulate.

Very early in life, the child develops a particular 'style of life' in accordance with his genetic endowment, position within the family, and type of upbringing. Thus, the clever child tries to achieve superiority through his intellect, while his physically more agile brother develops his muscles. Adler used often to ask his patients to recall their earliest childhood memory, alleging, with some justification, that such memories often revealed what 'style of life' the individual had adopted from the beginning. If this point of view is adopted, it follows that personality is more determined by the goals toward which the individual is striving than by what had happened to him in the past, as Freud supposed. Adler freely acknowledged a teleological viewpoint; and with it linked the notion of fictional goals, based upon misconceptions, which he derived from Hans Vaihinger's book *The Psychology of 'As If'*. Vaihinger advanced the notion that men lived by a number of fictional ideas which had no basis in fact, but which nevertheless provided guides towards living or goals at which to aim. If one believes in hell and heaven, for example, such a belief is bound to have a profound effect upon one's conduct. Neurotics are often motivated by fictional goals, of which the desire to gain power over others, rather than the wish to achieve co-operative relations on equal terms, is the most important.

As Adler grew older, his concept of striving for superiority became modified into something analogous to self-actualization or self-realization: a goal of completion which was always sought, but never quite achieved. However, this ideal was never a matter of the perfection of the individual in isolation, but was always firmly anchored within a social

context. Freud regarded society as a limitation upon the individual, restraining him from the uninhibited expression of his instincts. Adler, true to his socialist principles, thought of social interaction and co-operation as essential to mental health. Adler's later work repeatedly refers to *Gemeinschaftsgefühl*, or 'social interest' as it has been rather lamely translated. No one could be healthy unless she had replaced the goal of dominating her fellows with the goal of an ideal community. As Adler himself wrote:

Individual Psychology has uncovered the fact that the deviations and failures of the human character – neurosis, psychosis, crime, drug addiction etc. – are nothing but forms of expression and symptoms of the striving for superiority directed against fellowmanship . . . Never can the individual be the goal of the ideal of perfection, but only mankind as a *co-operating community*. A *partial community* of any kind – perhaps groups that are associated through certain political, religious, or other ideals – is also not sufficient. Neither do we mean the *existing* society, but an *ideal* society yet to be developed, which comprises *all* men, all filled by the common striving for perfection. This is how the Individual Psychology concept of social interest (*Gemeinschaftsgefühl*) is to be understood.

Adler was essentially a teacher and publicist rather than a theoretician. His books, which are generally written in a popular style, are often repetitive, because they nearly all took origin from lectures. Many of Adler's ideas, like the famous 'inferiority complex', have been incorporated into the teaching of schoolchildren and the counselling of adults without recognition being given to their originator. Adler was a man with considerable force of character and charm of personality. The virtual eclipse of his school of Individual Psychology after his death bears witness not only to his persuasive powers as an individual, but also to his failure to present his ideas in other than a popular form. While Jung and Freud are both represented by Collected

Works in many volumes of varying degrees of profundity and erudition, Adler has left no such corpus of scholarly work behind him. In spite of this, his influence has probably been underestimated. His early insistence upon the importance of aggression has been fully vindicated. His recognition of 'organ inferiority' and its consequences provided a springboard for the development of psychosomatic medicine. He founded the first child guidance clinic, and his theories have provided inspiration to several generations of teachers. In addition, his emphasis upon the individual's need to be a part of, and play a part in, society was a valuable antithesis to Freud's negative view of altruism and Jung's concentration upon the development of the individual in isolation.

### **Further reading**

Translations of other works include: *The Neurotic Constitution* (1921); *The Practice and Theory of Individual Psychology* (1925); *Understanding Human Nature* (1928); *What Life Should Mean to You* (1932). See also: Phyllis Bottome, *Alfred Adler: A Biography* (1939); H.L. and Rowena R. Ansbacher, *The Individual Psychology of Alfred Adler: A Systematic Presentation and Selection from His Writings* (1956); H.L. and Rowena R. Ansbacher, *Superiority and Social Interest: A Collection of Later Writings* (1965); Hertha Orgler, *Alfred Adler; The Man and His Work* (1973); Heinz L. Ansbacher, *Alfred Adler Revisited* (1995); Edward Hoffman, *The Drive for Self: Alfred Adler and the Founding of Individual Psychology* (1997); Loren Grey, *Alfred Adler, the Forgotten Prophet: A Vision for the 21st Century* (1998).

ANTHONY STORR

## **ADORNO, Theodor Wiesengrund**

**1903–69**

### **German social theorist**

One of the twentieth century's most complex thinkers, Theodor W. Adorno was born into the wealthy half-Jewish Wiesengrund family in Frankfurt. While still at school, he was befriended by the journalist and critic Siegfried Kracauer, who opened up problems

ranging from Kant's *Critique of Pure Reason* to the mass media. At the age of twenty-one, under the illustrious neo-Kantian Hans Cornelius, Adorno received his doctorate from Frankfurt University for a thesis on **Husserl's** phenomenology. Meanwhile this brilliant scholar had acquired from his half-Corsican ex-opera singer mother not only the surname of Adorno, but also an inextinguishable interest in music. With his doctorate secured, Adorno joined **Alban Berg** in Vienna to undertake an intensive study of piano technique in the circle around **Arnold Schoenberg**, the originator of atonal music. But Adorno never abandoned his theoretical pursuits, and after leaving Vienna he became increasingly involved with the Frankfurt Institute of Social Research, particularly after the appointment of his friend **Max Horkheimer** as Director in 1930 ushered in the Institute's 'Frankfurt School' era.

Adorno's Marxism owed most to **Georg Lukács's** *History and Class Consciousness* of 1923, with its key concept of 'reification' showing how social relations of production come to appear as qualities of *things*; this, what **Marx** called 'commodity fetishism', proved the cornerstone of Adorno's entire work. In the first volume (1932) of the Institute's *Zeitschrift für Sozialforschung* ('Journal of Social Research'), he located the socially critical function of music in its refusal to 'represent', that is, be *equivalent* to anything, even the political struggle against capitalism; this isolation was painful, but to do 'more' meant reification, musical *hara-kiri*.

Although Adorno was able, perhaps due to a combination of his Italian surname and idiosyncratic style, to visit Germany as late as 1936, the revocation of his right to teach in 1933 had driven him to try and establish himself at Oxford. This was apparently unsuccessful, and in 1938 he crossed the Atlantic to work as musical director in Paul Lazarsfeld's Princeton Radio Research Office. Adorno's crusade against reification hardly equipped him for what Americans understood by 'media research', however, and he took refuge in Horkheimer's newly

established Institute in New York, contributing to its journal, which eventually appeared in English as *Studies in Philosophy and Social Science*. When the latter was discontinued in 1941, Adorno moved to California, to find himself in a community of distinguished exiles, including **Thomas Mann**, who drew on his musical expertise heavily (plagiaristically, in Adorno's estimation) for the technical details of *Doctor Faustus*. Greatly influenced by Husserl's *Crisis of European Science*, Adorno now devoted himself to a joint undertaking with Horkheimer, the *Dialectic of Enlightenment* (trans. 1972): the 'Light of Reason' (symbolized by Bacon, but prefigured in Greek philosophy) had stopped short of a critique of its own structure, thereby becoming a new and dangerous mythology, subjecting the world to the totalitarian command of technological domination. For Horkheimer, this book seems to have been a farewell to Marx, who was indicted as a spellbound accomplice of this tradition; Adorno, on the other hand, though equally critical of Marx's techno-centrism, was in many ways only extending to philosophy and science the never-to-be-forgotten message of 'commodity fetishism' that he had learned (via Lukács) precisely from Marx.

Adorno also worked on Horkheimer's *Studies in Prejudice*, contributing to the volume on *The Authoritarian Personality*. But by the time this appeared in 1950, Adorno had followed Horkheimer back to Frankfurt, to teach at the university, help re-establish the Institute for Social Research, and still engage in a prolific output of theoretical writings. As the *enfant terrible* of the German Sociological Society, he even found time to provoke the 'Positivism Dispute' at its 1961 Conference. **Karl Popper**, himself a critic of positivism, argued that knowledge advanced by rejecting accepted theories as incompatible with the facts and advancing new theories capable of subsuming these facts. Adorno in turn rejected this 'critical rationalism' of Popper's as itself a variant of positivism: the incompatibility of theories with 'facts' was

the necessary expression of an objectively antagonistic social reality, and it was the latter, rather than isolated theories, that had to be criticized and overturned.

This, as Adorno rightly stressed, constitutes the project of a 'critical theory of society' as formulated by Horkheimer in the 1930s. Ironically, however, as this theory (now dubbed 'Frankfurt School') assumed concrete political force in the student anti-authoritarian movement, Adorno found himself in the position of seeing his genuine reservations *vis-à-vis* that movement used by the authorities to justify an armed repression that was even more distasteful to him. He collapsed and died in the tumultuous days of 1969. By then, however, Frankfurt School theory was making its mark on Anglo-Saxon intellectual life via **Herbert Marcuse**, and this brought in its wake a string of translations of Adorno's works. These left their mark in many forms: in a generalized antipathy to 'disciplines' such as sociology; in institutions like the Centre for Contemporary Cultural Study at Birmingham; in American journals such as *Telos* and *New German Critique*; and in a growing understanding that Marx's value theory is not a question of 'economics' but a critique of capitalist relations of production.

### **Further reading**

Adorno's *Collected Works* (1970 onwards) will fill over twenty volumes. The English reader is best advised to start with the selected essays entitled *Prisms* (1967), and then tackle the joint work with Horkheimer, *Dialectic of Enlightenment* (1972; German original 1947). The most difficult but logically constitutive book is *Negative Dialectics* (1973; German original 1966). See also: *Philosophy of Modern Music* (1973; German original 1949) and *The Positivism Dispute in German Sociology* (1976; German original 1969). A partial intellectual autobiography is available in the uncharacteristically readable 'Scientific Experiences of a European Scholar in America' in D. Fleming (ed.) *The Intellectual Migration: Europe and America, 1930–1960* (1969); Martin Jay, *Adorno* (1984); Matt F. Connell, *Theodor W. Adorno: An Introduction* (2003). Gillian Rose, *The Melancholy Science* (1978) provides a tightly structured survey and

level-headed critique of Adorno's vast intellectual production.

PHIL SLATER

## **AFGHANI, Jamal Uddeen Al**

**1838–94**

### ***Islamic teacher and writer***

An Islamic scholar, philosopher, teacher, orator, linguist, journalist and politician, Jamal Uddeen Al Afghani played a leading role in arousing anti-imperialist consciousness in the Muslim world, then dominated by European powers, and encouraging reformist and constitutional movements within Muslim countries. This brought him into conflict with not only Britain, the foremost imperialist nation of the time, but also the rulers of Egypt, Iran and Turkey.

He was a controversial figure, spartan in habits, and a life-long bachelor. His death was kept a secret for many years; and his national origin and birthplace are still a subject of debate. He claimed to have been born of Sunni parents at Asadabad near Konar, in the district of Kabul, Afghanistan, in 1838. But his critics insisted that his birthplace was Asadabad near Hamadan in western Iran, that his parents were Shia, a minority sect, and that he lied about his Shia origin so as not to alienate the Sunni majority.

There is, however, no doubt that he spent his childhood and adolescence in Kabul where he studied Islam as well as philosophy and exact sciences. He left Afghanistan when he was eighteen, and was abroad for five years. He stayed in India for over a year; and after his pilgrimage to Mecca went to Karbala and Najaf in Iraq. On his return to Afghanistan he helped the ruler, Dost Mohammed Khan, to mount a successful attack on Herat. After Khan's death in 1863, he became involved in the civil war which broke out. His patron lost; and he was expelled from Afghanistan in September 1868. He went to India and Egypt and then Istanbul, where he was well received.

Afghani lectured at such prestigious places in Istanbul as Sultan Ahmed's mosque and Aya Sofia. In one of his lectures he described imparting prophetic teachings as a human craft or skill. This offended the religious establishment, headed by the Shaikh al Islam (Wise Man of Islam), Hasan Fahmi, who was jealous of his scholarship and popularity. Under the circumstances Afghani considered it prudent to leave Istanbul.

He arrived in Cairo in March 1871, and was given an annual allowance of 12,000 Egyptian piastres by the ruler, Khedive Ismail. Besides teaching his disciples theology and philosophy, he urged them to take up journalism, since he regarded the written word as the most effective method of influencing the minds of contemporaries. Among his students were Mohammed Abdu and Said Zaghlul Pasha: the former was to become the grand mufti of Egypt, and the latter a founder of the nationalist Wafd Party. He helped establish a daily newspaper and a monthly journal. He encouraged patriotic resistance to growing British and French interference into Egypt's affairs, attacked Khedive Ismail for his spendthriftiness, and proposed a parliamentary system of government.

When, in early 1879, Tawfiq succeeded his father, Khedive Ismail, the British advised him to expel Afghani. He did so. In September, Afghani was deported to Hyderabad, India, and then to Calcutta, and kept under British surveillance. This continued until the simmering nationalist movement in Egypt had burst out as an armed uprising in 1881–2, and had then been crushed by British troops.

In January 1883, Afghani turned up in Paris. Four months later he published an article in the *Journal des Débats* in which he refuted **Joseph-Ernest Renan's** arguments, delivered in an earlier lecture, that Islam and science were incompatible. With the help of Indian Muslims living in Paris, he and Mohammed Abdu started a journal, *Al Urwat al Wuthqa* ('The Indissoluble Link'), in March 1884. Because of its opposition to the British policies in such

countries as Egypt and India, the journal was banned by the British in their colonies. It ceased publication seven months later.

Following an invitation in 1886 by Nasir Uddeen Shah, the ruler of Iran, Afghani went to live in Tehran. But his popularity there soon disconcerted the shah. The next year he left for Uzbekistan province of tsarist Russia. There he engaged in propaganda against the British in India; and this pleased the tsar. At his urging, the tsar allowed the publication of the Koran and other Islamic literature in Russia for the first time.

In 1889, on the way to the Paris World Exhibition, he met the shah of Iran in Munich. Accepting the shah's invitation, he returned to Tehran. But his stay there was short and unhappy. His plan for reforming the judiciary aroused the shah's suspicion; and he retired to a religious sanctuary near the capital. In early 1891, the shah sent a large force of cavalry to arrest him and banish him to Khaniqin on the Iranian–Turkish border.

After Afghani had reached Basra and recovered his health, he attacked the shah for giving tobacco concessions to a British company. His disciple, Mirza Hassan Shirazi, the first clergy of Samarra, decreed that the faithful should stop smoking until the shah had withdrawn his tobacco concession. The shah yielded.

Afghani then travelled to London and carried out a sustained campaign against the dictatorial rule of the shah, chiefly through *Diyal al Khafikayn* (Radiance of the Two Hemispheres), a monthly journal published in Farsi and English. He thus helped to build a reformist movement in Iran, under the leadership of the clergy, which was dedicated to the shah's overthrow.

When the sultan of Turkey invited Afghani to Istanbul, he went. There the sultan gave him a generous monthly allowance and tried to persuade him to cease his propaganda against the shah. He refused and sought, in vain, to leave. On 11 March 1896 the shah of Iran was murdered by Mirza Mohammed Reza, a disciple of Afghani. This led to the accusation that Afghani had guided the assassin's hand, a charge he denied in an

interview with the Paris-based *Le Temps*. About a year later he died of cancer of the chin, and was buried in Nishantash. In December 1944 his body was removed from there and sent to Ali Abad, a suburb of Kabul, where it has rested since then.

Afghani made four major contributions to Islamic and secular thought and action. He argued that each believer had the right and responsibility to interpret the Koran and the Sunna ('custom') for himself. He wanted the people to help themselves, and often quoted the Koranic verse which states: 'Verily, Allah does not change the state of a people until they change themselves inwardly.' He urged Muslims to master science as a means of liberating themselves from the domination of Western nations. While he stressed the pan-Islamic concept throughout his life, in his writings and lectures on India he underlined the need for unity between Muslims and Hindus in their struggle against British rule.

As the anti-imperialist movement sharpened in Islamic and non-Islamic colonies in the wake of the Second World War, interest in Afghani's teachings rose dramatically. The success of the Islamic revolution in Iran in 1979 reiterated the significance of Afghani and his views.

### **Further reading**

See: E.G. Browne, *The Persian Revolution of 1905–1909* (1910); Elie Kedourie, *Afghani and Abduh: An Essay on Religious Unbelief and Political Action in Modern Islam* (1966); Nikki R. Keddie, *An Islamic Response to Imperialism: Political and Religious Writings of Sayyid Jamal ad-Din 'al-Afghani'* (1968) and *Sayyid Jamal ad-Din 'al-Afghani': A Political Biography* (1972); A. Albert Kudsi-Zadea, *Sayyid Jamal ad-Din Al Afghani: An Annotated Bibliography* (1970). See also: Dilip Hiro, *War Without End: The Rise of Islamist Terrorism and the Global Response* (2001).

DILIP HIRO

### **ALBEE, Edward Franklin**

1928–

#### **US dramatist**

The adopted son of a millionaire, Albee was quickly promoted as a natural successor to

**Arthur Miller** and **Tennessee Williams**, both of whose careers seemed in decline in the late 1950s. But when he refused to capitalize on his early success by obligingly abandoning what many critics regarded as a wilful experimentalism, his reputation suffered an ill-deserved decline.

His first one-act play, which received its premiere in Berlin in 1959, was *The Zoo Story*. Not the absurdist play which it was taken to be, it was in fact a powerful plea for the centrality of human relationships and a rejection of what is presented as a destructive materialism. Much the same could be said of his first Broadway production, *Who's Afraid of Virginia Woolf?* (1962). Ostensibly a **Strindbergian** drama of sexual conflict, it was also a Catonian warning against the erosion of human values and the consequence of a failure to engage the real. Set in the ironically named New Carthage, it combines a brilliantly witty drama of personal relations with an articulate assault on the collapse of private and public values. In his early works, indeed, he is something of a social critic, insisting that, while 'we are no longer looking for panaceas against all evils or solutions manufactured abroad', his concern was 'to prevent our political system from being denatured by too much facile conformism', asserting that this 'is already a programme in itself'. But if *Who's Afraid of Virginia Woolf?* advocated a confrontation with social and sexual realities, it evaded the question of definition. Reality was taken to be substantial and immediate. In subsequent plays he pressed his enquiry further. *Tiny Alice* (1965), for example, examines the nature of religious conviction in a play whose symbols many found baffling and whose characters have begun a slide towards abstraction which now intensified in his work. In *A Delicate Balance* (1966), awarded the Pulitzer Prize denied to his earlier and more worthy *Who's Afraid of Virginia Woolf?*, he dramatized his sense of an absurdity which could no longer be neutralized by a quixotic gesture or even a determined effort to re-establish communal values.

And so the confidence of his early plays slowly erodes until, in *Quotations from Chairman Mao Tse-tung* (1968), words become found-objects and character little more than social role, a series of contingent acts. The play combines literal quotations from **Mao's** work with a poem by the nineteenth-century American sentimental poet Will Carleton. Only one character speaks lines actually written by Albee and each narrative is broken into fragments, these being juxtaposed to one another. The effect is to create occasional moments of consonance, as passages seem to comment on one another. But for the most part any coherent meaning must be the product of individual members of the audience as they struggle to create totality out of fragments – a process which is offered as an accurate account of the process whereby experience is reduced to meaning.

Albee's experiments continued in this direction. The world, which in his early plays he still believed could be saved with compassion and a liberal respect for reality and a language which, if wilfully deceptive, could still offer hints for the restoration of harmony, collapses. In *Counting the Ways* and *Listening*, rather as in **Pinter's** and **Beckett's** later work, the word 'reality' lost all meaning. We are left with a present which is no more than the recalling of a past which may never have happened. Even the substance of the physical surroundings has shrivelled into a space which offers no clue as to meaning or time.

For a time Albee tended to alternate original plays with adaptations. But the latter were almost invariably disappointing. Either he set himself to dramatize the undramatizable – in the form of Carson McCullers's southern grotesques in *The Ballad of the Sad Café* (1963), or James Purdy's surreal characters in *Malcolm* (1966) – or he simply adapted a work, like Giles Cooper's *Everything in the Garden* (1968) which benefited little from transposition from an English to an American environment. His real talent lay in the consummate skill with which he dissected private and public deceptions and articulated first his liberal convictions, and subsequently his

deepening scepticism about life and art. Only with *Three Tall Women* (1991), which won another Pulitzer drama prize, did Albee begin to re-emerge, both critically and commercially.

Of the recent work, it is *The Goat, or Who is Sylvia?* (2002) that has attracted most attention, though not all of it positive. An architect and those around him are thrown into emotional and intellectual disarray when he becomes physically enamoured of the animal of the play's title. An allegory about how individuals deal, or fail to deal, with being gay, it draws upon the dramatist's considerable linguistic and intellectual resources to the full. For some Broadway audiences this was disconcerting: but in London, where *The Goat* was first staged in 2004, acclaim was instant and almost unconditional.

In 2005 – the same year as his longstanding partner Jonathan Thomas died of cancer – Albee was given a Tony Award for Lifetime Achievement. At its best his work is characterized by a coruscating wit, an articulacy that can become his subject as well as his method, a fascination with language, and a sensitive control over rhythm and tone, which at times gives it a musical structure. No other American dramatist has been as dedicated to examining the essence of theatricality, or dissecting the nature of his own language and art.

### Further reading

Albee's many other works include: the one-act plays *The American Dream* (1962), *The Sandbox* (1960), and *The Death of Bessie Smith* (1960); *All Over* (1971); *Seascape* (1974); *The Lady from Dubuque* (1980); *Lolita* (stage adaptation of the novel by **Vladimir Nabokov**, 1980); *The Man Who Had Three Arms* (1981); *The Lorca Play* (1992); *Peter & Jerry* (2004). See: C.W.E. Bigsby, *Albee* (1969) and *Edward Albee* (1975); Michael Rutenberg, *Edward Albee: Playwright in Protest* (1969); Anne Paolucci, *From Tension to Panic: The Plays of Edward Albee* (1972); G. McCarthy, *Edward Albee* (1987); Mel Gussow, *Edward Albee: A Singular Journey* (2000).

**ALBERS, Josef****1888–1976****German/US teacher, painter**

Born in Bottrop in 1888 Josef Albers prepared himself early for what was to be a long career in education. He gained his teaching certificate in 1908 and began teaching in his home town. He became more interested in art, and in 1920, after studies in Essen and Munich, he began, as a student, his thirteen-year association with the influential School of Art and Design, the Bauhaus, founded by **Walter Gropius** in 1919. As a teacher first at Weimar and then at Dessau, where the school transferred in 1925, Albers became a major figure, running the famous Preliminary Course which all students took before opting for later specialization.

When the school was forced to close in 1933 he left for America, continuing his advocacy of Bauhaus concepts for sixteen years at Black Mountain College, North Carolina, and later at Yale University, where he was head of the Design Department from 1950 to 1958. Between his retirement and his death at the age of eighty-eight he was much honoured by art institutions and universities in the USA and Germany.

In America his influence as an art educator has been particularly extensive and the course he established at the Bauhaus, which attempted to instil a discriminating respect for the singular physical properties of a wide range of art and craft materials, was much imitated. He extended this idea to include colour, treating it too as a material from which structures could be made. In his publication *The Interaction of Colour* (1963) he charts at great length the different perceptual effects caused by modifying the area, proximity and chromatic intensity of several flat colours within a simple abstract format.

Much of Albers's graphic work is weakened by a didactic desire to trap the unwary viewer. A typical series of drawings of 1964, *Structural Constellations*, for instance, consists of linear structures which at first sight suggest an interlocking pattern of isometric cubes.

However, on closer examination it becomes clear that because of deliberate anomalies the pattern cannot be consistently interpreted as a three-dimensional construct and so the casual response to 'see' volumes on a flat surface is intentionally penalized. However, pedagogy is largely absent from his famous series of geometric colour paintings, started in 1949, entitled *Homage to the Square*. With only minor variations all these paintings use the same simple centred schema of four squares of diminishing size, one inside the other, flatly painted in different colours which are adjusted to associate or disassociate visually in many subtle chromatic exchanges.

In particular these works have had a marked influence on painters in the 1960s, such as **Frank Stella** and Kenneth Noland; and in general, though Albers does not approach the rigour of comparable Europeans like Max Bill, his procedural discipline and the uncompromising nature of his abstraction have made him a useful counterbalance to the emotional and imagist excesses of other American artists.

**Further reading**

Other writings include: *Search Versus Research, Three Lectures* (1969); *Despite Straight Lines* (1977). See also *Poems and Drawings* (1958). About Albers: François Bucher, *Josef Albers: An Analysis of His Graphic Constructions* (1961); Eugen Gomringer, *Josef Albers* (1968); G. Alviani, *Josef Albers* (1988); Brenda Danilowitz, *The Prints of Josef Albers: A Catalogue Raisonné, 1915–1976* (2002).

DAVID SWEET

**ALCOTT, Louisa May****1832–88****US novelist**

Louisa May Alcott is remembered for that most seductive of all American girls' classics, *Little Women: Or Meg, Jo, Beth and Amy* (1868–9), the fictional version of her family in New England during the Civil War. But it presents a bowdlerized view of the Alcotts of

Concord, Massachusetts, for her transcendentalist father, Bronson Alcott, is almost wholly eliminated though he overshadowed her life. It is impossible to understand the daughter without first confronting that unscrupulous sage and high-minded parasite.

Bronson Alcott was an educational theorist, intent on transmitting the ideas of Johann Heinrich Pestalozzi and Friedrich Froebel to America. Louisa May (the second of his four daughters) was born in Germanstown, Pennsylvania, where he had founded a progressive school. On the school's collapse the family moved to Boston, where further educational failures – and the dissolution of the experimental commune at Fruitlands near Harvard – eventually drove the Alcotts to Concord. The girls, who were educated entirely at home, received extra tuition from their new neighbours, especially from **Emerson**, Sophia Hawthorne and **Thoreau**.

But the family was now in dire need of finance. Louisa wrote fables and melodramas and poems. She served as a volunteer nurse in Georgetown for three months before contracting typhoid and being sent home. The resulting loss of hair and teeth made her feel old at thirty. She published her letters home from the Union Hotel Hospital as *Hospital Sketches* (1863), which won her an audience in the north. She wrote her first novel, *Moods* (1864), centred on Thoreau, on whom she had had something of a crush. All her fiction was to a large extent autobiographical. But it was with *Little Women* that she achieved runaway sales and immured herself for two more decades within the code of female subservience and self-sacrifice that her novel so successfully promoted.

That was the paradox. She was a headstrong, assertive woman, an abolitionist (like her father), fighting for temperance reform and women's suffrage, editing a children's magazine (*Merry's Museum*, 1867), yet her principal theme was that of feminine self-suppression: 'moral pap for the young', she called it. Her own self-portrait is drawn in 'Jo March', the impetuous boy-girl who deliberately tames herself into a 'little woman', just

as she transformed her sisters Anna, Lizzie and May into the dull Meg, the saintly Beth and shallow, complacent Amy. Yet *Little Women* is corroded by guilt and sexual inhibition. Its bottled-up aggression finds outlet in violent self-sacrifice and a desperate desire not to grow up. In Jo's own comic idiom: 'I wish wearing flat-irons on our heads would keep us from growing up. But buds will be roses, and kittens, cats.'

For women must grow up: that is the moral. They must become the cooks and nurses of family life. Little women work; it is the Tom Sawyers who shirk. It is only boys – as *Good Wives* (1871), *Little Men* (1871) and *Jo's Boys* (1886) make abundantly clear – who are free to scribble, to explore, to expound and improvidently evade the responsibilities of daily life. Women are the practical angels who protect male innocents (like Father) under their sheltering wings. As a juvenile author, Louisa May Alcott retreated from guilt into permanent adolescence. As 'Aunt Jo' she compiled a *Scrap-Bag* (6 vols, 1872–82) for children. She shared the same birthday with her father and died in Boston within forty-eight hours of his death, on the very day he was buried.

Yet her bibliography runs to more than 250 items, including three novels for adults. *Hospital Sketches* remains one of the most vivid mementoes of the Civil War. 'Transcendental Wild Oats', published in *Silver Pitchers* (1876), is a hilarious account of her father's 'Con-Sociate Family' experiment at Fruitlands. *Work: A Story of Experience* (1873) relates her own early life as housemaid and seamstress in Boston during the 1860s; while her anonymous gothic tales, with their scheming and sexually bewitching heroines (the very obverse of Jo March), have been collected by Madeleine B. Stern in *Behind a Mask: The Unknown Thrillers* (1976).

### **Further reading**

Ednah D. Cheney edited Louisa May Alcott's *Life, Letters and Journals* in 1889. Since then her biography has been written three times: Katherine

Anthony, *Louisa May Alcott* (1938); Madeleine B. Stern, *Louisa May Alcott* (1950); and more recently, and most successfully, Martha Saxton, *Louisa May: A Modern Biography of Louisa May Alcott* (1978). See also: Gregory Eiselein and Anne K. Phillips (eds) *The Louisa May Alcott Encyclopedia* (2001).

HAROLD BEAVER

## ALLEN, Woody

1935–

### US comedian and filmmaker

Woody Allen was born Allen Stewart Konigsberg in New York into a Jewish family and was educated at Midwood High School in Brooklyn. He was a talented writer from a young age and at fifteen started selling one-liners to gossip columns. In 1952 he adopted his stage name and a year later, in 1953, enrolled in New York University's film programme. But failing the course 'Motion Picture Production', he dropped out of university after one semester and started writing material for television comedians.

In 1961, Allen began performing as a stand-up comedian with a comic persona of an insecure, doubt-ridden character who exaggerates his own anxieties. His career as a film maker began in 1965 when he wrote and starred in *What's New, Pussycat?* in which the subjects that have always obsessed him and which would become his trademarks in future films – relationships, sex, death and the meaning of life – could already be detected. In it Michael James desperately wants to be faithful to his fiancée Carole Werner, but finds it difficult as women he meets all seem to fall in love with him. His therapist Dr Fritz Fassbinder (played by Peter Sellers) cannot help him either, since he is busy courting one of his patients who in turn longs for Michael. A climax is reached as all the characters check into the same hotel for the weekend, not knowing of each other's presence.

Allen's directorial debut – *What's Up, Tiger Lily?* (1966) – was an interesting experimental exercise, but not properly original.

Instead, Allen took a Japanese film called *Kagi No Kagi* (1964) – 'Key of Keys' – and dubbed it in his own unique style and with completely new comic dialogue.

The films that followed – *Take the Money and Run* (1969), a farcical comedy about an incompetent would-be criminal called Virgil Starkwell in which Allen starred, co-wrote and directed; *Bananas* (1971); *Everything You Always Wanted to Know about Sex but Were Afraid to Ask* (1972); and the futuristic comedy *Sleeper* (1973) – all employed a highly inventive, joke-oriented style. Allen's 1975 *Love and Death* signalled his desire for respect as a serious filmmaker; a satire of the Napoleonic wars, it included references to history, Russian culture (with an obvious nod to **Tolstoy**) and showed that beneath Allen's comic surface there was seriousness.

*Annie Hall* (1977), a funny but also serious and often moving observation of urban romance, was a breakthrough, turning Allen into one of America's most prominent directors. In it, a stand-up comedian, Alvy Singer, a clumsy, anxiety-ridden, neurotic New York Jew – much like Allen himself – meets aspiring singer Annie Hall. They fall in love and a romance develops, but the cultural gap between the two is insurmountable, so beautifully shown in the way Alvy's boisterous Jewish family's dinner table (Allen derived much of his comic material from his Jewish background) shares a split screen with the Hall's tight-lipped dinner table. The complicated relationships disintegrate and Alvy and Annie eventually separate. *Annie Hall*, which won four Academy Awards, embraced Allen's central themes, namely how impossible relationships are and his fear of death.

Allen's subsequent films contained comedy, philosophy and a unique combination of trivialities with major concerns. The commercial failure of the theatre-style drama *Interiors* (1978), inspired by the films of his hero **Ingmar Bergman**, was followed by *Manhattan* (1979), an autobiographical ode to Allen's beloved New York City, shot in black and white and underscored with **Gershwin** music; hailed as a masterpiece,

*Manhattan* remains perhaps Allen's definitive work.

In such later films as *Stardust Memories* (1980); the documentary *Zelig* (1983); *The Purple Rose of Cairo* (1985); *Hannah and Her Sisters* (1986), which won favourable comparisons to **Chekhov**; *Crimes and Misdemeanors* (1989); *Side Effects* (1989) and *Alice* (1990), Allen attempted with varying success to blend his vein of absurd humour with a wider range of character portrayals and light but basically serious themes.

### Further reading

See: *Woody Allen on Woody Allen: In Conversation with Stig Bjorkman* (1995); Foster Hirsch, *Love, Sex, Death, and the Meaning of Life: The Films of Woody Allen* (1981); Richard A. Schwartz, *Woody, From Antz to Zelig: A Reference Guide to Woody Allen's Creative Work, 1964–1998* (2000).

AHRON BREGMAN

## ALTHUSSER, Louis

1918–90

### French philosopher

Louis Althusser was born in Algeria; his widowed mother moved to France and he acquired his secondary education in Marseilles. In 1939 he entered the École Normale Supérieure (ENS) in Paris. Drafted in September of the same year, he remained for five years a prisoner of war in Germany (his diaries would be published after his death as *Journal de captivité [Stalag #4 1940–1945]*, 1992) He resumed his philosophical studies in 1945 and graduated in 1948, having written his thesis on Hegel under the supervision of **Gaston Bachelard**. He continued lecturing at ENS, able to live within the school's precincts because of his poor health. Despite as a youth having belonged to organizations essentially linked to the Catholic Church, he joined the French Communist Party in that same year, 1948. He remained an active member even after the 1968 'events' when many left the party because of its over-cautious

and paradoxically conservative stance. Althusser's relationship with the Communist Party would, however, remain ambiguous as he would neither be elevated to the rank of the party's official philosopher, because of the polemical nature of his statements, nor ever be disavowed by its leaders, many of whom he befriended.

This is the same year, 1948, when Althusser is assumed to have started a psychoanalytical therapy that he would pursue until the end of his life. Experiencing periods of intense activity and bouts of severe depression, he would often retreat to mental institutions. On 16 November 1980, Althusser strangled his wife. The ENS's physician had him immediately transferred to a psychiatric ward, even before calling the police. He would be deemed irresponsible and remain under care for three years. The period leading to his death was marked by further and frequent stays in hospitals for physical as well as psychiatric ailments.

For many years Althusser was known only to students attending his lectures. His reputation leapt to fame in the early 1960s when a series of his Marxist studies were published in book form (a French translation and introduction to the works of Ludwig Feuerbach in 1960; *Pour Marx* in 1961–5, translated as *For Marx*; and *Lire le Capital* in 1965, translated as *Reading Capital*). His success was considerable in France as well as in the rest of the world, Latin America in particular. In 1964 he invited star psychoanalyst **Jacques Lacan** to lecture at the ENS, when other outlets had been shut to Lacan's controversial 'Seminar'. In 1967 a new period opened for Althusser when he began reassessing his own writings. His self-questioning would culminate in an at times embarrassingly excessive self-refutation. In 1978, a series of articles critical of the French Communist Party (*Ce qui ne peut plus durer dans le parti*) led to his being snubbed by its leaders, an unusually meek reaction by party standards, meant to signal a cultural change. In 1980, when Lacan became entangled in a wave of mutual excommunications among his followers, Althusser referred to

him in a public statement as a ‘magnificent and pathetic Harlequin’. Shortly after he murdered his wife, Althusser wrote an autobiography (*L’Avenir dure longtemps*, 1992, translated as *The Future Lasts a Long Time: A Memoir*) where he settled old accounts with philosophy and presented himself as an impostor who had never read, and for that matter never understood, either **Marx** or **Freud**, the two authors who had left their imprint on his writings and on his life as a whole.

Althusser’s works are best understood in the context set by the ENS and the French Communist Party, two powerful and dominating institutions in the decades that followed World War II. If by decree the ENS is the republican school in charge of training higher education teachers, it is also the crucible wherefrom emerged every single French philosopher who left his or her mark on the twentieth century. As far as the French Communist Party is concerned, it exercised from 1945 to 1968 a dominant although not determining influence on French political life, gathering about one third of all voters; at the same time it held a hegemonic position in the intellectual milieu. **Sartre** reflected aptly the climate of those years when he wrote in 1953 that ‘an anti-communist is a dog’. However, following **Stalin’s** death, various reassessments, revisions and ‘returns to Marx’ became the order of the day. Humanism and ethics were summoned up to help contrast the ‘young’ and therefore supposedly rebellious Marx with the ‘old’ and thus supposedly authoritarian Marx. Tired contortions of this kind would not satisfy the baby-boomers who were then entering university *en masse*, impatient and demanding in a climate of world confrontations and upheavals.

Such was the context within which Althusser staged what he then branded as his ‘intervention’, an intervention for which a reserve of likely recruits had become available, highly expectant of a more uplifting evaluation of Marx. Althusser would deliver it: providing a new meaning and a new

standard for internal consistency, it would also display the seal of a double warranty – from the field of philosophy and from the Communist Party.

From the inception of his writing, the two traditions within which Althusser operated were the two main *philosophies of suspicion*, that of Marx and that of Freud, articulated around the concepts of the *ideology* and of the *unconscious* and claiming that man’s intuitions about factuality are essentially mistaken. Such were the bases upon which Althusser built his original synthesis, designating as foes the two main philosophies of the twentieth century based on the reverse tenet that intuition provides valid foundations to knowledge: *phenomenology* and *empiricism*.

In Althusser’s view, taking the knowing or, for that matter, the sentient subject in isolation first abstracts him from his social context, then reinserts him laboriously within it; *phenomenology* is thus challenged. Then, for Althusser, there is no such thing as an unproblematic ‘fact’, a raw and elementary given that would constitute the building block for constructing knowledge: the actual given is the complex made of interlocking and interacting elements; *empiricism* and *positivism* are thus challenged. The two realms of knowledge and of materiality are in truth discrepant and heterogeneous.

Philosophy is necessarily confronted with words, and its initial task is to understand their operation. In the same way that his tools and raw materials are his ‘ever-beforehand given’ for the worker, and as a certain type of society is the individual’s ‘ever-beforehand given’, philosophy’s actual ‘given’ is the totality of all discourses produced about reality; such discourses together decide what are the structural relationships that words entertain with each other. Beyond what individuals may decide about them, words are burdened with their past interactions determining how they can now combine in the struggle in which they are currently engaged, of various ideologies attempting to ensure pre-eminence. Strictly speaking, no discourse is false but each betrays some

specific interests. Scientific discourse only eschews the pitfalls of ideology because it is built against ideology as a critique of it. Consequently Althusser's philosophy is a theory of how to read texts with a special emphasis on scientific ones.

All major discoveries in the realm of knowledge follow the same development. The first moment is that of a critical reading of the various standpoints on a question, eliciting the internal errors of discourses on that topic, i.e. their failings in logic and scientificity. The second moment is when the consistent nature of such failings leads to a revelation of their hidden truth. Althusser's model for 'symptomal reading', as he called it, is that of a psychoanalytical therapy where the *analysand* constructs, session after session, an autobiographical narrative that will henceforward hold water, devoid of contradictions and missing parts. The task of the psychoanalyst is to spot the missing ('tabooed') word ('signifier') that generates the neurosis in the first place and to reveal it through his/her interpretation; indeed, parts of the autobiographical account have been missing due to the tabooed 'signifier', while the gaping hole contributed at distorting the narrative into self-contradiction is reflected in the body as the neurotic symptom. Similarly, the 'symptomal reader' exposes the incomplete and awkward theories of his predecessors: Marx read Adam Smith, restoring missing meaning where blanks existed and thus resolved the lacunae and self-contradiction.

Althusser intended to do the same with Marx. Science (in Althusser's view) is a collective discourse, and possesses a unity that characterizes it as a *problematic*, grounded in the object of its inquiry, in the methodology for investigating it, in the perspective it adopts, thus pre-determining the possible answers which can be offered. But science also captures all that it fails to express, as so many silences or slips. When these become noticed and filled appropriately, then Galileo has the opportunity to replace Aristotle, Newton Galileo, and **Einstein** Newton. A contribution to knowledge amounts to a new

manner, a novel configuration, for questioning a particular object. It is therefore a misnomer to speak of progress in the sciences as they evolve through leaps, through jumping over an existing chasm, by what Althusser calls an 'epistemological cut'. Locating the explanatory gaps of a theory is, as such, part of the new theory about to replace the old one; it is, in Althusser's own words, a 'change in surroundings' or a 'terrain change'. The concept had its origin in Bachelard's 'epistemological obstacle'; **Thomas Kuhn's** 'paradigm change' and **Foucault's** change in 'episteme' would offer other variations on the same theme.

Original knowledge is therefore a *product* obtained through critical *work* that applies a new conceptual grid to a pre-existing and wanting body of knowledge; it is in no way a *refinement* of that prior knowledge. In addition, the history of knowledge should not be understood any longer linearly and continuously but in a 'catastrophist' light as in a constant turmoil and ruptured by radical discontinuities.

What, then, in Althusser's reconfiguration has been the specific discovery of Marxist science? It states that society is a structured complex whole wherein the structure itself is at work. In the same way as with language, wherein all human actors are embedded, and with ideologies that all convey unaware, human actors all exist within production relationships whereof they are simultaneously the vehicle and the producer. Such a Marxist science is consequently an anti-humanism: a particular state of a society is not generated by human actors, neither individually nor collectively, but by the interplay of structures, autonomous though interactive. The whole is complex and it remains impossible at any particular time in history to determine which structure, economic or ideological, predominates to produce the particular state of a society which is observed. The 1917 revolution, for instance, can't be assigned to poverty in Russia alone: it is also the product of the cultural, national and ideological peculiarities of Russia at the time. What the analyst is

faced with is a particular conjuncture where a structure 'over determines' the event. It appears, however, that in Althusser's mind the ultimate determination is in every case of an economic nature, a familiar postulate of Marxism; more crucially and more puzzlingly, it appears that it is the scientific status of Marxism itself which needs to be postulated.

Not only would Marx have founded in practice a new science – the science of history ('historical materialism') – but he would have in addition procured the elements allowing to build the theory of knowledge: that is, the corresponding philosophy ('dialectical materialism'). Philosophy follows supposedly in the tracks of science to produce its general theory; however, in so doing (here lies the circular reasoning), the criteria for scientificity are abstracted from the very science the scientificity of which is in need of being established. The reader discovers therefore the scientificity of Marx, having taken as his starting point the scientificity of his writings.

So, on the one hand, 'symptomal' reading is justified by the structural essence of language and of society; while on the other, the structural essence of language and of society are a discovery elicited by 'symptomal' reading. But while Althusser admits the circularity of his logic, he observes that such is the very nature of the circle of knowledge. The circle is not a *dialectical* one, where successive moments are proven by the one that follows in an iterative historical process, since Althusser rejects Hegelian historicism. The notion of validating theoretical results through experimentation is also turned down by him; consequently, Marxism equates to a social mathematics, neither historical nor empirical in nature, upholding its own criteria for scientificity, established in an unknown manner and holding with reality a relationship which remains similarly unclear. In truth, and although he denies this explicitly, the reader is often under the impression, when Althusser evokes the names of Marx, **Lenin**, **Mao** or even **Stalin**, that the ultimate criterion establishing the scientificity of Marxism-Leninism is the abolition of

social classes which supposedly took place in the USSR and in China.

Such pronouncements were dubious, to say the least, at the time they were made, and are generally unacceptable today. This feature has contributed in no small degree to rendering Althusser's philosophy irremediably outmoded.

Nevertheless, Althusser's lasting contribution consists of having persistently shown philosophy as a struggle aimed at defending the specificity and the autonomy of both the philosophical and the scientific discourses. *Subjectivism* and *humanism* suppress science on behalf of an ethics amounting to a vacuous shuffling around of words; *voluntarism* and *historicism* reduce science to politics; *economism* (a variety of *scientism*) crushes philosophy under a mechanistic view of causality. Philosophy upholds the requisites of rigorous theoretical research against the recurrent threat of ideological litanies; it is therefore no dispassionate and disinterested quest for pure truth but an everlasting struggle that prevents the subordination of knowledge to political interests.

As his autobiography profusely reveals, Althusser experienced such a struggle in his own flesh. However, having positioned such a struggle as within the theatre of words only, he was disquietingly seen to be torn apart by a gaping split between the reality of the world and the self-contained universe of his theory. He would indeed absolve the reprehensible actions of his political peers while developing an utterly tyrannical concept of theoretical rigor, regarding every one of his own clauses as an imposture and a lie in the face of the philosophical grandeur of the ancients. Althusser's opus was written under the three banners of philosophy, Marxism and madness, each standing independently of the others. His philosophy, having lost its pre-eminence, contains precious lessons not only about the ambiguities of the second half of the twentieth century, but also about some major questions for our time, raised by propaganda and advertising. What do words mean? How do we establish their meaning? Who is in charge?

### Further reading

Other works include: *Lénine et la philosophie* (1969), translated as *Lenin and Philosophy and Other Essays* (2001); *Philosophie et philosophie spontanée des savants* (1967, 1974), translated as *Philosophy and the Spontaneous Philosophy of the Scientists* (1990). See: Gregory Elliott (ed.) *Althusser: A Critical Reader* (1994)

ARMEL JORION  
PAUL JORION

### ALTMAN, Robert

1925–

#### American film director

A native of Kansas City, Missouri, of German Catholic ethnic background, Altman moved to Los Angeles and worked extensively in television before making a Hollywood breakthrough with *M.A.S.H.* (1970), a dark comedy set among the American medical corps in the Korean War but widely taken as a depiction of the then current Vietnam War. Altman took the film as a directing assignment and made it into something highly original. The sense of life's absurdity, the irreverence towards authority, the frankness about sex, mutilation and death, look back to **Joseph Heller's** World War II novel *Catch-22*. But the behavioural world of the film is entirely of the 1960s, scruffy, uninhibited, mad, embodied in a range of vivid new film actors: Elliott Gould, Donald Sutherland, Sally Kellerman and others. And nothing had been seen and heard like Altman's film images crowded with inventive detail and activity, lacking a centre, pulling the attention in different directions, the camera constantly in motion, simultaneous separate conversations and other sounds woven in and out of each other. The world comes to life here in a new way, and the vast energy of it all seems a protest of life against death. (Altman had nothing to do with the much softer long-running television series *M.A.S.H.*)

The commercial success of *M.A.S.H.* gave Altman an authority in the film industry that helped to keep him going for decades as he

worked on the border between Hollywood and the independent realm, conceiving his own projects, finding material and working closely with writers, drawing on Hollywood personnel and money. Altman has brought out a film every year or two from the late 1960s to the present, in the process devising a singular portrait and critique of America, and giving unprecedented space to human oddity and to not usually acknowledged regions of motivation.

In the 1970s Altman took an interest in recasting American film genres. *McCabe and Mrs Miller* (1971) is a Western without heroism starring Warren Beatty and Julie Christie as brothel entrepreneurs in a frontier community struggling to realize itself in face of big business tyranny and common human pettiness. Shot on location in the Pacific Northwest, the film has great beauty of a bleak sort and an intense lyrical elegiac mood. Death is felt as inevitable and ever present. Life is full of desire and passion, but ultimately pitiable. *The Long Goodbye* (1973) is *film noir* set in 1970s Los Angeles rendered with an inquiring documentary quality in all its squalor, eccentricity, opulence and violence. Elliott Gould, in the role of Raymond Chandler's Philip Marlowe, is an odd, isolated figure of ambiguous sexual identity, given to talking to himself (like McCabe and many other Altman characters), who is more buffeted and used by the world around him than able to control it.

With the musical *Nashville* (1975) Altman made his most acclaimed film, a picture of America in the microcosm of the country music business, with a presidential political campaign in progress involving the singers. Altman fields a large array of characters and perfects his characteristic narrative style of moving around among separate stories seemingly at random, showing human pursuits and frustrations in great variety, drawing comparisons, giving scope to odd players such as Shelley Duvall, Keith Carradine, Lily Tomlin and Karen Black. Some of the songs are parody, pointing up American bad taste and smugness. Others are genuine, especially

those of the star, Ronee Blakley, expressing great longing, ecstasy and despair. There is considerable interest taken here in abused, passionate, even mad women as setting a standard for judging the world, knowing more than the world knows. This interest carries on into one of Altman's most powerful and interesting films, *Three Women* (1977), with Shelley Duvall and Sissy Spacek, set in consumerist southern California.

The decidedly non-generic *Three Women* along with other challenging experiments such as *Buffalo Bill and the Indians* (1976), set in William Cody's Wild West Show, and the futurist apocalyptic *Quintet* (1979) gave Altman the reputation of an art film director and made large budget productions not viable for a time. In the 1980s he turned to films of stage plays, sometimes made for television, and made an art form of this kind of film. Altman's moving, probing camera and pointed editing transfigure the plays into dream-like experiences with powerful, haunting outbreaks of physical or emotional violence. Film takes us where only film can go. *Streamers* (1983), *Secret Honor* (1984), about President Nixon, *Fool for Love* (1985), *The Dumb Waiter* (1987) and others follow from *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (1982), one of Altman's best, and bleakest, films. A group of women meet in a dying Texas town for a reunion of their 1950s James Dean fan club and talk themselves into painful confessions. Karen Black in the role of a transsexual leads everyone to acknowledge violent change, mutilation, death and self-delusion as the most persistent of realities. Altman's camera moves inventively between two stage areas, one seen through a mirror, bringing together past and present, reality and fantasy.

The commercial success of *The Player* (1992), Altman's satire of Hollywood, starring Tim Robbins, has made possible a late phase of large-production film making. The most important work here is *Short Cuts* (1993), a three-hours-plus study of lives lived in and around Los Angeles, loosely based on Raymond Carver stories, moving, like

Nashville, constantly in and out of people's separate stories, featuring a vivid cast of a newer generation of actors: Frances McDormand, Julianne Moore, Jennifer Jason Leigh, Matthew Modine, Robert Downey Jr and others. As so often in Altman, a seeming randomness and spontaneity in narrative and in the camera's observing eye becomes a means to revelation, virtually on the level of metaphysics. The rhythms and outbursts of one life seem actually to affect another as we cut from story to story, and all lives are cast under a pall of environmental poisoning and coming apocalypse.

Nevertheless, there is considerable inventive humour, coming from Altman and from the characters, which suggests hopefulness about carrying on with life. *Kansas City* (1996) is a compelling dark film about jazz and political corruption in the 1920s. But *Cookie's Fortune* (1999), after a half hour of mystical confrontation with death, turns into gentle comedy of community life in the South, with a focus on the young. *Dr T and the Women* (2000) has a large element of satire (set in Dallas, Texas), but is more than anything a manic celebration of femininity. The English country house film *Gosford Park* (2001) moves from social realism and tragedy to a saving farce. And *The Company* (2003), largely a documentary about the Joffrey Ballet, celebrates creativity. Altman is a disappointed idealist who forged new cinematic forms to critique his culture, project his sense of doom, and look for signs of life in odd places. In the end he seems to have found more of the positive than he could have anticipated.

### **Further reading**

Other works include: *That Cold Day in the Park* (1969); *Brewster McCloud* (1970); *Images* (1972); *Thieves Like Us* (1974); *California Split* (1974); *A Wedding* (1978); *Popeye* (1980); *Tanner '88* (1988); *Vincent and Theo* (1990), about **Van Gogh**. See: Robert Phillip Kolker, *A Cinema of Loneliness* (1980); Patrick McGilligan, *Robert Altman: Jumping Off the Cliff* (1989); Helene Keyssar, *Robert Altman's America* (1991); David Sterritt (ed.) *Robert Altman*

*Interviews* (2000); Robert Self, *Robert Altman's Subliminal Reality* (2002).

CHARLES WARREN

## AMIS, (Sir) Kingsley

1922–95

### English novelist and poet

Kingsley Amis was born in London and educated at the City of London School and St John's College, Oxford. After military service during the Second World War he combined writing with lectureships in English at Swansea, in America and at Peterhouse, Cambridge. He was a published poet before he was a novelist, and the combination of a colloquial tone with traditional forms is sometimes reminiscent of the work of his life-long friend **Philip Larkin**. Amis's first novel was *Lucky Jim* (1954). The brash, rancorous tone and the protests of its central character Jim Dixon against a vaguely conceived establishment of tradition and authority allied Amis in the public mind with writers such as John Braine and **John Osborne**. Over the years Amis, like the other 'Angry Young Men' who had begun on the political left, turned sharp right. This would be insignificant were it not that one of Amis's traits as a novelist was his capacity to be as easily provoked as he was provoking; he always enjoyed baiting his enemies, mostly the progressive ones. The rich, socialist composer-conductor who figures in *Girl, 20* (1971) makes himself ridiculous by his middle-aged pursuit of the politically and culturally fashionable. In a typical Amis come-uppance he is assaulted and his Stradivarius smashed after he has performed at a pop concert. Characters with the names of people then on the left of British politics appear as members of the Catholic hierarchy in *The Alteration* (1976), an 'alternative world' science-fiction novel which posits that the Reformation never took place and that the curiously lopsided England which results is subject to an authoritarian religious rule from Rome. Amis

took up arms against the doctrinaire or the merely trendy, whether political, religious or social, and his choice of weapon was satire. In this he was aided by an acute eye and ear, the ability to 'place' a character by possessions or idiom. The moral aspect of Amis's novels, the complement of the satire, may be less assured. In an early book like *That Uncertain Feeling* (1955), the hero settles for his own concepts of decency and moderation. In others, such as *One Fat Englishman* (1963) or *I Want It Now* (1968), the awfulness of the central characters is partly mitigated by the greater awfulness of others surrounding them or a tentative improvement towards the end – 'Helping each other not to be as bad as we would be on our own,' as the girl puts it in *I Want It Now*.

In mid-career Amis became increasingly preoccupied with death and ageing; *The Anti-Death League* (1966), his most ambitious and least comic novel, describes an army establishment set up to develop a germ-warfare project. Military routine is disrupted by an unconventional saboteur who protests not merely against the army's activities but against the very conditions of life, particularly those that entail premature or unreasonable death. In *Ending Up* (1974) Amis described with cold precision the antics of a group of old people, culminating in a multiple death-scene. *Jake's Thing* (1978) combined misanthropy and misogyny as a menopausal don (male) embraced a well-wined solitude in preference to the miseries of sexual rejuvenation. In *The Old Devils* (1986, and winner of the Booker Prize for that year), Amis returned to his old stamping-ground of Wales with a group of characters whom age had rendered, if not wiser, then certainly sadder.

The other noteworthy book of his late career is the highly readable *Memoirs* (1991). Interspersed with the more overtly comic novels, Kingsley Amis produced versions of the ghost story (*The Green Man*, 1969), a period detective story (*The Riverside Villas Murder*, 1973) as well as a James Bond thriller under a fairly transparent pseudonym. Amis gave respectful but not reverential treatment

to each genre, and his taste for and knowledge of them was absolutely genuine. One suspects, though, that there was an element of cocking a snook here too.

### Further reading

Other works include: *I Like It Here* (1958); *Take a Girl Like You* (1960) and its sequel *Difficulties with Girls* (1988); a critical work on science fiction, *New Maps of Hell* (1960); and *Collected Poems 1944–79* (1979). See also: M. Mosely, *Understanding Kingsley Amis* (1993); E. Jacobs, *Kingsley Amis* (1995).

PHILIP GOODEN

## AMIS, Martin Louis

1949–

### English writer

*Money* (1984), the supercharged satire of ambition, greed and vanity in London and New York that remains the author's most accomplished work of fiction, features an anti-hero narrator named 'John Self' and a minor character named 'Martin Amis'. From early novels such as *Success* (1978) through to the mid-career manifesto of *The Information* (1995), the world of Martin Amis abounds in doublings, distortions and twisted reflections of identity. In his novels, stories and in numerous essays and articles, the mirror of the self, and of the society it inhabits, shatters into glittering but disconnected fragments and facets. From the late 1990s, however, the mood changes. This postmodern game of doubles, pairs and repetitions yields to a more single-minded quest for unity and authenticity, in his fiction and non-fiction.

Ever since his precocious debut, the British novelist, journalist and memoirist has enjoyed (and endured) a career seen by many of his peers as exemplary. From the early 1980s, he became a semi-reluctant model, for good or ill, of 'success' in the style-obsessed, fashion-driven upper reaches of Anglo-American literary life. That the millennium, and his own middle age, should see Amis pull decisively

away from the forms of the culture that celebrated him may give us valuable information about the times as well as the man.

The author Martin Amis has always had to struggle against the ghostly double 'Martin Amis', an object of envy, admiration, resentment and derision – sometimes all at once. He was born in Oxford in 1949, younger son of the epoch-defining post-war comic novelist **Kingsley Amis**. This relationship shadows and shapes much of Martin's work. After feckless and disrupted teenage years, his seemingly effortless early brilliance as a student at Oxford University, as a wickedly stylish journalist and reviewer, and as a coruscating satirical novelist, became the stuff of legend. The *New Statesman* magazine, where he worked as deputy literary editor and made his name as a slash-and-burn critic, once ran a competition that asked for inappropriate pairings of authors and works. *My Struggle* by Martin Amis was among the winners.

This heartless swagger, delivered in a style steeped in the modern literary canon yet enthralled by the rip-roaring energies of pop culture, belonged to the period as well as the personality. In snappily cadenced, button-bright prose, the honed ironies of **Saul Bellow** (mentor and model for a novelist who always looked to the US rather than Europe) merged with the hip sloganeering of the style magazine and the advertising billboard. With Amis, the British – and transatlantic – 1980s found their voice: smart, sharp and often savage. His themes, from the bitterly farcical male rivalry of *Success* to the demented consumerism of *Money*, matched the age as much as did his style. Profoundly cool (in every sense), this cruel divinity looked down on absurd, struggling humanity with a pitiless extraterrestrial's eye. 'Martian Amis' became another favourite critics' sou-briquet. Meanwhile, scores of younger novelists and journalists made life mimic art as they played their own games of imitation and emulation with the Amis manner and career.

Yet, in true Amis fashion, another self partnered and sometimes punctured this

glacially clever *persona*. This second Amis, anxiously and passionately immersed in the mysteries of identity and mortality, had announced itself with the otherworldly enigmas of *Other People* (1981). Amis followed his father not merely in an uproarious comic gift but in his fascinated respect for science fiction, with its non-naturalistic narratives that pose the most challenging questions about selfhood and society. This was the writer – a genre-bending moralist as much as a satirist – who told the story of the holocaust backwards in *Time's Arrow* (1991), and explored the anguish of the nuclear age in the fables of *Einstein's Monsters* (1987). In this light, *London Fields* (1989) reads like a pivotal work: not only an exuberant tragi-comic carnival of metropolitan low (and high) life, but a futuristic eco-fantasy darkened by the ageing of the planet and the dying of the sun.

Entropy, the 'measure of disorder' within any system and the seed of its extinction, has long acted as a master-metaphor behind Amis's work. That entropy governs persons as well as planets became laboriously plain in *The Information*. This digressive novel, in patches both banal and brilliant, met a mixed reception that hastened the twilight of 'Martin Amis' as a cultural idol. It functioned both as a return to his archetypal motifs – with a doppelgänger feud between a failed novelist and his glib superstar friend – and a middle-aged meditation on death, the 'information' that comes to all of us, and its bone-aching messengers.

Death, in its genre-fiction guise, also informed his take on the American hard-boiled thriller in *Night Train* (1997). Closer to home, death brooded over his extraordinary memoir, *Experience* (2000). From the passing of his father, his own mid-life perplexities, and his first cousin's hideous death at the hands of the serial killer Fred West, Amis spun a life-story of grief, loss and love which at last blended all his talent for narrative pyrotechnics with a whole-hearted drive towards wonder and wisdom. Inspired in part by **Nabokov** (another literary touchstone), *Experience* in large measure achieved Amis's

longed-for marriage of ingenuity and insight; of self and soul.

Since the millennium, Amis's life and his books have simplified. After a divorce and re-marriage, he now has five children and – although still based in London – has for long periods opted out of the capital's literary scene. *Koba the Dread* (2002) was a short book of anger and lament about the horrors of **Stalinism** and the left's refusal to treat them with due solemnity. It can be seen as another act of homage to his famously anti-Communist father, as well as a public quarrel with his old and close friend, the journalist and polemicist Christopher Hitchens. The novel *Yellow Dog* (2003) showed Amis marking time. Further whispers of mortality combined with a reversion to heavy-duty satire, here directed at the parasitic media which for so long flattered, and then flayed, the postmodern icon known as 'Martin Amis'.

That figure died, unmourned, a decade ago. The writer who remains clearly wishes to put his sensitive social antennae and vast stylistic resourcefulness at the service of work that marks, but in some way mitigates, the terrible vulnerability of human life, love and culture. In fiction, he has yet to find the most effective vehicle for his aims. His progress so far suggests that he will.

### Further reading

Other works include: *The Rachel Papers* (1973) and *Dead Babies* (1974), and two collections of essays, press pieces and interviews: *Visiting Mrs Nabokov and Other Excursions* (1993), and *The Moronic Inferno: And Other Visits to America* (1986). See: A. Mars-Jones, *Venus Envy* (1990); J. Diedrick, *Understanding Martin Amis* (1995).

BOYD TONKIN

### ANDRÉ, Carl

1935–

#### US sculptor and poet

Carl André has repeatedly insisted that sculptures are about the physical properties of their

materials (mainly wood or metal), taking an anti-allusive position that puts him at odds with what most people expect from visual art. Born in Quincy, Massachusetts, and educated at the prestigious Phillips Academy in Andover, his position is best understood in the context of the American artistic empiricism of the 1960s, the decade in which André made his most important contributions. Many then thought art's viability as an expressive medium demanded formalist self-criticism, a conviction that was in part somewhat paradoxically committed to the literal, seemingly objective use of materials to secure metaphysical knowledge. Unlike the influential critics **Clement Greenberg** and his disciple Michael Fried, who believed that this type of material fidelity afforded viewers an intuitive sense of absolute moral values, André and the other Minimalists – especially **Frank Stella** (with whom he once shared a studio), **Donald Judd**, **Robert Morris**, Dan Flavin and Sol LeWitt – thought that literalism washed art clean of such lofty pretensions. Without this transcendent register, the knowledge that André claimed his art provided was one restricted to scientific fact in that it was observable, verifiable and, most importantly, limited in reach. It was in this sense that he told one interviewer in 1968, 'I am the exact opposite of an idealist. I am a materialist exactly. Matter is my subject-matter.'

A work like the Tate Modern's *Equivalent VIII* (1966, 1969), notorious for the scandal it caused in Britain (i.e. the 'Tate Bricks'), gives a sense of what André means by this statement. Seizing the floor, this work of art is a six-brick-wide by ten-long grouping of 120 white firebricks stacked two high on the floor. It presents the classic serial construction and anaxial symmetry of most Minimal works, a strategy designed to void art of the solipsism these artists thought inherent in traditional European artistic practices. As a grouping of eight 'equivalent' 120-brick rectangular works, André showed how each retains the same weight while *appearing* (falsely) to have different masses and volumes, which places factual knowledge at odds with

visual perception. Other pieces like *Copper-Lead Plain* (1969), a chequerboard patterned floor piece on which gallery-goers are permitted to walk, shows how visual knowledge comes up short against the countervailing tactile sensations in revealing the nature of the art. This conflict, again, between visual experience and knowledge acquired by touch remains one of André's recurring themes.

Early works include the stacked wood *Pyramid (Square Plan)* (wooden beams, 1959) and display André's interest in the Romanian Constructivist artist **Constantin Brancusi** (1876–1956), while in more recent pieces including *Pb Cu* (lead and copper cubes, 1995) the visually sensuous properties of his materials come to the fore. Of late, his art has been somewhat overshadowed by the premature death of his wife, the artist Ana Mendieta, for whose murder he has twice been tried and twice acquitted. Also a poet until the mid 1970s, André has used words in a manner akin to the modular components of his sculptures, relating them more through juxtaposition than by connotation. Though loosely narrative, the poems function mainly as drawings or images, and are likewise displayed.

André's materialist thinking was not restricted to aesthetic pursuits alone; it formed the basis of his political writing and leftist activism with the Art Workers Coalition during the 1960s and 1970s. In one notorious statement from 1965 quoted in an art magazine, he offered a Swiftian solution to the Vietnam War: 'Let them eat what they kill.' (He was himself a soldier in the US Army from 1955 to 1956.) And in a rather more developed **Marxist** analysis from 1976 of art's relationship to other commodities, André and his co-author disputed the self-satisfied radicalism of conceptual artists:

the most farcical claim of the conceptualizing inkpissers is that their works are somehow antibourgeois because they do away with objects. In fact, doing away with objects and replacing them with such reifications of abstract relations to production as stockshares,

contracts, liens, options, and paper money itself . . . is exactly the final triumphant form of the bourgeois revolution.

What unites André's art, poetry and politics is his desire to strip culture of allusion and metaphor in favour of the blunt physical facts of social reality, unwelcome though they be.

### **Further reading**

See: Jeanne Siegel, 'Interview with Carl André: Artworker,' *Studio International* (November 1970); Carl André and Jeremy Gilbert-Rolfe, 'Commodity and Contradiction, or, Contraction as Commodity.' *October*, No. 2 (Summer 1976); Pieter de Jonge (ed.) *Carl André* (1987); Ian Cole (ed.) *Carl André and the Sculptural Imagination* (1996).

DAVID RASKIN

## **ANGELOU, Maya (Marguerite JOHNSON)**

**1928–**

**US writer, actor, dancer, singer, director, producer and civil rights activist**

An extremely versatile artist, Maya Angelou is best known as a poet and a writer of autobiography. Her very varied, partly traumatic life has been said to epitomize Afro-American history in the twentieth century. Her work tends to have a slant that is at the same time religious and political.

Angelou tells her own story in six celebrated books: *I Know Why the Caged Bird Sings* (1969), *Gather Together in My Name* (1974), *Singin' and Swingin' and Gettin' Merry Like Christmas* (1976), *The Heart of a Woman* (1981), *All God's Children Need Traveling Shoes* (1986) and *A Song Flung Up to Heaven* (2002). The first of these was banned at several American schools because of its frankness about sexual molestation and unmarried motherhood.

Born in St Louis, Missouri, Angelou became the victim of rape when she was eight years old; the rapist was discovered kicked to death some days later. These shocks

made Angelou mute for several years. Later, a mixture of poverty and lack of self-respect drove her into prostitution and drug abuse.

Breaking away from that sordid past, she worked as an actor, dancer and singer. She danced in *Porgy and Bess* during a twenty-two nation tour in the 1950s, and appeared in the television series *Roots*. In Hollywood, Angelou became the first black woman director. She wrote, produced, directed and appeared in films, television programmes and plays.

During a spell in Africa, Angelou was employed at the University of Ghana and edited an English-language magazine in Egypt. When she returned to the USA, she intended to work with **Malcolm X**, who, however, was assassinated shortly afterwards. **Martin Luther King** then asked her to help raise funds for a poor people's march in 1968. After the murder of King, she plunged into a severe depression from which her writing career seems to have rescued her. She was a member of the Harlem Writers' Guild, where she befriended **James Baldwin**.

Angelou is regarded as one of the writers who, beginning in the 1960s, represented a 'New Black Aesthetic', which emphasized race as one factor that creates consciousness. Today she is often mentioned with **Toni Morrison** and Alice Walker as representative of Afro-American female authors who have attained the status of cultural icons. But Angelou stays more closely in touch with black idioms and attitudes. Her bias towards popular culture (she has both written scripts for Oprah Winfrey and celebrated her in an article) is sometimes severely criticized.

Although Angelou claims that Shakespeare was her 'first white love', it is doubtful whether one could trace much influence from him in her work. She enjoys spirituals and blues, and sometimes borrows or alludes to lines from such lyrics. But behind her rhetorical magnificence stands especially the Bible, and there is often something of the stirring sermon about her texts. At the same time, her style may appear a little wooden, at least in her verse, partly perhaps because she is so anxious to get a message across.

Her public image as a poet received a boost when she read a new poem, 'On the Pulse of Morning', at President Bill Clinton's inauguration in 1993. *The Complete Collected Poems of Maya Angelou* appeared the following year. However, she modestly believes that her poetry should be called 'sassy' rather than serious.

Angelou has received numerous awards and honorary degrees. *I Know Why the Caged Bird Sings* was shortlisted for the National Book Award; her first poetry collection, *Just Give Me a Cool Drink of Water 'fore I Diiie* (1971), was Pulitzer nominated. She has held several positions as Writer-in-Residence or Visiting Professor at American universities. In 1981, she was appointed Professor of American Studies at Wake Forest University. She has been a member of the American Revolution Bicentennial Council, as well as of the National Commission on the Observance of International Women's Year. Angelou has been married twice, and has one son.

### **Further reading**

*Even the Stars Look Lonesome* (1997) is a collection of articles by Angelou. See also: Mary Jane Lupton, *Maya Angelou: A Critical Companion* (1998).

SUSANNA ROXMAN

## **ANOUILH, Jean**

**1910–87**

### **French dramatist**

Despite being dismissed as 'played out' by one critic as early as 1946, Anouilh was one of the most successful and prolific dramatists of the last century. None of his plays is universally considered to be great, but several of them are studied and performed in schools all over the Western world and in this way, if in no other, his work has had a pervasive influence.

His career was a long one; his first play was composed in 1929. As well as plays, he has written a great many film scripts, and this work has given him financial independence

since about 1935. His early life was spent in Bordeaux, where his father was a tailor and his mother played in a local orchestra. At the age of nine he moved with his family to Paris, where he went to school, then worked briefly as a secretary to Louis Jouvet and later as a copywriter in an advertising agency. He always lived a retiring life, refusing to give interviews. He survived successive movements in the French theatre, even being championed by **Sartre** as an Existentialist playwright; but he did not become identified with any one movement, and continued to produce work that was idiosyncratic.

His plays depict a wide variety of periods and subjects but his style bears the imprint of the inter-war period when he was beginning to write; both **Pirandello** and Giraudoux exerted a strong influence upon him. The characters in his plays suggest the inter-war preoccupation with finding a non-realistic style rather like commedia dell'arte: they usually lack depth, being reduced to a single social or psychological governing principle. But they are brought face to face in a series of conflicts which, though sometimes simplistic, are generally well managed. In Anouilh's best plays, they are placed in a frankly theatrical context which, paradoxically, can sometimes increase the sympathetic involvement of an audience.

Anouilh's main themes are the damaging effects of past experience and the idealist's hopeless dream of innocence. Despite his frequent use of religious subjects (e.g. *Antigone*, *St Joan*, *Becket*), his plays make little appeal to transcendental values. Tiresias is significantly absent from his *Antigone* and *Antigone* herself is just one of a series of heroines who accept death not for the sake of a positive belief, but because they cannot bear the thought of growing up. Few of his plays have any pretensions to social relevance. Though they vary from the light and humorous to the bitterly ironic, they all belong to a theatre of types, providing social satire of only the most generalized kind. This kind of play can seem very relevant at times of social crisis, as

*Antigone* did at the time of its first performance in 1944, but will not bear the weight of consistent interpretation along social or political lines.

Some have seen Anouilh's repeated refusal of realism as refreshing; others have criticized it as escapism. His later plays revolved around what appeared to be autobiographical problems of the writer for whom imaginary characters take on a greater reality than the people he meets in everyday life. His influence on modern culture is more as a popularizer of the techniques and ideas of others, such as Pirandello, than as an original thinker.

### **Further reading**

Anouilh's plays are published by La Table Ronde in a collected edition beginning with *Pièces noires* and *Pièces roses* (from 1958). See also Philip Thody, *Anouilh* (1968); H.G. McIntyre, *The Theatre of Jean Anouilh* (1981).

DAVID BRADBY

## **ANTHONY, Susan Brownell**

**1820–1906**

**US feminist**

It was a surprise to no one that the first face of a woman to appear on a coin of US currency was that of Susan B. Anthony (1979). In a republic where all the presidents whose faces have been the ones on the coins have been male, the best-known historical woman was the one who is justly credited more than any other with the gaining of the right to vote for women. The Nineteenth Amendment to the American Constitution giving women the elective franchise was known for years before its passage (1920) as the 'Susan B. Anthony Amendment'. Even when women's history was largely absent from education, every American schoolchild was likely to know the name of Susan B. Anthony.

Introduced to the women's rights issue and the leader of its campaign, **Elizabeth Cady Stanton**, two years after the historic Seneca

Falls convention (1848), the first American women's rights gathering and the occasion when suffrage was first called for publicly by American women, Susan B. Anthony formed with Stanton an active partnership and a friendship that lasted more than fifty years. Stanton was the theorist, logician and stylist of the twosome; Anthony provided determination and single-mindedness. These qualities, together with deep affection for and loyalty to each other, made them ideally complementary collaborators in an important cause.

Anthony had a secure childhood in an upstate New York family familiar with radical political action. Her mother, Lucy Read Anthony, was the daughter of a Massachusetts legislator. Daniel Anthony; her father, farmer, mill owner, insurance businessman in sequence, was an abolitionist and temperance movement activist whose friends included **Frederick Douglass** and William Lloyd Garrison. Susan B. was educated in her family's Quaker faith, one of the tenets of which was that women and men are equal before God, and one of their practices was that women were allowed to speak in meetings as readily as men. Out of her years related to her father's cotton mill management, she developed an enduring interest in labour problems. Throughout her childhood, she was given emotional support and education by her parents and included in their abolitionist and temperance efforts.

When her father experienced economic setback in the late 1830s, she went out to teach. It was a matter of considerable import to her that women teachers earned much less money than men. She was involved in the state convention of schoolteachers in New York and caused a stir in 1853 when she asked to speak on the floor of its gathering, itself controversy enough, and then in that speech pointed out that the reason that teachers were paid low wages was that women were in the profession.

Susan B. Anthony tired of teaching and returned home in 1850 to be introduced by a Seneca Falls temperance editor, Amelia Bloomer, to Elizabeth Cady Stanton. Her

parents and younger sister, Mary, had attended in 1848 the women's rights convention called by Stanton, Lucretia Mott and the others.

From this beginning the two women forged an alliance that saw them throughout the 1850s organizing women's rights and suffrage associations, giving Lyceum lectures and writing petitions and arguments for newspapers of the movement. They said of their rhetoric that Elizabeth 'forged the thunderbolts' and Susan 'hurled them'. For her tactical leadership Anthony was called by William Henry Channing 'the Napoleon of the women's rights movement'. It was she who bore the brunt of greatest vilification of the women. Unmarried, plain-looking and intensely serious, she was singled out for ridicule in the press and on public platforms. The women's issues were several, including divorce, child custody and property rights for women, employment, education, household management, health and dress among them, as well as the vote. Their programme was more comprehensive in the early years than the movement's came to be between 1890 and 1920 when the vote became such a singular issue. One proposed solution to the dress question was the Bloomer costume, a tunic top with pantaloons, which Susan B. Anthony wore for a year in the face of horrendous opprobrium, finally being persuaded by Stanton that the ill effect of the negative attention was worse for their cause than wearing long dresses.

Susan B. Anthony but dimly understood, if at all, female human reproductive questions. She jealously chided her married cohorts, Stanton, Lucy Stone and Antoinette Brown, for their 'baby-making' when there was so much work to be done. Once she wrote to Elizabeth, 'Those of you who have the talent to do honor to poor womanhood, have all given yourself over to baby-making; and left poor brainless me to do battle alone.'

Still, her affinities were deep, both in particular and in the abstract, and she was open in her receptivity to new people and ideas. Her friendship with Stanton was described as life-long by both of them in the metaphors of

marriage. When the Civil War came in 1861, she was willing to subordinate the women's effort into the abolition effort for 'the Negroes' hour', but after the war she was distressed to see the word 'male' put into the American Constitution in the Fourteenth Amendment giving the Negro the vote. Even so, for a time in 1870 she was willing to follow the lead of Victoria Woodhull in taking before Congress the interpretation that the Fourteenth Amendment already granted women the right to vote. However, coming to see the self-aggrandizement at the heart of Woodhull's campaign, Anthony withdrew before the failure of that effort.

After the Civil War, Anthony was a part of the American Equal Rights Association, a group led by Theodore Tilton that increasingly came to sacrifice the women's effort. Following a campaign in Kansas in which the women worked but the Republican leaders did not include woman suffrage, Anthony and Stanton started a woman suffrage newspaper, the *Revolution* (1868). In 1869, they formed the National Woman Suffrage Association. A more conservative American Woman Suffrage Association was begun the same year. For the next twenty years, the organization was the focus for hard, relentless political activity for Anthony. She organized campaigns in states across the country, travelled and made speeches, wrote and circulated petitions. In 1872, she purposefully voted illegally in a presidential election, was found guilty by a United States District Court, refused to pay the fine, but was not even taken to higher court for the violation. Near the end of that decade, she, Stanton and Matilda Joslyn Gage began a *History of Woman Suffrage*, a monumental work chronicling their effort; the first volume appeared in 1881 and the whole work spanned six volumes, Ida Husted Harper finishing the last two after Anthony's death (1881–1922).

In 1890 the National American Woman Suffrage Association was formed as a merger of the two former associations, with Stanton and Anthony continuing in leadership. Their radical positions they held with more

conviction than their younger associates. As president of the association in 1896, Anthony found fending Stanton's *The Woman's Bible* a project in religious interpretation and liberal biblical commentary she had not cared about as passionately as Stanton had, but she defended it in the name of religious liberty.

As an active aged woman, Anthony was revered in a way she had not been when young. She received many honours, among them a gift of financial support to write a large three-volume *Life of Susan B. Anthony* with the help of Ida Husted Harper (1898, 1898, 1908). Leader of the American delegation to the International Woman Suffrage Alliance in Berlin in 1904, she was proclaimed 'Susan B. Anthony of the World'. Protégées of hers, Carrie Chapman Catt and Anna Howard Shaw, became her successors as presidents of the National American Woman Suffrage Association. Methodist minister and physician 'Annie' Howard Shaw was her personal favourite, and their friendship was the source for **Gertrude Stein's** opera tribute to Susan B., *The Mother of Us All* (1922).

Attending her last convention in 1906, she left her optimistic thematic message for women: 'Failure is impossible,' she said.

### Further reading

See: Mari Jo and Paul Buhle (eds) *The Concise History of Woman Suffrage* (1978); Katharine Susan Anthony, *Susan B. Anthony: Her Personal History and Her Era* (1954); Alma Lutz, *Susan B. Anthony: Rebel, Crusader, Humanitarian* (1959); Eleanor Flexner, *Century of Struggle* (1959); Geoffrey C. Ward and Ken Burns, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony* (1999).

GAYLE GRAHAM YATES

## APOLLINAIRE, Guillaume (Wilhelm Apollinaris de KOSTROWITZKY)

1880–1918

### French poet

Illegitimate and of mixed parentage – his mother Polish, his father Swiss – Apollinaire's education took place mainly in the south of

France. After short periods in Paris and Belgium, he spent the year 1901–2 as a private tutor in Germany, before launching himself into the literary and artistic life of Paris. He made the acquaintance of many of the major artists of the time and, over the years, established himself firmly as an influential figure in the avant-garde. Although not of French nationality (his naturalization was granted only in 1916) he joined up at the outbreak of war, and saw active service until 1916, when he was wounded in the head by a shell fragment. In the remaining two years of his life he returned to his former existence in Paris. He died on 9 November 1918, a victim of the Spanish flu epidemic.

Apollinaire's lasting reputation is based mainly on his work as a poet, but his importance during his own lifetime owed much to his activity as an art critic who, between 1902 and 1918, a particularly fertile period for painting in Paris, defended and promoted new tendencies as well as the work of individual artists (Fauves, Cubists, Futurists; **Picasso**, **Matisse**, Derain, **Braque**). In 1913, he published *Cubist Painters (Les Peintres cubistes, méditations esthétiques, 1913, trans. 1976)*. As evidence of the position he occupied, it is worth noting that he wrote the programme note for the ballet *Parade* (1917), written by **Cocteau**, setting and costumes by Picasso, music by **Satie**, choreography by Léonide Massine, performed by **Diaghilev's** Ballets Russes.

Apart from his critical writing, his prose works include *L'Enchanteur pourrissant* ('The Rotting Charmer', 1909), with characters such as Merlin, Helen of Troy, the Sphinx; *L'Hérésiarque et Cie* ('Heresiarch and Co.', 1910), a collection of strange, fantastic stories; *The Poet Assassinated (Le Poète assassiné, 1916, trans. 1968)*, a further collection of stories; and the best known of his three excursions into the theatre, *Les Mamelles de Tirésias* ('Tiresias's Breasts') produced in 1917 and celebrated, among other reasons, for its subtitle, *drame surréaliste* – one of the earliest uses of this epithet.

He began publishing poetry as early as 1898, but his main period of activity dates

from 1902, when he settled in Paris and came into contact with men like **Alfred Jarry**, Max Jacob, André Salmon and Picasso. The poems of his earlier years were collected in *Alcools* ('Alcohol', 1913); in a lecture on 'La Phalange nouvelle', delivered the same year, he defined his poetry as 'the search for a lyricism at once humanist and new' (*la recherche d'un lyrisme neuf et humaniste à la fois*). The summary is apt in that his revolutionary aspirations (partly under the influence, at this time, of Blaise Cendrars, and involving startling juxtapositions of images, the use of free verse and the suppression of punctuation) are tempered by a lyricism of a traditional nature (inspired, for example, by unrequited love). His second collection of poems, *Caligrammes* (1918), as its name suggests, is noteworthy for the attempt to manipulate the text of the poem in order to produce the visual representation of an object.

Views have differed on the question of Apollinaire's originality, and precedents can indeed be found for many of the techniques he exploited. But he remains a figure of importance: by bringing together within his work the diverse notions and practices of his day, he succeeded in focusing the poetic movement of his time, the more so, perhaps, since he was sensitive to established poetic qualities and therefore set his innovations in the context of a tradition.

### **Further reading**

See: P. Pia, *Apollinaire* (1974); R. Little, *Guillaume Apollinaire* (1976); D. Oster, *Guillaume Apollinaire* (1978); Timothy Matthews, *Reading Apollinaire: Theories of Poetic Language* (1987); J. Grimm, *Guillaume Apollinaire* (1993); Christopher Gray, *Cubist Aesthetic Theories* (1996); Willard Bohn, *Apollinaire and the International Avant-garde* (1997).

KEITH GORE

## **ARAFAT, Yasser**

**1929–2004**

### **Palestinian leader**

The man likened to a 'surrealist painting' by **Nelson Mandela** did more than any other to

win sympathy and support for a beleaguered people, persuading many, especially those on the political left, that Palestinians were the hapless victims of regional and global power politics, and had as much right to a state of their own as the Israelis who had displaced them. That Yasser Arafat was able to do this was down to his dogged commitment to the Palestinian struggle, and his ability to regroup in the face of setback. But, always obliged to negotiate from a position of weakness, Arafat lacked the political acumen to finally wring meaningful concessions from either the Israeli state or the American superpower that steadfastly supported Israel; and it is as a gifted propagandist, not a consummate statesman, that history has already begun to judge him.

Arafat was born Mohammed Abdel-Raouf Arafat al-Qudwa al-Husseini in Cairo, and not, as he habitually asserted, in Jerusalem. He did, however, spend some of his childhood there after his mother died in 1933, to be looked after by relatives, but returned to Egypt when his father, a Palestinian trader, remarried.

At the time Palestine was a discrete territory governed under a British mandate established shortly after World War I. In the wake of World War II, and of the Jewish holocaust, Britain withdrew its mandate, and in 1948 the state of Israel was created on Palestinian soil with strong American support and a vote in the United Nations General Assembly on 29 November 1947. During the 'first' Arab–Israeli war, lasting from 30 November 1947 to March 1949, when Egypt, the chief sponsor of the Palestinians, agreed to a ceasefire, Israeli forces succeeded in enlarging the Israeli state from the 55 per cent of former Palestine allocated them by the UN to 75 per cent. While 750,000 Palestinians fled to neighbouring Arab countries and beyond, those who stayed behind were largely confined to the Gaza Strip and East Jerusalem. Crucially, however, the West Bank – then part of Jordan, though later ceded to Israel – survived as a Palestinian enclave.

These dramatic developments shaped the destiny and the mindset of the Palestinian

people. Arafat himself claimed to have participated in the fighting of 1948–9, though no corroboration for this exists. After attending Farouk Secondary School, where he acquired the nickname Yasser ('carefree'), he enrolled at Cairo University (at the time King Fouad I University) to study civil engineering. Although he briefly flirted with the Islamist Muslim Brotherhood, the greater part of his energies were spent chairing the League of Palestinian Students. In 1956, the year of his graduation, he enlisted with the Egyptian army as a bomb disposal expert during the Suez Crisis, then, in 1958, moved to Kuwait, where he ran a car-hire company.

In Kuwait, Arafat founded *Falastinuna* ('Our Palestine'), an agitprop periodical that quickly attracted widespread attention in the Arab world. It also attracted the funds with which Arafat established al-Fatah ('Victory'), a militant body committed to waging guerrilla warfare (later 'armed struggle') against Israel, and which furnished Arafat with his most loyal following in the decades ahead. It was not until 1965, however, that al-Fatah, by then based in Jordan, made its first strikes against Israeli targets, following which it was admitted into the Palestine Liberation Organization (PLO), created by the Arab League in 1964.

Palestinian interests suffered a devastating blow during the Six Day War of June 1967. A coalition of Arab states (Egypt, Syria and Jordan) and other Arab forces assembled by President **Nasser** failed miserably in its attempt to destroy Israel; counter-attacking, Israel further enlarged its territory, seizing the West Bank and the Golan Heights, and occupying both East Jerusalem and the Gaza Strip.

These disasters played into Arafat's hands. In 1968 he gained the status of a hero when his al-Fatah fighters, aided by Jordanian units, saw off an Israeli attempt to destroy a Palestinian camp at Karameh in the Jordan valley, and in 1969 he was elected Chairman of the PLO – a position he retained until the end of his life. Known henceforward as 'Mr Palestine', Arafat had emerged as the uncontested leader

of the Palestinian liberation movement. Although he knew Palestinians could not win independence without others' help, he wanted Palestinians to be at the forefront of the struggle. In October 1974 Arab leaders, meeting at Rabat, confirmed Arafat's standing by declaring that the PLO alone represented the Palestinian people, and a month later – the high point of his career – Arafat personally addressed the UN General Assembly to plead the Palestinian case. Yet if his speech made fresh friends, and publicized the Palestinian plight as never before, its most frequently quoted passage pointed to present and future disarray. 'I have come bearing an olive branch and a freedom fighter's gun,' he said: 'Do not let the olive branch fall from my hand.' The 'gun', though, was already a euphemism. Increasingly Palestinian 'freedom fighters' were turning to terrorism – acts of premeditated violence against civilians – usually with the backing, covert or otherwise, of al-Fatah. In September 1970 three hijacked jet airliners had been blown up at Amman airport in Jordan. When King Hussein of Jordan responded by expelling Palestinian militants from his country, the Black September group was formed – responsible, among other atrocities, for the murder of eleven Israeli athletes in Munich during the 1972 Olympic Games.

Arafat's dilemma was that neither he nor the Arab states possessed the means to unsettle Israel using conventional military methods, but the more he was perceived to sanction terrorist activities the more his credibility as a statesman seeking peace through diplomacy was jeopardized.

Forced out of Jordan, Arafat and his people regrouped in Lebanon, only to be caught up in a prolonged civil war between Lebanon's Muslim and Maronite Christian populations, with both Israel and Syria intervening to protect their perceived national interests. The presence of Palestinian militants in Lebanon, siding with their co-religionists, in particular gave Israel a pretext to attempt to control Lebanon militarily. In the event, following a devastating Israeli invasion of Lebanon in

June 1982, it was Syria, itself under attack from Israel, that decided Arafat's immediate fate. Once again, in August and September, Arafat and his guerrillas were forced to abandon their bases, the majority boarding ships for ports in North Africa. In September, meanwhile, up to two thousand Palestinian civilians were massacred by Maronite militiamen at refugee camps in Sabra and Shatila under the watchful eyes of Israeli troops commanded by Ariel Sharon and his chief-of-staff Rafael Eitan.

The low point of Arafat's career came in 1982, and he was fortunate to survive as chairman of the PLO, which now transferred its headquarters from Lebanon to Tunisia. During the next decade, however, Arafat was able to rehabilitate himself as the Palestinians' natural leader, even if his credibility remained tarnished.

Two seismic events had occurred in the Middle East. In March 1979, Egyptian president Anwar Sadat had signed a peace agreement with Israel, following the Camp David Peace Accords of 1978 brokered by US president Carter. For the first time, an Arab leader had formally acknowledged Israel's right to exist. A month earlier, Iran succumbed to the Islamic revolution of Ayatollah **Khomeini**, providing not only great encouragement, but also a powerful sponsor, for Islamist militants.

Arafat's route back to prominence necessitated an accommodation with both increased levels of terrorist militancy and involvement in a 'peace process' that sought a resolution to the Palestinian-Israeli conflict through negotiated settlement. Thus, on the one hand, he came out in open support of the first *intifada*, or Palestinian Uprising, that began in the Gaza Strip in December 1987, and gave covert support to such extremist groups as Hamas and Islamic Jihad; on the other hand, he participated in peace talks that culminated in the Oslo Agreement, and a famous handshake with Israeli prime minister Yitzhak Rabin on a White House lawn on September 13 1993.

In 1994 Arafat was allowed to take up residence at Ramallah in the West Bank. For

the first time the PLO headquarters was sited on Palestinian land. In 1996 he was overwhelmingly elected president of a Palestinian National Council. But Arafat was finally unable to control Islamist militants among his own people, while the election of Benjamin Netanyahu as Israeli prime minister in 1996, and of Ariel Sharon in 2001, both hard-liners, effectively precluded a political solution.

A second *intifada* erupted in September 2000, provoked when Sharon (then opposition leader in the Israeli parliament) insisted on visiting the sacred al-Aqsa mosque in Jerusalem. Thereafter Arafat found himself in a cleft stick. Publicly he denounced suicide bombings and other acts of terrorism, but clandestinely he condoned Hamas, Islamic Jihad and the newly formed al-Aqsa Martyrs Brigades. Confined to his Ramallah compound by Israeli tanks from 2002 onwards, Arafat the seasoned secularist declared that he was ready to embrace a 'martyr's death'. His actual death, though, occurred in November 2004 in a military hospital in France, where he had been airlifted to receive treatment for an undisclosed blood disorder.

Although thousands attended the interment of his body in Ramallah, Arafat's legacy was less than sanguine. Under his leadership Palestinians had lost out heavily to the Israelis, and the movement itself had become severely splintered, with no obvious successor to Arafat immediately in sight. To compound matters, allegations of corruption now boiled to the surface. Millions of dollars donated to the PLO, but channelled through Arafat's personal bank accounts, were unaccounted for, while it emerged that Suha Tawil, his wife since 1991, had been living the life of a shopaholic millionairess in Paris, at a time when, under Israel's shadow, many Palestinians lacked basic amenities.

### **Further reading**

See: Alan Hart, *Arafat* (1994); Said K. Aburish, *Arafat: From Defender to Dictator* (1998); Andrew Gowers and Tony Walker, *Arafat: The Biography*

(2003). See also: Dilip Hiro, *Sharing the Promised Land: An Intervoven Tale of Israelis and Palestinians* (1996)

JUSTIN WINTLE

## ARCHIGRAM

**(Warren CHALK 1927–87, Peter COOK 1936–, Dennis CROMPTON 1935–, David GREENE 1937–, Ron HERRON 1930–94 and Michael WEBB 1937–) English architectural group**

Archigram exploded into the sleepy architectural world of the 1960s with an eponymous broadsheet that voiced frustration with the complacency and irrelevance of an architectural profession still building in the socially and technically irrelevant style of international modernism and disengaged from the explosive impact of the pop phenomena. Archigram alone seemed to notice the significance of **Warhol**, **Lichtenstein**, **Oldenburg**, **Hockney**, the **Beatles** and the **Rolling Stones**, and responded with astonishing pop-art inspired imagery of a technology-based future for architecture embracing a burgeoning consumer culture shunned by its peers.

‘Archigram’ (architecture but with the urgency of a telegram) started as ten issues of a magazine. The first was produced in 1961 by Peter Cook, David Greene and Mike Webb, and was quickly followed by a second issue supported by Ron Herron, Dennis Crompton and Warren Chalk. *Archigram 3*, inspired by **Buckminster Fuller**, included **Cedric Price**, and enthused on the theme of expendability, talking of ‘throw-away’ architecture, thereby setting the provocative tone for future issues. Architectural students the world over loved it, while the profession either ignored or derided it. However, the ICA (Institute of Contemporary Arts) in London hosted the Living City Exhibition in 1963 and then the art historian and critic **Reyner Banham** was quick to take up the cause.

By 1964 the *Amazing Archigram 4* issue had become a stapled booklet with pop imagery and children’s book-style pop-up buildings of a science fiction architectural future. It introduced the concept of the plug-in city (a mega-structure with housing capsules that could be moved around by cranes). The format and graphic style changed with each issue as if to frustrate librarians and infuriate architects. *Archigram 5 Metropolis* (1964) tackled the city with a series of stunning images, and *Archigram 6* (1965) extended the plug-in theme with a plug-in university.

In 1966 thousands of students converged from around the world for the *International Dialogue of Experimental Architecture (IDEA)* at Folkestone and heard **Cedric Price** talk on the Potteries Thinkbelt, Hans Hollein on the Retti candle shop and the invention of Tote bags, Joseph Weber, Ionel Schein saying if it looked like an egg then it was OK in plastic, Yona Freidman with a plan to cover Paris with a populated megastructure or space-frame, and **Banham** talking about the End of Architecture. But the event was dominated by Archigram in the exhibition and in dynamic presentations and heated exchanges in the conference hall, and its reputation was made.

*Archigram 7 Beyond Architecture* (1966) came looseleaf in a plastic bag and the cover was an image of computer memory, and finally *Archigram 9* in 1970 came with a packet of seeds; that was to be the last issue (there was also a news-sheet *Archigram 91/2* in 1974). Nine extraordinary creative and inspiring editions sustained over nine years.

Archigram projects do not necessarily make much sense as buildable propositions but with a series of iconic images they questioned and challenged almost every preconception of conventional architectural thinking: ‘Plug-in City’ (Cook 1964), ‘Walking City’ (Herron 1964), ‘Living Pod’ (Greene 1965), ‘Cushicle’ (Webb 1966): all radical visions of possible alternative inhabitable environments.

Starting as the name of the broadsheet, ‘Archigram’ drifted into use as a term to identify a group, and briefly from 1969 to

1974 Archigram did exist as an architectural practice after winning a competition for a leisure centre in Monte Carlo which its members proposed to bury in an underground dome. This was presented through drawings and montages showing – much in the manner of **Price's** fun palace proposals – radically different configurations and functions rather than any real indication of what it might look like. Plans to construct the project finally collapsed and the practice dissolved soon after.

But more than just a magazine or a practice, Archigram became a widely influential international avant-garde architectural movement. Their influence, for example, on the design of Piano and **Rogers** Pompidou Centre in Paris is palpable and acknowledged: **Price** inspired the generating idea, and Archigram influenced the dynamics of the formal elements and the dramatization of circulation elements such as the diagonal escalators crossing the façade.

Apart from collaborating on the magazine, exhibitions and the Monte Carlo project, most of the group's work was individual both before and after and even during the period of the *Archigram* magazine. Cook wrote the seminal *Architecture: Action and Plan* in 1967 and *Experimental Architecture* in 1970. He published, lectured and exhibited prolifically, and his work is in galleries and collections worldwide. His built projects include the blue spiky blob of a museum of modern art or Kunsthau for Graz (with Colin Fournier). Greene founded the Invisible University and shared the Royal Institute of British Architects Annie Spink Award with Peter Cook. Herron practised architecture as a partner in Pentagram and later Imagination, and in his own practice of Herron Associates.

Archigram developed from outright dismissal to heroic adulation and admiration. Although they were envied for their influence, there always were critics who utterly missed the point by attempting to read the drawings literally, asking why cities should walk or living pods be moved around the city with cranes; and Archigram had to survive

the anti-technological backlash of the 1970s. As well as making provocative gestures and proposals, the group played a lead role in promoting high-tech imagery in architecture – much imitated, particularly in Japan. Finally, the architectural establishment understood the value of the questions that Archigram had raised and the far-reaching influence of its thinking. Discussing the Archigram phenomenon is an essential part of any critique of the arts of the 1960s. A major retrospective exhibition of their work, organized by Herron and Crompton, opened in Vienna in 1994 and then the Pompidou Centre in Paris, and travelled on round the world for ten years, reaching the Design Museum in London in 2004 and Japan in 2005. Acceptance was sealed when Archigram as a group was awarded the Royal Gold Medal for Architecture in 2002.

### **Further reading**

The work of Archigram members is in the collections of the Museum of Modern Art, New York, the Victoria and Albert Museum, London, the Pompidou Centre, Paris, and the Deutsches Architektur Museum, Frankfurt. There is as yet no comprehensive independent overview of the achievement of Archigram, but *Archigram* (1972) gives Peter Cook's version. Reyner Banham, *The Visions of Ron Herron* (1994), is an excellent source, as is Michael Webb, *Temple Island* (1987). See also such catalogues as *Archigram – Experimental Architecture 1961–1974* with facsimile inserts of the *Archigram* magazines (Tokyo retrospective exhibition 2005) and a boxed set of drawings, *Folio VI Peter Cook 21 years – 21 ideas* (1985).

JOHN HAMILTON FRAZER

### **ARENDR, Hannah**

**1906–75**

**German/US philosopher and political theorist**

Hannah Arendt was one of that generation of German-Jewish refugees who did so much, perhaps no one more than she, to rescue American intellectuals from an excessive parochiality. She was born in Hanover and

studied philosophy together with theology and Greek at Heidelberg, at the age of twenty-two completing her doctoral dissertation on St Augustine's concept of love, studying under **Jaspers** and **Heidegger**, whose existentialism had a lasting influence. After being arrested briefly by the Gestapo, she fled to Paris in 1933 and worked for Zionist bodies sending Jewish orphans to Palestine, though she hoped that an unnationalistic Arab–Jewish state would emerge. She fled to the United States in 1940, gladly becoming a citizen but living mainly among émigrés in New York. She worked for Jewish organizations and for publishers until a remarkable series of articles on the basic issues of modern politics led to her first great book, *The Origins of Totalitarianism* (1951). Thereafter she moved in the university world until she was able to devote her time entirely to writing. She was a wholly serious and modest private person but died a controversial and famous public figure.

It is disputable whether her central concern was political theory or pure philosophy. Some see *The Origins of Totalitarianism* as her main achievement. She was the first to argue, on such a scale, that there were common elements in Nazism and in Stalinism such as created a wholly new kind of government based upon the systematic use of terror for the purposes of comprehensive and world-changing ideologies, those of race and of economics, both of which enjoyed genuine mass support. Their origins lay deep in the breakdown of European political tradition which followed the French Revolution, in the discrediting of liberalism by the irrationality of the First World War, and specifically in anti-semitism, European imperialism and the vulnerability of nationalism to racialism. Her later books can all be seen as attempting either to extend these empirical arguments or to resolve difficulties in them. *The Human Condition* (1958) is then seen as tracing the decay of the Greek ideal which links thinking to political action and as pointing out that liberals quite as much as **Marxists** view *labour* (what we need to stay alive and what we

consume) as an end in itself, a restless and self-defeating cycle, debasing *work*. Work is the distinctively human world of created objects made to last. The worship of labour also debases *action*, all things that are newly done, individual and spontaneous. To her the essence of the human condition is the public *vita activa* where men interact, neither the *vita contemplativa* of the philosophers nor the view of man as *animal laborans*, the creature of necessity. She attacks modern liberalism for valuing the realm of privacy above that of public action. She is often thought of as a modern Aristotelian, but in fact she argues that Aristotle's view of political action is teleological and purely instrumental whereas, to her, political action, debate and decisions made freely and spontaneously among equals are ends in themselves to be valued irrespective of consequences.

*Eichmann in Jerusalem, A Report on the Banality of Evil* (1961) is then a case study of what happens in the most extreme conditions when there is no political tradition in a persecuted people and when resistance, pragmatically speaking, is hopeless. *On Revolution* (1963) tries to sustain hope, by pointing to the original ideal of free political action in both the French and the American Revolutions, before that became debased by the imposition of attempted equality in Russia. Both *On Revolution* and subsequent editions of the *Origins* put great stress on the emergence, however briefly, of self-governing workers' councils in the Hungarian revolt of 1956, like the short-lived soviets of 1917. Many critics found her scepticism of egalitarian socialism and her enthusiasm for anarchist-like councils a pair of strange bedfellows. And in her unusually terse *On Violence* (1970) she argued that *power* must always be 'acting in concert' and that *violence* is a mere instrumentality, never something, like her view of *action*, good in itself. Violence can only be justified, when at all, for limited ends, never as the vehicle of general ideas like social transformation.

However, if Arendt is viewed as a pure philosopher (in the German manner) then

*The Human Condition* becomes her central book. Her preoccupations are then seen as primarily ontological. Humankind makes its own world out of nature by work, capable of emancipating itself from mere labour but also, and above all else, capable of memorable actions, whether in speculative thinking or in politics. Pragmatic judgements are replaced by aesthetic. In her last years, she turned to Kant's theory of aesthetics, not of practical reason, to try to develop a theory of judgement that might have formed a volume of her posthumous *The Life of the Mind*, of which only *Thinking and Willing* (1978) were completed. Ultimately it is judgement that mediates between thought and action.

Philosophy and politics came closest together in her controversial and much misunderstood *Eichmann in Jerusalem*. Some fellow Jews, especially, objected to her account of Eichmann as not a monster of irrational evil, but a rational, pragmatic bureaucrat, a typically modern figure accepting evil commands in a banal and routine manner. Many challenged her assumption that there was little organized resistance among the Jewish communities in Europe, still more her claim (or her right to claim) that some should have resisted even if hopelessly. But the real issue for Arendt was to show the dangers of judging even good politics by results: we must judge the worthiness of actions in themselves, like aesthetic, not practical, judgements.

Perhaps she was not primarily a political philosopher, but from her philosophy she judged politics and society. Her moves from ontology to commentary on current affairs were at times bewildering. She saw Watergate and Vietnam as 'banal' applications of practical reason, and more horrible for that reason than when dismissing them from normality as simply abhorrent evils. She could move from, at times, over-precise definitions and philological excursions (as if early meanings are true meanings) into broad generalizations about cultural history. She was not always careful on points of fact. Famously she attacked **Brecht** for his 'Hymns to Stalin',

republishing the essay even when their existence was disproved: to her his authorship was 'symbolically true'. It was ungenerous but understandable for Sir Isaiah **Berlin** to dismiss her work as 'metaphysical free-association'. She is as bewilderingly eclectic as she is stimulatingly bold and original. Perhaps she will finally be judged, like Rousseau and **Nietzsche**, for her fruitfulness rather than for her coherence. She interpreted rather than created systems. She forces us to think about the nature of the world, not simply about problems in disciplines.

### Further reading

Her main books are mentioned above except for her *Rahel Varnhagen: The Life of a Jewess* (1958, written in the early 1930s). Her key essays are found in: *Between Past and Future* (1961); *Men in Dark Times* (1968); and *Crises of the Republic* (1972). *The Portable Hannah Arendt* (2003) is a useful compendium of her writings. See: Margaret Canovan, *The Political Thought of Hannah Arendt* (1974); Melvyn A. Hill (ed.) *Hannah Arendt: Recovery of the Public World* (1979); John McGowan, *Hannah Arendt: An Introduction* (1998); Julia Kristeva, *Hannah Arendt* (2001); Elizabeth Young-Breuhl, *Hannah Arendt: For Love of the World* (2nd edition, 2004).

SIR BERNARD CRICK

### ARMSTRONG, Daniel Louis (Satchmo)

1900–71

**US jazz cornetist, trumpeter,  
singer, actor**

Louis rose from a poor New Orleans background to become one of the greatest of all jazz musicians. At the age of twenty-two he was in Chicago, second cornetist in King Oliver's Creole Jazz Band, and even at this stage the younger man's advanced conception of improvisation in comparison with the sober, classic New Orleans style of Oliver is apparent. He moved on to New York in 1924, to small group recordings with Clarence Williams and Sidney Bechet, to

backing blues singers like Bessie Smith, and to big band work with Fletcher Henderson in 1924–5.

Back in Chicago in 1925, he formed a small pick-up group and called it the Hot Five. This group revolutionized jazz. It contained New Orleans musicians with the standard instrumentation. The New Orleans style had the three front-line wind players improvising a collective polyphony, interspersed with solos. Louis broke with tradition, increased the domination of the cornet lead and the proportion of soloing to ensemble playing, and organized the three minutes permitted by the 10-inch, 78-rpm disc into a slowly developing climax of intensity and virtuosity. The pianist Earl Hines then joined the fluid personnel of the Hot Fives and Hot Sevens, and from 1927 to 1929 Louis produced, one after another, about fifty of the greatest jazz recordings ever made.

Typical of Louis's soloing during these years are the use of the 'break', when the rhythm section stops playing for a few bars and the soloist continues alone, and the solo against stop-chords in the accompaniment (the other players sound only the first beat in each, or in every other, bar). Both these devices are used by Louis to enable him to rise away from the implied beat and superimpose on it complex rhythmic patterns of his own, full of syncopation and of triplets. In a stop-chord solo he tends to build his lines in two-bar phrases, leaping and winding through the chords, each phrase expanded by the next, with the solo fitting together as a whole both on the rhetorical level, as a gradual crescendo of emotional tension, and on the melodic level, as a developing variation on the melody of the song. A fine example of his style is 'Basin Street Blues' of 1928, in which can be found twelve-bar blues soloing where he gradually increases the density of notes and rhythmic complexity after the fourth bar, a scat-sung (i.e. wordless) chorus, four solo choruses where he builds to a climax and then winds down, and an example of his restraint where three choruses are played quietly around one low-register note.

In 1929 he was featured in a Broadway show, *Hot Chocolates*. By now he was on the one hand the model for every jazz trumpeter, and on the other the happy entertainer and singer for mainly white audiences. If Louis distinguished between the two, it was to give precedence to the art of communicating with the greatest number of people through his music. From 1930 onwards he led a succession of big bands, with which he recorded a large number of popular songs of the day in a fairly constant format: he would play the melody once with the band, sing it, and then take one or more solo choruses, leading the band out at the end – often soaring into the upper register. In nearly all of these performances he transcended the material, and in many of them he played magnificent solos. He toured widely in Europe, and acted in Hollywood films – throughout his life he appeared in about fifty in all. His singing gradually began to dominate his performances, and it may be for this that his influence has been widest. His gravelly, laughing voice had immense charm, but more importantly, he was able to dismantle a song into short, rhythmically strong phrases which he sang slightly behind the beat, mingled with scat-sung interjections and 'fills'. In this way he took the art of the crooner and gave it swing and vitality by tempering his melodies with the speech-rhythms characteristic of Southern black folk song.

In the 1940s he formed a small group (the All-Stars) of first-rate musicians (including the trombonist Jack Teagarden), and rode the crest of the New Orleans revivalist wave. But he was always reaching towards the biggest audiences as well. There is no reason to believe that Louis saw his record 'Hello Dolly', which pushed the **Beatles** from the top of the lists of best-selling records in 1964, as being a lesser achievement than his magnificent 1927 'Potato Head Blues'. Not only was he indisputably superior to any other jazz musician of his time between 1924 and 1932, but the magnitude of his achievement during that period, in establishing standards of musicianship and a vocabulary of improvisation, is unsurpassed.