Received: Mar 20 1998
University of Sheffield

Dionysos

ΔΙΟΝΥΣΟΣ

Journal of Literature and Addiction

Winter 1998
Vol. 8, #1

DIONYSOS

Journal of Literature and Addiction
Winter, 1998 Vol. 8, No. 1

Dionysos

Journal of Literature and Addiction

Table of Contents

Addiction Studies Program
Seattle University
Seattle, Washington

A Note from the Editor

A Massachusetts reader, Ms. Hale Lamont-Havers, sent us a handsome postcard of Egypt this fall, accompanied by a poem, written, she says, "[u]nder the influence of The Iliad. and a particularly challenging issue of Dionysos":

Without alcohol
Maenads and mermaids desert me,
Dionysos brings no vine leaves
for the abstainer's hair.
No one sings at the gates of Troy.
I do not hear the chimes at midnight.
All I hear is silence--
The fallen note
The endless hesitation--
The blank, blank wall.
Silence

This Winter issue continues this journal's investigation of exactly what "Dionysos brings," or doesn't bring, to the literary creator. An article by George Wedge, for example, advances the thesis that Jean Rhys's drinking held her together well enough and long enough for her writing to bring her to a kind of personal and literary integration. Roger Forseth reviews a book by an alcoholic homeless man. John Crowley studies the efforts of William Inge (and others) to place drama at the service of Alcohol Studies. And Kevin McCarron uses slavery narratives as a template with which to study junkie narratives. (And there's more.)

As this journal continues to chart the land where literature and addiction join, it does so without the perennial services of Tom Gilmore, a member of our Editorial Board. Tom is stepping down with this issue to pursue other literary and musical interests. We would like to thank him for all his service to Dionysos. especially during the move from Wisconsin to Washington. Jim Harbaugh, Editor--*Dionysos*

Dionysos: The Journal of Literature and Addiction is published twice yearly (winter and summer) at the rate of $3.00 per issue, $5.00 annually for individuals, and $8.00 for institutions, USA and Canada (all other: $5.00/$8.00/$11.00, payment in dollars by international money order) by Addiction Studies, CSY331, Seattle University, 900 Broadway, Seattle WA 98122-4460. Please send manuscripts (two copies, plus self-addressed envelope, documentation according to The MLA Style Manual [New York: MLA, 1985] section 5.8), communications, and subscriptions to: Jim Harbaugh, S.J., Editor, *Dionysos*, Addiction Studies Program, Casey 331, Seattle University, 900 Broadway, Seattle, WA 98122-4460. Note: Copy deadlines are: March 31st (summer issue); October 15th (winter issue).. *Dionysos* is indexed in the MLA Bibliography.
Telephone: 206/296-5351 Fax: 206/296-2141 e-mail: jimharb@seattleu.edu
ISSN: 1044-4149

The Disenchanted Circle: Slave Narratives and Junk Narratives

Kevin McCarron
Roehampton Institute

> *But she went on moving patiently in the enchanted circle of slavery. . . Her half-formed, savage mind, the slave of her body--as her body was the slave of another's will--forgot the faint and vague image of the ideal that had found its beginning in the physical promptings of her savage nature.* (Conrad 91)

When Thomas de Quincey wrote of the poet Samuel Taylor Coleridge that he was "a slave to this potent drug [opium] no less abject than Caliban to Prospero" (De Quincey xiii), he utilized an image of enslavement that has long been common literary currency, particularly in the more lurid descriptions of the horrors of drug addiction. It may well be, however, that the discourse of slavery is sometimes inappropriate when applied to the phenomenon of addiction, particularly addiction to heroin. In the introduction to a recent essay on African-American slave narratives, Lindon Barrett writes:

> in the past 15 years or so, African-American slave narratives have enjoyed unprecedented academic lives, especially in departments of literature. These texts have come to bear the intense scrutiny of close readings and of sophisticated theoretical speculation. The aim of this essay is to extend those speculations into the purview of what is now called cultural analysis. (Barrett 46-7)

The aim of this essay is to examine the points of convergence and divergence between the slave narrative and what I want to call the "junk narrative," texts in which the principal characters are addicted to heroin. I will be focusing on William Burroughs' Junky and on Irvine Welsh's novel Trainspotting (a huge critical and commercial success in Great Britain), but I will refer throughout to several other novels.

Heroin addiction does not involve two people, as occurs in The Tempest, or two groups of people, as is the case in Narrative of the Life of Frederick Douglass, an American Slave, but one person and a substance. Necessarily, therefore, when the "slavery" at issue is actually drug addiction, notwithstanding De Quincey's comments on Coleridge, the relationship between the master and the slave will differ considerably from what it is in other texts concerned with slavery. Caliban, for example, is physically enslaved by Prospero, while Frederick Douglass, Harriet Jacobs, and Olaudah Equiano are literally "owned" by a

succession of masters. In Toni Morrison's Beloved. Sethe murders her own child so the child will not remain a slave, but Morrison may well be presenting Sethe as so thoroughly corrupted by slavery that she perceives her own child as an object, one over whom she has the power of life and death. Junk narratives also consider issues such as tyranny, power, and freedom, but they are more philosophical, even theological, in orientation than the more politicized slave narratives.

The conventional master/slave relationship takes place within a context that is overtly political: one that is rendered in physical, concrete terms. This is clearly the case in Frederick Douglass, a book considered by many critics to be the exemplary slave narrative. Henry Louis Gates notes of slave narratives in general that their narrators "sought to indict both those who enslaved them and the metaphysical system drawn upon to justify their enslavement" (Gates ix). This is indeed true of Frederick Douglass, as well as of the great majority of slave narratives, but it is not true of either Junky or Trainspotting. Gates' claim takes for granted another consistent feature of slave narratives: their didacticism, which is actually a point of convergence between the two types of writing. In 1845 Lucius Matlock wrote:

> Startling incidents authenticated, far excelling fiction in their touching pathos, from the pen of self-emancipated slaves do now exhibit slavery in such revolting aspects, as to secure the execrations of all good men and become a monument more enduring than marble, in testimony strong as sacred writ against it. (Gates xi)

These are texts with a mission, polemical books--their task is to bring about the end of slavery as an institution by revealing its horrors to the previously ignorant reader. Junk narratives can be viewed as contemporary versions of nineteenth century temperance narratives; their descriptions of the horrors of heroin addiction are designed not just to titillate the reader but also to warn of the dangers of heroin. However, the protagonists of junk narratives have no interest in politics, or at least no interest in political change; it is rare to encounter any addiction narrative which puts the blame for addiction on society. Unlike slave narratives, junk narratives seek no political solutions.

The lack of interest in politics marks a crucial difference between the slave narrative and the junk narrative. This is not a superficial difference, but one that is linked to the respective ideologies embedded in the different narratives, as well as to the literary status of the different characters: slave and addict. Gates suggests:

> Douglass's rhetorical power convinces us that he is "the" black slave, that he embodies the structures of thoughts and feelings of all black slaves, that he is the resplendent,

> articulate part that stands for the whole, for the collective black slave community. (Gates xiii)

Clearly, Gates sees Douglass as a representative figure--he stands for all slaves. Gates further suggests that all the authors of slave narratives were under an obligation to make "the narrative of their odyssey from slavery to freedom an emblem of every black person's potential for higher education and the desire to be free." (Gates x)

As might be expected, the narrator's desire for freedom is a characteristic feature of the slave narrative, and the invariable attainment of it is a crucial aspect of the genre's appeal. Slave narratives endorse the unquestioned assumption, central to modern Western democracies, that freedom is an end in itself, the legitimate termination point of any narrative. In what are virtually the last words of Incidents in the Life of a Slave Girl. Harriet Jacobs writes: "Reader, my story ends with freedom; not in the usual way, with marriage. I and my children are now free!" (Gates 513). More optimistically than death, even more optimistically than marriage, freedom provides a powerfully uplifting sense of closure for the reader. It is very unlikely that Frederick Douglass would enjoy its current eminent position in the canon if its author had written in secret and died still a slave, his manuscript only published after his death. Many slave narratives are misleadingly titled; they could more accurately be called "Freedom Narratives," or "Escape Narratives," or, as Barrett refers to them, "ex-Slave narratives." Although many slave narratives abound with descriptions of life under slavery, the texts which are currently regarded as pre-eminent in the genre all end in freedom, and this may well be where much of their appeal lies, not solely in the quasi-anthropological descriptions of a brutal and discredited system. Freedom is the ultimate goal of the slave narrative. Again, in what are virtually the last words of History of Mary Prince. the narrator writes: "All slaves want to be free--to be free is very sweet." (Gates 214)

Junk narratives beg to differ. Thoroughly modern, they take freedom for granted, and then reject it. In Frederick Douglass. slavery is circumvented by the protagonist's earnest efforts to better himself, to work hard and become literate, that is to say to "master" the language belonging to those who have enslaved him. Ungratefully, loutishly, comically, above all childishly, junk narratives spit in the face of the values which animate slave narratives: determination, fortitude, respect for literacy, a developing political consciousness. The crucial question which junk narratives pose is this one: what is freedom for? This is the question that emerges from Renton's rant in Trainspotting:

> Choose life. Choose mortgage payments; choose washing machines; choose cars; choose sitting oan a couch

> watching mind-numbing and spirit-crushing game shows, stuffing fuckin junk food intae yir mooth. Choose rotting away, pishing and shiteing yersel in a home, a total fuckin embarrassment tae the selfish, fucked-up brats ye've produced. Choose life. (TS 187)

Junk narratives are provocative because they ask fundamental questions. What if freedom is not enough? What if beyond freedom, a zone the slave narrative hardly considers, one sees only emptiness, pointlessness, futility? Why not, then, reject freedom? Why not actually seek slavery?

Perhaps the most crucial difference between junk narratives and slave narratives is the voluntary nature of the enslavement. In the introduction to Junky, Burroughs writes:

> I worked in factories and offices. I played around the edges of crime. But my hundred and fifty dollars per month was always there. I did not have to have money. It seemed a romantic extravagance to jeopardize my freedom by some token act of crime. It was at this time and under these circumstances that I came in contact with junk, became an addict, and thereby gained the motivation, the real need for money I had never had before. (Junky xiv)

It is freedom which the junkie wishes to surrender, to aggressively reject, while the slave yearns for nothing else.

Frederick Douglass is represented as an exemplary figure, "the American slave," as Gates refers to him, but the junkie is always a unique figure, standing for nobody but himself, and, crucially, interested in nobody but himself. The slave narrative, conversely, invariably privileges the collective. In the Cambridge History of American Literature, Jonathan Arac says of Frederick Douglass: "It now figures as a culturally valued work of writing, but it stands at some distance from what usually counts as 'literature.' For even so marginal a literary genre as autobiography, it has seemed aberrant, because Douglass's most valued experiences were not those of the self, as would be expected in autobiography, but rather were moments of social solidarity." (Bercovitch 667)

There is no sense of community in either Junky or in Trainspotting. The opening of Trainspotting describes two of the principal characters experiencing withdrawal symptoms: "The sweat wis lashing oafay Sick Boy; he wis trembling. Ah was jist sitting thair, focusing oan the telly, trying no tae notice the cunt. He wis bringing me doon. Ah tried tae keep ma attention oan the Jean-Claude Van Damme video." (TS 3) There is no sympathy here, and it is stressed that the only reason Renton accompanies Sick Boy to get some heroin is, as he says, "ah'd be getting

sick tae before long, and if that cunt went n scored, he'd haud oot oan us." (TS 3) At the dealer's flat, Renton sees that Johnny Swann, the dealer, is high himself, and notes: "High cunts are a big fuckin drag when yir feeling like this, because thir too busy enjoying their high tae notice or gie a fuck aboot your suffering. Whereas the piss-heid [head] in the pub wants every cunt tae git as ootay it as he is, the real junky (as opposed tae the casual user who wants a partner-in-crime) doesnae gie a fuck aboot anybody else." (TS 4)

In a recent issue of the Journal of American Studies, Cynthia Hamilton writes of Beloved: "Morrison's handling of violence and victimization breaks the limited, partisan, and voyeuristic perspective of the traditional slave narrative, transforming a discourse of victimization into a narrative of the capacity of individuals and communities to support and heal those subjected to brutality." (Hamilton 438) In the junk narrative nothing is ever done on behalf of one's brethren, but only ever for oneself. The insistence of the junk narrative on "self," as opposed to the endorsement of communality embedded within the slave narrative, reveals a further difference between the two genres.

Frederick Douglass' status as a slave is legally constructed, and can be altered by a political decision, as indeed it was for all slaves by the Emancipation Proclamation of 1863. It is the junkie's own body, however, which tells him he is a slave, nothing and nobody else. In the introduction to Junky, Burroughs writes, with a sly allusion to T.S. Eliot's "The Love Song of J. Alfred Prufrock":

> I have learned a great deal from taking junk; I have seen life measured out in eyedroppers of morphine solution. I experienced the agonizing deprivation of junk sickness, and the pleasure of relief when junk thirsty cells drank from the needle. Perhaps all pleasure is relief. I have learned the cellular stoicism that junk teaches the user. I have seen a cell full of sick junkies silent and immobile in separate misery. They knew the pointlessness of complaining or moving. They knew that basically no one can help anyone else. (Junky xvi)

Burroughs' stress on the inability of anyone to help anyone else, the sheer pointlessness of even trying, is echoed in Trainspotting, during Renton's experience of being counselled for his heroin addiction: "So it goes back tae ma alienation from society. The problem is that Tom refuses tae accept ma view that society cannae be changed tae make it significantly better, or that ah cannae change tae accommodate it." (TS 186) That society can and must be changed is the rallying cry of the slave narrative.

The central characters in junk narrative, conversely, are self-obsessed, uninterested in the community, greedy, selfish, and despairing. Burroughs' narrator refers to "cellular stoicism," but, at least initially, the word "stoicism" seems inappropriate when applied to the junkie. Junkies may undergo withdrawal stoically, but their response to life itself, overall, is to alleviate its perceived horrors and banality. The point of the junkie is that he refuses to suffer; that is why he takes heroin in the first place. The brutal irony here, of course, is that suffering becomes inevitable, just as it was before heroin. The state of heroin addiction confirms, dramatizes, for the addict, the bleak philosophy that "all pleasure is only relief from pain." In Hegel's Phenomenology of Mind, his celebrated section on the relationship between master and slave is actually followed by a discussion of Stoicism. Peter Singer economically summarizes Hegel's views: "The Stoic in chains is still free because chains do not matter to him. He detaches himself from his body and finds his consolation in his mind, where no tyrant can touch him." (Singer 62)

But the junkie wraps himself in chains. The junkie voluntarily surrenders his freedom, willingly becomes enslaved to a substance the occasional and inevitable absence of which supports him in his belief in the violence, hostility and cruelty of the external world, and the presence of which supports his social and political inertia: "'A junkie doesnae give a fuck aboot anyone but himself.'"

Of course, in an important way, the junkie does not even care about himself, and the ways in which slave narratives and junk narratives consider the body signals another important difference between the two genres. Barrett writes of the slave narrative: "The body, within the ideologies of the dominant American community, holds the ultimate terms of identity for African Americans." (Barrett 419) This is not so in the junk narrative, where the body is consistently negated and effaced. Junk narratives reverse the privileging of body that occurs in the slave narrative, by focusing on the sovereignty of the mind, invariably to the detriment of the body.

Not only is the addict physically enslaved to heroin, but he is, it could be argued, enslaved to drugs because of an enslavement to an extravagant belief in the mind/body dichotomy. It is, essentially, a philosophical issue. The narrators of slave narratives are Berkeleyan in that they must be recognized as free by others. Berkeley's celebrated dictum: to be is to be perceived, possesses a particular resonance for the narrators of slave narratives, hence the genre's interest in manumission. In The Life of Olaudah Equiano, for example, Equiano describes the effect upon him of his manumission:

> . . . I hastened to my master to get him to sign it, that I might be fully released. Acccordingly he signed the

> manumission that day; so that, before night, I, who had been in the morning, trembling at the will of another, was become my own master, and completely free. I thought this was the happiest day I had ever experienced . . . the fair as well as black people immediately styled me by a new appellation,--to me the most desirable in the world,--which was "Freeman," . . . (Gates 101)

So important to Equiano is the manumission document that he reproduces it in full, as Appendix A, at the end of his book. Similarly, Harriet Jacobs writes of an elderly slave: "The brave old woman toiled on, hoping to rescue some of her other children. After a while she succeeded in buying Philip. She paid eight hundred dollars, and came home with the precious document that secured his freedom." (Gates 360) Jacobs later refers to her own bill of sale: "I well know the value of that bit of paper, but much as I love freedom, I do not like to look upon it." (Gates 512) It is not sufficient for slaves to believe themselves free, in their hearts; they must be perceived by others as free.

The junkie, however, is not reliant upon the gaze of others to define him. The junkie is ceaselessly preoccupied with gazing at himself; but there is, so to speak, two of him: a mind and a body. Thoroughly Cartesian, the junkie sees the mind as clearly separate from the body, and incontestably superior to it. The junkie typically treats his own body as though it were a slave to his consciousness. The mind is the master in junk narratives, the body is the slave. Burroughs' description of the heroin addicted Jack in Junky is exemplary of the junk narrative's depiction of the inessentiality of the body:

> His face was lined with suffering in which his eyes did not participate. It was a suffering of his cells alone. He himself --the conscious ego that looked out of the glazed alert-calm hoodlum eyes--would have nothing to do with this suffering of his rejected other self, a suffering of the nervous system, of flesh and viscera and cells. (Junky 3)

The self is only "the conscious ego." Jack inhabits his body as if it were a motel room. He uses his body to acquire drugs, it is absolutely necessary to him, but it has a purely subservient status. It is there to service the controlling consciousness that cries out for drugs. Burroughs consistently stresses the mind/body dichotomy and writes of his own withdrawal from heroin: "I was too weak to get out of bed. I could not lie still. In junk sickness, any conceivable line of action or inaction seems intolerable. A man might die simply because he could not stand to stay in his body." (Junky 97) The body in Junky is always represented as something that is not only quite separate from mind, but inferior to it.

In junk narratives the depiction of the act of injecting often stresses the violence being inflicted upon the body. In Robert O'Connor's novel Buffalo Soldiers, for example, the narrator is injecting a friend with heroin but cannot find a vein: "Nothing left to hit,' you say, but you want to raise the flag of blood. Coming up empty means you've missed the vein and hit meat." (O'Connor 6) The terminology clearly emphasizes the subservient, carnal nature of the flesh. The injecting user does, of course, routinely pierce the flesh; he stabs himself, mutilates himself, scars his own flesh. However, the mastery of the mind over the body in junk narratives is most graphically depicted in scenes which describe characters injecting heroin into the penis. That the body is functioning as nothing other than a conduit to the brain is in itself striking enough, but when the injection "pierces" the penis, we are confronted with the perfect symbol for the total mastery of the mind over its slave, flesh.

The junkie's lack of interest in sex is a feature of all junk narratives, but, by necessity, it is only figured as an absence. A lack of interest is not sufficiently symbolic to depict the junkie's absolute contempt for life. Only an account of genital mutilation can demonstrate the mastery of the consciousness over the mutilated, scarified, enslaved vessel so essential for the communication of pleasure.

In Permanent Midnight, Jerry Stahl's autobiographical account of his drug addiction, his doctor in the detoxification clinic tells him: "'I used to shoot Dilaudid in my penis.'" (Stahl 205) In Trainspotting, Renton opens the chapter called "Cock Problems" by saying: "I had to shoot into my cock, where the most prominent vein in my body is. . . . Ah shoot into my knob for the second consecutive day. As the needle goes in it looks like a horrible experiment being conducted on an ugly sea snake." (TS 86) In a later scene, Renton goes to see Johnny Swann, who has just had his leg amputated: "Johnny ran out of veins and started shooting into his arteries. It only took a few a they shots to give him gangrene. Then the leg had to go." (TS 311) Johnny insists on showing Renton that his penis is intact:

> --No that it's much fuckin use tae us, he laughs.
> Ah note that his knob's covered in dry scabs, which indicate that it's healing up. (TS 311)

Here, the sexual impotence of the penis, and the mutilations inflicted upon it, are both stressed.

Amputation, and its philosophical implications, were issues of considerable interest to Descartes, who wrote in his treatise The Passions of the Soul:

> . . . we can see from the facts that we cannot by any means conceive a half or a third of a soul, nor what space it occupies, and that it is not diminished by the amputation of some part of the body, but separates itself from it as a whole

> when the union of the organs of the body is dissolved. (Flew 300)

Renton expresses surprise at Johnny's high spirits, but this is misplaced. Johnny can now "lose" entire sections of his body without distress. His body has become increasingly irrelevant to him as his addiction gains total mastery. Burroughs' book, too, refers on a number of occasions to amputations and prosthetics. One woman tells the narrator: "'You see, my system can't absorb calcium and the bones are slowly dissolving. My legs will have to be amputated eventually, then the arms.'" (Junky 13) The junk narrative endorses the Cartesian hierarchy, invariably stressing that mind is in no way diminished by the loss of a limb.

Within the slave narrative, however, the loss of a limb, particularly a leg, is recognized as a tragic event, not a mere irrelevance. Equiano writes: "One Mr D- told me he . . . once cut off a negro-man's leg for running away. . . . He then said that his scheme had the desired effect--it cured that man and some others of running away." (Gates 74) That legs, so crucial to the acts of physical escape celebrated in slave narratives, should be the primary amputated organ within the junk narrative usefully illustrates what is probably the crucial difference between the two types of writing. The slave narrative privileges the body while the junk narrative privileges the mind. Jerry Stahl's description of a particularly memorable heroin shot, for example, depicts pleasure purely in terms of abandoning the flesh:

> At last, my grateful spirit eased out of the fetid bag of humanity crumpled in that Japanese car, eased out and drifted overhead, until it floated high over the San Fernando Valley, far away from all these people who just didn't understand, far away and high above the awful circumstances of what now passed for my life. (Stahl 250)

While the slave narrative initially emphasizes isolation but concludes by depicting incorporation and stressing the value of community, the junk narrative begins within a community and concludes in isolation. The ultimate goal of the slave narrative is the attainment of physical freedom, while the junk narrative depicts the attempt to totally transcend that 'fetid bag of humanity," the body.

Works Cited

Barrett, Lindon. "African-American Slave Narratives: Literacy, the Body, Authority." American Literary History 7.3 (1995): 210-233.

Bercovitch, Sacvan, ed. The Cambridge History of American Literature. volume 2: 1820-1865. Cambridge: Cambridge University Press, 1995.

Burroughs, William. Junky. 1953. Harmondsworth: Penguin, 1977.
Conrad, Joseph. Almayer's Folly. 1895. London: Everyman, 1995.
De Quincey, Thomas. The Confessions of an English Opium Eater. 1821. London: Dent, 1964.
Flew, Antony. An Introduction to Western Philosophy. London: Thames and Hudson, 1971.
Gates, Henry Louis. The Classic Slave Narratives. New York: Mentor, 1987.
Hamilton, Cynthia S. "Revisions, Rememories and Exorcisms: Toni Morrison and the Slave Narrative." Journal of American Studies 30.3 (1996): 429-445.
O'Connor, Robert. Buffalo Soldiers. London: Flamingo, 1993.
Singer, Peter. Hegel. Oxford: Oxford University Press, 1983.
Stahl, Jerry. Permanent Midnight. London: Abacus, 1995.
Welsh, Irvine. Trainspotting. London: Minerva, 1996.

William Inge's Lost Script for Television: Max and the National Council on Alcoholism

John W. Crowley
Syracuse University

At the peak of his success during the 1950s, William Inge was battling the bottle more or less successfully. An acknowledged alcoholic since 1948, when he first attended A.A. meetings in St. Louis, Inge managed to stay sober most of the time in New York. His friend Barbara Baxley recalls that she "very seldom saw him drink" in this period, but she also "very seldom saw him seeming really to enjoy himself unless he did drink."[1]

Drinking for relief became the theme of a short play Inge wrote for an unaired television program in 1954. The original typescript of Max--as well as a copy of Spring Holiday, another unpublished short play about drinking from the early 1950s--was recently discovered among the papers of Marty Mann, founding director of the National Council on Alcoholism.[2] Max was commissioned as a sample script for Fork in the Road, a proposed series of live, half-hour dramas intended to promote Mann's revisionary ideas about alcoholism.

Born in 1904 into a wealthy Chicago family--her father was general manager of Marshall Field--Marty Mann attended toney schools, made her social debut, married well, and then swan-dived into the gutter. After divorcing her husband, who turned out to be a drunk, she drank her own way down and out. When she was still capable of holding a job, Mann gained some experience in marketing and public relations that would later serve her well. On advice of her psychiatrist, Mann read Alcoholics Anonymous upon its publication in 1939. Mann attended A.A. meetings in New York and became the first female member to maintain sobriety. Five years later she announced formation of the National Committee for Education on Alcoholism, later renamed the National Council on Alcoholism: a voluntary agency modeled on the National Association for Mental Health and the American Cancer Society.

Along with Alcoholics Anonymous and the Yale Center for Studies of Alcohol, of which it was initially one branch, the National Committee constituted the so-called Alcoholism Movement that revolutionized public opinion about problem drinking during the mid-twentieth century. The aim of these organizations was to banish the idea of "inebriety," which had prevailed for over a century under the aegis of the Temperance and Prohibition crusades. In the old Victorian view, now dismissed as scientifically outdated and inhumanely moralistic, "Alcoholics were

considered to be willful miscreants who chose willfully and willingly to involve themselves in the excesses of drinking." The N.C.A. was dedicated, on the contrary, to propagating "the concept that alcoholism is a disease and a major public health problem."[3]

The linchpin of the Alcoholism Movement's new "disease" concept was a defining distinction between the alcoholic and the non-alcoholic: a distinction that depended, as the rejected paradigm of "inebriety" had not, on locating the site of addiction in the subject rather than the substance; that is, in the drinker rather than the drink. Alcoholics, purportedly different in kind from "normal" (or even "heavy") drinkers, were thought to be innately susceptible to "alcoholism"; they could not, therefore, be held individually accountable either for their "disease" or for their recovery. Since, for the true alcoholic, drinking to excess was never a matter of will (or willfulness), alcoholism was properly regarded as a medical rather than a moral issue; and helping alcoholics to get well reasonably became a collective, national endeavor--a public health imperative--if only because alcoholism entailed such ruinous social and economic costs.

As she traveled far and wide during the 1940s, Mann tirelessly reiterated this message, exploiting every medium of publicity at her command. Due largely to her heroic efforts, opinion dramatically shifted toward a more sympathetic and medicalized understanding. Within twenty years, the disease model became the new common sense about alcoholism.

For Mann, the N.C.A.'s objective was not merely to liberate slaves to the bottle, but also to remake their public image. Although she herself had experienced what A.A. termed a "low bottom," Mann insisted that the vast majority of an estimated four million American alcoholics did not by any means fit the Temperance stereotype of the skid-row derelict. The typical alcoholic--this was especially true of women--was less likely to be sprawled in the street than tucked behind the lace curtains of middle-class respectability. Before compassion for the suffering alcoholic could hope to supplant condemnation of the drunken miscreant, the public needed to know that the "disease" could strike close to home.

Depicting the ordinariness of alcoholism--the banality of its evil, so to speak--was one major purpose of Fork in the Road. which gave promise, through television's nascent power, of communicating with more people in a season than Mann had been able to reach in a barnstorming decade of speeches, articles, and radio interviews. "For a long time we have felt a greater need for a truly finished television product to be produced on alcoholism," wrote Yvelin Gardner, Associate Director of the N.C.A., to Harry B. Carroll, president of Gracar Incorporated and the originator of the proposed series. "[W]ith the various resources which have developed in

recent years, with the growing public knowledge, and the feeling today that there is truly 'hope and help' available for the alcoholic, the time is now certainly ripe for such a production."[4] Mann later pledged complete cooperation from the N.C.A., "acting as technical and story consultant to each show, and providing background material and editing wherever necessary."[5] She also outlined three general types of programs that might be presented.[6]

First would be case histories about different types of alcoholics (men and women from various "economic, social and work levels, ethnic groups"), different stages of alcoholism ("from early to very late, including all ages"), and different methods of recovery ("medical, psychiatric, straight religious conversion, A.A."). A discrete combination of these elements--the permutations seemed limitless--would be blended in the treatment of each case study; the lives of actual people could serve as models. Some of the cases should involve "non-recovered" alcoholics--here again real stories could be used, "but well disguised"--and such tales would be cautionary. "At least one of these last should die, another go insane, another to Skid Row, to illustrate the alternatives to treatment and recovery."[7]

Second would be stories illustrating different methods of treatment: the family doctor acting as friend and counselor, the psychiatric specialist, the hospital ward or outpatient clinic, the alcoholic information center, industrial programs, and A.A. The third format would feature interviews and panel discussions among authorities in the field, including the N.C.A. itself. In addition, each drama, after the first one, would conclude with a five-minute segment in which Marty Mann addressed viewers' questions and concerns.

Attempting to line up sample episodes for Fork in the Road, the producer approached Audrey Wood, a literary agent with a large stable of talent: "It has been suggested that qualified writers of such scripts and dialogue would include Gore Vidal, Keith Winter, Carson McCollough [sic] and Bill Inge."[8] In a promotional document, Gracar later claimed that among "the authors preparing the stories" were William Inge, Charles Jackson, Tennessee Williams, and Gore Vidal.[9] There is no evidence that the latter two ever finished, or even started, scripts for Fork in the Road; but Jackson did submit The Problem Child (alternatively titled Nuisance Value) early in September 1954, about the same time Inge delivered Max.[10] These teleplays, along with The Lost One by Abel Kandel, made up the package that was ultimately--and, it seems, unsuccessfully--pitched to potential corporate sponsors.

The rhetorical context for Max is clarified by the N.C.A. officers' private reaction to Kandel's Lost One, an action-packed saga of alcoholic decline-and-fall, with a complicated and expansive plot more suitable for a novel than a half-hour television show. As the possible first program, on which the public's crucial first impression would be based, The Lost One was very problematic for Yvelin Gardner. In a confidential memo to Marty Mann, he remarked that the story-line was diffuse and often implausible, and that the "grim" ending might put off the audience, "however true the original story may have been." Gardner's critique focused mainly on details that, he thought, had the effect of misrepresenting alcoholism, or at least deviating from the N.C.A. line. Gardner was disappointed that the indoctrination of Kandel, who had been coached about the correct point of view, had evidently failed:

> Mr. Kandel has neglected a great many opportunities to put in shots indicating the alcoholic type, such as pouring himself a full tumbler of whiskey when he was in his apartment, as he has explained to us verbally. Furthermore, he has not put in anything in the way of action which would tie in, even by implication, with the alcoholic progression, or the characteristics of the alcoholic. . . .
>
> I think he misses a golden opportunity, without having the doctor make a long speech, to get in some good documentary material on alcoholism in an informal script-wise way with the doctor's office. He misses the boat here, I feel.
>
> Other details include, in my belief, too many shots in saloons. And I think, while we have to bring these things in and while this type of alcoholic's background would indicate his drinking was done in saloons, that . . . there will be too many sets involving bars, in proportion to the time of the total script.[11]

Although the producer's promotional memo had declared that Fork in the Road would neither preach Prohibition nor attempt "to 'educate' the public on the ever-widening subject of alcoholism," the N.C.A. consultants clearly had other ideas.[12] For them the series had an unabashedly didactic purpose, and scripts were expected to advance the vital mission of setting the public straight about alcoholism. Hence Kandel's script fell short for lack of emphasis on the tell-tale signs of alcoholism, the "progressive" nature of the "disease," and the medical role in recovery. Its barroom settings also threatened to undercut the N.C.A.'s efforts to upgrade the image of alcoholics.

How well did Max conform to N.C.A. expectations? It might have given some slight pause to Gardner and Mann; for saloon scenes are even more preponderant in Max than in The Lost One. But Inge's Shamrock is no cheap dive--rather "an unpretentious little place," the friendly neighborhood tavern--and Max otherwise contains plenty of "good documentary material." It faithfully depicts a common type of alcoholic (the periodic or binge drinker, a.k.a. the "Saturday night drunk"), as well as the symptoms of his "disease": denial, gulping drinks, loss of control, blackouts, auto and other accidents, sleep disturbance, the shakes, morning drinking. Inge also captures the subtle psychology of alcoholism: the alcoholic's exaggerated mood swings between exuberance and depression, aggression and meekness, self-aggrandizement and self-deprecation; also the "co-alcoholism," as early A.A. literature called it, of the alcoholic's long suffering wife, whose sympathetic impulses--as when Meg fetches Max an eye-opening can of beer--can be construed as "enabling."

In fact, Max is the very model of the modern alcoholic, according to the N.C.A.: an extraordinarily ordinary middle-aged, middle-brow, middle-class, middle-western white man, who stays sober on the white-collar job (selling print advertising), brings his substantial and hard-earned pay check home to his devoted spouse and two happy kids in the suburban ranch house, and then drunkenly blows off steam once a week, making a round of local nightclubs until it's time for a nightcap (or two or three) at the good old Shamrock, where, likely as not, Carl and Helen or Phil and Thelma will also be dropping in.

At his worst, Max is merely an intoxicated blabbering bore who trips over his own feet doing the polka. Yes, his friends are disgusted with him, and his wife is at her wit's end. But, as the narrator says, Max's "drinking has not yet caused him enough serious trouble to make him recognize it as a problem. Others may recognize Max as an alcoholic, but not Max himself." Bob the sagacious bartender opines, in accord with A.A. and N.C.A. orthodoxy, that drunks never stop drinking until they hit bottom: "Maybe Max'll have to have serious trouble, like losing his job, or breaking a leg, or having DT's, before he'll ever give it up." At the end of the play, it is still an open question whether Max ever will give up drinking. Unless his Saturday night drunks "progress" into nightly sprees, he may never recognize his "disease" for what it is.

In this respect, Max Connely is the opposite number to Ida Kress in Inge's other period piece about drinking, Spring Holiday, which, with its homiletic depiction of an A.A. twelfth-step call, might also have been deemed appropriate for Fork in the Road.[13] Drinking for Ida Kress has plainly lost its magic. She is so sick and tired of being sick and tired (in

the A.A. phrase) that she is entirely ready to define herself as an alcoholic and thus to accept her alcoholism and begin her recovery. In addition to expressing the cardinal theme of the N.C.A.--"hope and help" for the sick alcoholic--Spring Holiday also affirms the N.C.A.'s view of alcoholism as an equal opportunity disease. Ida learns, as Ralph Voss puts it, "that alcoholism can overtake anyone, of any social or economic class." The shakes can visit any alcoholic, "whether in a dingy alley or in an expensive asylum."[14]

Despite its hopefulness, Spring Holiday undoubtedly arose, like Max, from the depths of Inge's own alcoholism. In fact, the two plays may be seen as a diptych of recovery/non-recovery, showing the reciprocal relation of acceptance (Ida) and denial (Max). Although Voss judges Spring Holiday, fairly, to be "a poor play," he notes its value as "a surviving document of Inge's initial A.A. experiences in St. Louis." There is a poignancy in Spring Holiday, Voss suggests, that derives from Ida's success in overcoming her alcoholism: "for Inge it would never be so simple."[15] Max, a better play, explores why sobriety was never simple for Inge--in large part because, like Max, he could scarcely imagine life without alcohol: the seemingly indispensable social lubricant for a shy and awkward man so desperately wanting to be liked.

If Ida's sobriety evokes poignancy, then Max's drunkenness evokes pathos. His life may be mundane, and his thoughts (as, for example, on classical music) may be banal; but Max nonetheless belongs to Inge's band of melancholy dreamers: those hopelessly ordinary characters who aspire to an elusive joy always just beyond their grasp. Max dimly sounds the bass note of aching romantic loss that throbs beneath Inge's major plays.

Inge's depressive vision was inextricably tied to his alcoholism; for drinking did more than merely unclench him enough so that, as Baxley observed, he could seem to be having a good time. Alcohol was also Inge's anodyne against existential despair, relief from the inner emptiness he often felt. Like many other alcoholic American writers of this century, Inge revered the nihilistic White Logic that Jack London personified in John Barleycorn: "the argent messenger of truth beyond truth, the antithesis of life, cruel and bleak as interstellar space, pulseless and frozen as absolute zero," who blights the dreams of the dreamer and racks him into crying out, as in James Thomson's "City of Dreadful Night," "'Our life's a cheat, our death a black abyss.'"[16] On sober days, perhaps, Inge may have glimpsed the cruel paradox of alcoholism: that drinking feeds the White Logic and compounds depression; that the illusory cure for cosmic dis-ease only induces disease.

NOTES

1. Ralph F. Voss, A Life of William Inge: The Strains of Triumph (Lawrence: University Press of Kansas, 1989), pp. 161-62.
2. The Marty Mann Papers are located in the George Arents Research Library, Syracuse University. Another copy (the original?) of Spring Holiday exists in the William Inge Collection at Independence Community College, Independence, Missouri.
3 These formative ideas, quoted here from a typescript titled "Mrs. Marty Mann," were ubiquitous in the literature churned out by the N.C.A.
4. Yvelin Gardner to Harry B. Carroll, 28 June 1954. In his letter of 14 September 1954 to John L. Norris, medical director at Kodak (a potential sponsor), Gardner noted that the immediate model for Fork in the Road was Medic, a program "dealing with general medical problems," which first aired during the fall 1954 season.
5. Marty Mann to Harry B. Carroll, 23 July 1954.
6. See Marty Mann's memorandum of 2 July 1954.
7. This triad of disastrous fates is Mann's variation on the A.A. maxim that the alcoholic who continues to drink can only end up in jail, the nuthouse, or the graveyard.
8. Harry B. Carroll to Audrey Wood, 22 July 1954.
9. "Fork in the Road," six-page memo from Gracar Incorporated, received by the N.C.A. on 26 August 1954.
10. The Problem Child. Jackson's only recurrence to the matter of alcoholism after The Lost Weekend (1944), turns on the character of Grace Dana, a pampered and sophisticated forty-something lady, whose alcoholic narcissism is so sublime as to be nearly comic. In a cover letter accompanying the script, Jackson confidently predicted that Marty Mann, whom he knew through A.A., would understand and like it; and the teleplay likely did appeal to Mann, who shared Grace Dana's moneyed background and who must have recognized the originality of Jackson's conception. For in 1954, when female alcoholics were still largely invisible, there was virtually no precedent for such a character.

    As I have noted in The White Logic (Amherst: University of Massachusetts Press, 1994), alcoholism was gendered "male" within the Victorian and modernist paradigms. The female alcoholic was hardly imaginable, except as a drunken whore, until the middle of this century. Hence the shock value of Marty Mann's frank and public statements about her drinking throughout the 1940s. (Once introduced as a "former lady alcoholic," she retorted that she was "still a lady!") During the 1950s, stories of other alcoholic women began to appear. The key text in this regard is the actress Lillian Roth's confessional I'll Cry Tomorrow, which was a bestseller during the same year in which Fork in the Road was proposed, and which reappeared in 1955 as a successful movie, with Susan Hayward in the coveted lead role. In another landmark book from this period--Thomas Randall's novel, The Twelfth Step (1957)--one of the major characters is an alcoholic suburban housewife not unlike Jackson's Grace Dana.

11. Memo from Yvelin Gardner to Marty Mann, 31 August 1954. It is not clear whether Abel Kandel ever revised the script to Gardner's satisfaction--or whether Mann herself shared his objections to it.
12. In the copy of this memo sent to the N.C.A., the phrase, "No attempt will be made to 'educate' the public," is underscored, and Marty Mann's incredulity is signified in the margin: "?!?"
13. The presence of a carbon copy of Spring Holiday in the N.C.A files suggests that Inge submitted the play for Fork in the Road, although he may not have conceived it with this venue in mind. However, the sample script commissioned by the producer and written expressly for the series was Max, which is identified on the cover page as "a play for television."
14. Voss, A Life of William Inge, p. 98.
15. Ibid.
16. Jack London, John Barleycorn (New York: Century, 1913), p. 308.

Alcoholism as Symptom: The Life and Works of Jean Rhys

George Wedge
University of Kansas

My purpose in examining Jean Rhys and her fiction is to show that most current models of treatment for alcoholism would have had no positive effect on her writing (indeed, might have had a negative effect) and that her alcohol dependency sprang from the same source as both her need to write and the content of her works. Her story is clearly individual, more illuminating because its difference from the usual pattern challenges some current assumptions about alcohol dependency and writing and encourages deeper questioning of those assumptions.

The first problem encountered by the student of alcoholic authors is the conflicting claims of various models of alcohol dependency adopted to facilitate treatment of alcoholics (or, sometimes, to make an ideological point about drinking behavior). Such models may see alcohol dependency as a moral failing, a disease, a psychological dysfunction, a response to social and cultural pressures, or a genetically determined predilection. Since each view is based on evidence from research, any one of these etiologies (or several in combination) may be called on to account for a particular case. It is possible, but on the whole doubtful, that all cases of alcohol dependency follow the same general pattern of drinking and recovery. It is more readily observed that the etiology of individual cases varies widely; differences in etiology imply differences in form. Discussing the relationship between writing and alcohol dependency requires attention to the source and course presented by the author being studied.

William Faulkner[1] and Raymond Carver, for example, suffered the familial form of alcoholism, whether genetic or environmental in origin. Faulkner followed a familial pattern for dealing with the problem; when things got too bad he went to Memphis for the same course of treatment used by his father and grandfather before him. Carver's earliest writing on his own alcoholism refers to parental dependency:

> I remember talk concerning [my mother's] "nerves." In the cabinet under the kitchen sink, she kept a bottle of patent "nerve medicine," and she'd take a couple of tablespoons of this every morning. My dad's nerve medicine was whiskey. Most often he kept a bottle of it under the same sink, or else outside in the woodshed. I remember sneaking a taste of it once and hating it, and

> wondering how anybody could drink the stuff (Carver, 195).

Carver recovered and had a number of years of sobriety before his death.

Ernest Hemingway (Goodwin, 50-72; Dardis, 155-210) and Samuel Johnson,[2] an odd couple indeed, drank in response to fierce depressions. Both relied upon will power to break the dependency. Johnson, after two periods of out-of-control drinking, maintained relative abstinence the rest of his life, but Hemingway, in spite of treatment for both dependency and depressions, committed suicide, as did his father and several siblings. Johnson said that he had inherited a "vile melancholy" from his father. As with Faulkner and Carver, there is a familial link for Hemingway and Johnson, of depression, rather than alcohol abuse.

A number of alcohol dependent authors are homosexual or lesbian; obviously, these authors may share the etiologies already mentioned as well as an etiology stemming from their response to social and cultural attitudes toward their sexuality. They certainly present a variety of responses to alcohol dependency. Some, like William Inge (see Voss, and Wedge review, 1991) and Cornell Woolrich,[3] exhibit a number of additional dysfunctions--withdrawal from society, fear, rage--patterns of behavior rather like those encountered in Jean Rhys. Others, like Truman Capote (Clarke) and the mature Tennessee Williams,[4] engage in frantic social activity, revealing both their sexuality and their dependency with a nonchalance that fails to hide their pain. Inge, who succeeded in remaining sober through A.A. for one period, could not in the end overcome his dependency and committed suicide. Woolrich died of gigantic self-neglect that amounted to the same thing, and Capote and Williams of drug-related accidents that may, in Capote's case at least, have been self-willed. Still other responses may be seen in the lives of Paul Scott[5] and John Cheever,[6] both bisexual but overtly homophobic. Cheever did recover from his dependency.

Another etiology for alcohol dependency is any of several disorders for which dependency is a symptom rather than a cause. Among disorders in DSM-IIIR for which substance abuse is a criterion, Borderline Personality Disorder (BPD) is particularly hard to diagnose and to treat. In a 1990 study, 32 of 92 subjects who had been diagnosed for BPD could no longer be so diagnosed when substance abuse was not included among the criteria (Dulit et al).[7] These cases, in which substance abuse had played the primary role in the development of borderline psychopathology, were less severe, less resistant to treatment. Angier, through consultation with a number of analysts, established that this diagnosis is indeed the one most qualified observers would assign to the pattern of dysfunctions exhibited in Rhys's life and in the lives of many of

her major female characters (Angier, 657-658). Her alcohol dependency was simply one criterion among many and not the source of her borderline psychopathology.

In her biography of Rhys, Carole Angier is not always careful to separate what Rhys said about her life from what she wrote in fiction and autobiographical essays. The distinction is important. In conversation and letters, Rhys was an unreliable witness to her own life, self-centered, self-pitying, paranoid. But writing to understand herself through the medium of fiction was therapeutic. At first, she simply set her feelings down on paper, but as her skill as a writer developed, she became clearly and sharply critical of these feelings. Increasingly, as she wrote them out, she perceived the extent to which she (or her fictional character) was responsible for these feelings. Behind its metaphors and subterfuges, the late fiction tells poignantly from within BPD what it is like to suffer from it. From the start, alcohol was both an ally and an enemy in the development of her talent. Sometimes it calmed her, sometimes it roused the demons of dysfunction.

Raised in Dominica by British parents, a foreigner and member of the minority ruling class, Rhys identified from the beginning with the oppressed, an identification Angier thinks was strengthened by childhood abuse of the kinds frequently encountered in BPD histories (see Ogata et al). Rhys's mother was rejecting and judgmental toward her (Angier, 24); there were both physical abuse while she was young[8] and sexual abuse (uninvited touching by a male guest of the family) in her teen years (Angier, 26-29). Living in England, where she had been sent for schooling, only made her feel less acceptable, more foreign and oppressed. After studying for the stage, she got a job as a chorus girl, and in the course of this more independent life, was picked up by an older man, Hugh Smith (Angier, 61 ff.). For reasons of social class, Smith did not marry her but did provide her with a pension. Painful as this experience was, it had one compensation; for as long as he lived, Smith could be depended on for advice as well as money in a crisis. Since her personality seems always to have required someone to depend on, this affair was a rather gentle introduction to a life of drifting from man to man--a harsh but accurate description of her impulsive sexual behavior.[9]

She married three times. Her first and third husbands spent time in jail for financial crimes committed in response to her demands for money. While the first husband, John Lenglet, was incarcerated, she entered into an affair with the author and editor Ford Madox Ford. Ford read the journals in which she sought self-understanding and recognized the depth of her talent. He encouraged her, instructed her and published her first story in 1924.

Their affair supplied the plot for her first novel, Quartet, written to avenge Ford's abandonment of her and the deterioration of her marriage. Lenglet was also a writer and supported her literary career even after they were divorced. Her second husband, Leslie Tilden Smith, was a literary agent and publisher's reader. Without these three men, Ford, Lenglet, and Tilden Smith, she might never have been published, for they taught her the discipline of her craft and took care of the business side of writing. After Tilden Smith's death, she married his cousin, Max Hamer, who did not understand her need to write. His attempts to support her landed him in jail and cost him his license to practice law. Rhys stood by him, and on his release, they both dropped out of sight. She had only sporadic contact with the literary scene between 1939 and the 1960's, and in some years did not write at all.[10]

From her first affair onward, there were episodes of alcohol abuse, spending sprees, instability in personal relationships, violent mood swings, inappropriate intense fits of anger, suicidal threats and gestures, chronic feelings of emptiness and boredom, and frantic efforts to avoid both real and imagined abandonment. These patterns of dysfunction, visible in both her life and her fiction, meet all eight diagnostic criteria for BPD. Predictably, dysfunction worsened over time; alcoholic rages led to arrests, incarceration and hospitalization. In these rages, she sometimes physically abused both Tilden Smith and Hamer (Angier, 284-285; 496-497), remarkably gentle men deeply devoted to her. David Plante, who assisted her in writing the autobiography Smile Please, includes a generally kind portrait of her in his book Difficult Women, a title that fits.

That her husbands remained loyal to her and she in her fashion to them was cold comfort; she outlived them all. The key to her survival was her writing, freely based on her life, used as a way of dealing with the inner turmoil of her personality. Writing and drinking, sometimes simultaneously, were self-therapy. The self-medication of alcohol sometimes made her dark moods blacker, rendering writing impossible. At other times it provided a still center from which writing could proceed in the turbulence of her life. Age made the struggle more difficult, and, as if somehow in compensation, the writing more accurate and compelling for the reader.

Between 1924 and 1939 Rhys published a book of short stories (The Left Bank, 1924), four novels, and translations of two French novels. Her novels have considerable autobiographic coloring, both in theme and in details of the events narrated. Quartet (1929) deals with Lenglet's imprisonment and the affair with Ford. (One of the novels she translated, under the title Barred, gives Lenglet's views on the same subject.) After Leaving Mr. MacKenzie (1931) concerns her return to England after the

affair and her tense relationship with her mother and sister. Voyage in the Dark (1934) goes back in time to her first affair (with Hugh Smith) and its aftermath. Good Morning, Midnight (1939) concerns events in the life of a woman in her forties and her fear of being abandoned because she is growing older, is losing her looks and may not be able to attract appropriate men.

That writing these novels was a form of therapy is substantiated by Angier's observation that Rhys assigns increasing responsibility for their plights to the successive heroines (372-374). The last two novels employ the first person, a voice which seems to have increased the ironic distance between the characters and Rhys, making it easier to reveal their complicity--like Rhys, they are very good at self-mockery. Focused on her writing, Rhys saw her situation more clearly. This therapeutic effect, however, did not extend beyond the writing. As is characteristic among victims of Borderline Personality Disorder, having insight did not change behavior. Insight did not become an active principle for dealing with crises and only added to her pain when she realized too late what she could have done. Rhys expressed the problem herself: "I was afraid to pay the price of seeing . . . when I was lonely I could see but I was afraid of that too."[11]

Like many who consider the alcohol dependence of major authors, Angier passes over the early signs of trouble. She does not see drinking as a problem until World War II when Tilden Smith's military service caused Rhys to move away from the large cities, where bizarre behavior is easier to hide. After 1939, living in small communities, then again in London, and often alone, Rhys's behavior exposed her to public embarrassment, arrests, jail and psychiatric observation. Before that, drunken rages were mostly out of public view.

Close reading of the novels shows that alcohol dependency created problems all along. Obsession with drink is everywhere. Forty-two percent of the pages in the pre-war novels contain at least one reference to alcohol, drinks, or drinking. The highest ratios are in the first novel, Quartet (43%), and the last, Good Morning, Midnight (53.5%). The high percentage in Good Morning, Midnight reflects Sasha's desire for the alcohol she knows she cannot afford financially or emotionally. In spite of her resistance, by the end she has become drunk and helpless in just the way she feared. Even young Anna, the first-person narrator of Voyage in the Dark. refers frequently to alcohol and alcoholic behavior (38.7%).[12]

Rhys would be little more than a footnote in a book of case studies had she not also been an eloquent and precise spokeswoman for those similarly afflicted. She used her helplessness to draw Ford to her, manipulating Ford, his lover, Stella Bowen, and Lenglet to find a safe

place for herself, no matter what the cost. Ford nourished the raw, powerful talent of her journals. In her obsessive way, she strove for the rest of her life to find precise words to describe her situation, portraying herself as an unpleasant and helpless "other" in a world full of hateful "others." In her writing too she was manipulative, using the techniques of fiction to distance herself and make room for the self-criticism that makes all her stories true and helpful guides to her illness.

The short story "Let Them Call It Jazz" (Collected Short Stories, 158-175) shows how Rhys transmuted autobiographical material related to her disorder into fiction. The events behind the story occurred while Rhys and Max Hamer were living in a house in Beckenham, letting out the upper stories to renters. Hamer was in deep financial trouble, frequently away working on the shady deals that got him in trouble with the law. Rhys drank a good deal, argued with tenants and neighbors and created disturbances by throwing stones through the neighbors' windows and assaulting the tenants. Between their marriage in 1947 and Max's trial in 1950, Rhys was arrested several times, had a stay of at least five days in the hospital wing of Holloway Prison, and endured observation wards and treatment--which may have included treatment for alcohol dependency (Angier, 441-457). Rhys's sense of alienation and isolation are realized in the physical and emotional characteristics of the first person narrator, Selina Davis. Selina is the daughter of a white father and "a fair coloured woman" (164), and tells her story in West Indian patois. Trained to sew in ways too slow and elegant for commercial jobs, she is an outcast in London, as Rhys felt herself to be wherever she went.

When Selina is evicted from her lodgings, a male acquaintance, Mr. Sims, offers her a flat "three-quarters of an hour from Victoria Station, turn left, and I can't mistake the house" (159). Once she is installed, he makes occasional visits to see how she is doing. There are suggestions of a sexual liaison but nothing overt. Selina thinks of leaving the flat, which is not a pleasant one, but she repeatedly decides to stay because Mr. Sims is good to her and she fears she cannot find another person to depend on. Her sense of alienation, her anger at her situation, at Mr. Sims' casual neglect and at her own drinking erupt in rages that lead to arrest for breaking the neighbor's windows and assaulting the other tenants. All this neatly represents the death of Leslie Tilden Smith, a form of eviction, and her marriage to Max Hamer, who was good to her but left her to fend for herself, first in a house in Beckenham and then while she followed him to be close to the prison he was in. Left to her own devices, she drinks and rages.

The story then considers Selina's art. While in Holloway prison Selina hears a woman singing a song from the punishment cells. She asks what song it is, and is told "The Holloway Song." Selina thinks "One day I

hear that song on trumpets and these walls will fall and rest" (173). After her release, she gets a job sewing in a dress shop. One night, at a party there, a man hears her whistling the Holloway song. He turns out to be a musician who adapts it, sells it and sends her a thank you note and five pounds. Selina cries as she reads the note; "That song was all I had," she thinks. "I don't belong nowhere really, and I haven't any money to buy my way to belonging. I don't want to either." In the end she takes the passive route:

> Now I've let them play it all wrong, and it will go from me like all the other songs--like everything. Nothing left for me at all.
>
> But then I tell myself all this is foolishness. Even if they played it on trumpets, even if they played it just right, like I wanted--no walls would fall so soon. "So let them call it jazz," I think, and let them play it wrong. That won't make no difference to the song I heard.
>
> I buy myself a dusty pink dress with the money (175).

Focusing exclusively on autobiographical elements in this story diminishes it and misses the extent to which Rhys used writing to battle her disorder. Max's absences may have been meant to make her life better, but her need for constant support, her fear of abandonment, and her emotional instability turned benign absence into the image of neglect. Alienation is so deep that even her art is seen as stolen for profit, commercialized, deflated to the consolation of a pretty frock. The man who sells his version of Selina's song is like Tilden Smith, who sold her works before she, an obsessive perfectionist, was ready to let go of them. Like her publishers, he may also have suggested she write works that would sell better (Angier, 286). Though Rhys lived an equivalent experience, she is able to tell it through Selina in a way that reveals their pain, humor, and pathos. Rhys is both inside the story, experiencing the events as Selina does, and outside the story, expressing her emotions with a coherence beyond Selina's ability (as well as beyond her own at the time of the events).

Her final novel, The Wide Sargasso Sea (1966), concerns the youth, marriage, descent into madness and death of the first Mrs. Rochester in Bronte's Jane Eyre. Because the base line of this novel was created by Bronte, Rhys's Antoinette is more firmly externalized than the women in the other four novels. True to her own vision of Antoinette's similarity to herself, Rhys projects the nature of their disorder more clearly than anywhere else in her fiction. She says she invested herself so deeply in Antoinette that she felt she herself had gone mad. The lack of sufficient distance from the women of the early novels and the necessary distance

from this heroine produce a paradoxical result: Rhys reveals a deeper self-knowledge in this last novel than in the others.

Rhys had a gift for turning personal disasters into compelling stories. She used writing compulsively as a way to unravel and understand her behavior, however tenuous and brief that understanding. Fortune smiled on this talent; it sent her Ford, Lenglet and Tilden Smith, who gave her reason to believe in herself as a writer. She took what they gave her, and yet, not passive at all about her writing, she fought them off when their advice did not fit her vision. Without their help and her inner resources, Rhys would have been exactly what she feared being--and even in spite of all sometimes became--imprisoned, mad, a village eccentric, the equivalent in our own time and place of a mumbling fumbling bag lady for whom there is no asylum. Always poor, often forgotten, more than once falsely rumored to be dead, Rhys spoke from deep inner knowledge on behalf of a way of living that defies and makes war on ordinary orderly life. Those she speaks for are especially difficult to help, trapped as they are in a world they never made and do not wish to understand.

Rhys could have been helped out of her alcohol dependence--others with her disorder have been helped--but there would have been two unfortunate consequences: 1) Removing the alcohol would allow her to focus on all her other unacceptable behaviors. She used an alcohol haze to forget or distance her pain so that she could write. 2) Because sobriety deprived her of means to escape her own self-criticism, the depressions during which writing did not get done would have taken control. To drink was to take a chance of becoming violent. Often, however, even in old age, drinking calmed her. There are things worse than alcohol dependence for a woman physically strong enough and resilient enough to survive eighty-nine years and publish her masterwork at the age of seventy-six.

NOTES

1. Goodwin (100-122) focuses on the etiology of Faulkner's alcoholism in a chapter that is dominantly biographic; Dardis (23-95) on the course of his alcoholism and its consequences for his fiction. Goodwin is a psychiatrist whose research on familial alcoholism is internationally respected; the model in Dardis is eclectic, strongly A.A. oriented.
2. Madden is uncertain that Johnson was alcohol dependent, because he continued occasional "social" or "medicinal" drinking without losing control, a clear indication that Madden follows a model of analysis and treatment that, like A.A., requires teetotalism for recovery and, implicitly, as proof of accurate diagnosis.
3. The essays in Waugh and Greenberg are more useful than Nevins' biography, in which the informative materials of his own essay and Malmberg's are diluted by plot summaries of everything Woolrich wrote.

4. Vidal's essay discriminates between the useful and the gossipy aspects of the Spoto and Rader biographies, a valuable discrimination to observe in studies of the kind here attempted.
5. The last paragraph of Fraser's review of Spurling's excellent biography enumerates a number of problems with her discussion of Scott's alcoholism and suppressed homosexuality.
6. We shall probably have more material on Cheever's dependency than anyone except John Berryman at the present rate of production. Susan Cheever's Home Before Dark is a sound introduction to both her father's dilemma and the dilemma of the adult child. Together with the Donaldson biography, the Letters and the Journals. one has as complete a record of a valiant literary life as one could possibly expect. For some readers, like Joyce Carol Oates, this is a shameful record of exploitation by Cheever's heirs. One may reasonably respond that Cheever himself kept the letters and the journals and was open about his alcohol dependency while he was alive. Noted people are aware that their letters and journals may be published after their death; some even sell such papers to libraries to make life more comfortable while they are alive and others expressly forbid such publication. The ethical question is quite different from the one raised by the release by her psychiatrist of tapes from sessions with Anne Sexton. Families have, throughout history, told (or declined to tell) stories about their illustrious dead. Professional therapists have not.
7. Diagnosis for BPD requires meeting 5 of 8 criteria. DSM-IIIR, 347. These criteria are: (1) a pattern of unstable and intense interpersonal relationships characterized by alternating between extremes of overidealization and devaluation, (2) impulsiveness in at least two areas that are potentially self-damaging, e.g., spending, sex, substance abuse . . . , 3) affective instability: marked shifts from baseline mood to depression, irritability, or anxiety, usually lasting a few hours and only rarely more than a few days, (4) inappropriate, intense anger or lack of control of anger, e.g., frequent displays of temper, constant anger, recurrent physical fights, (5) recurrent suicidal threats, gestures, or behavior . . . , (6) marked and persistent identity disturbance, manifested by at least two of the following: self-image, sexual orientation, long-term goals or career choice, type of friends desired, preferred values, (7) chronic feelings of emptiness or boredom, and (8) frantic efforts to avoid real or imagined abandonment.
8. Angier, 24. The system of documentation in Angier is remarkably opaque. Most of the evidence on this point derives from the fiction but is also attested in the Black Exercise Book in the Tulsa manuscript collection.
9. The summary of Bracha Gaoni and Donna Shreibaum's "Love as Fierce as Death" in the APA Psyclit Database, 1987, which sees pathological infatuation as contributing to BPD, may lead one to see this affair as less benign than I suggest and much less benign than in Angier's view, not to mention Rhys's.
10. This summary account although it follows Angier can readily be documented in all details without reference to the fiction.
11. From the Green Exercise Book, Tulsa, quoted in Angier, 374.
12. The figure for After Leaving Mr. Mackenzie is 32%. These statistics are based on my own reading of the paperback novels. I did not count as a separate

occurrence a scene that continues on to the next page, so that the percentages are rather conservative.

WORKS CITED

American Psychiatric Association. 1987. DSM-III-R: Diagnostic and Statistical Manual of Mental Disorders (Third Edition-Revised). Washington, D.C.: APA.

Angier, Carol. 1990. Jean Rhys: Life and Work. Boston: Little Brown and Company.

Carver, Raymond. 1983. "The Art of Fiction LXXVI: Raymond Carver." The Paris Review Interview. Paris Review (Summer, 1983), 193-221.

Cheever, Benjamin, ed. 1988. The Letters of John Cheever. NY: Simon and Schuster.

Cheever, Susan. 1984. Home Before Dark: A Biographical Memoir of John Cheever by his Daughter. Boston: Houghton Mifflin Company.

Clarke, Gerald. 1988. Capote: A Biography. NY: Simon and Schuster.

Dardis, Tom. 1989. The Thirsty Muse: Alcohol and the American Writer. NY: Ticknor & Fields.

Donaldson, Scott. 1988. John Cheever: A Biography. NY: Random House.

Dulit, Rebecca A., Minna R. Fyer, Gretchen L. Haas, Timothy Sullivan, Allen J. Frances. 1990. "Substance Abuse in Borderline Personality Disorder," American Journal of Psychiatry. (August) 147:8, 1002-1007.

Fraser, Kennedy. 1991. "Stones of His House," (Review of Spurling), The New Yorker (May 13), 103-110.

Gaoni, Bracha and Deborah Schreibaum. 1985. "Love as Fierce as Death," Israel Journal of Psychiatry and Related Sciences. 22:1-2, 89-93.

Gilmore, Thomas B. 1987. Equivocal Spirits: Alcoholism and Drinking in Twentieth-Century Literature. Chapel Hill, N.C.: University of North Carolina Press.

Goodwin, Donald W. 1988. Alcohol and the Writer. Kansas City: Andrews and McMeel.

Haffenden, John. 1982. The Life of John Berryman. Boston: Routledge & K. Paul.

Madden, J. S. 1960. "Samuel Johnson's Alcohol Problem," Medical History 11: 141-149.

Malzberg, Barry N. 1981. "Woolrich," in Waugh and Greenberg, 327-334.

Mariani, Paul L. 1990. Dream Song: The Life of John Berryman. NY: W. Morrow.

Nevins, Francis M. Jr. 1981. "The Poet of the Shadows," introduction to Waugh and Greenberg, vii-xxvi.

- - - - - - - -. 1988. Cornell Woolrich--First You Dream, Then You Die. NY: The Mysterious Press.

Ogata, Susan N., Kenneth Silk, Sonya Goodrich, Naomi E. Lohr, Drew Weston, and Elizabeth M. Hill. 1990. "Childhood Sexual and Physical Abuse in Adult Patients with Borderline Personality Disorder," American Journal of Psychiatry, (Aug., 1990) 147:8, 1008-1013.

Plante, David. 1984. Difficult Women: A Memoir of Three (Jean Rhys, Sonia Orwell, Germaine Greer). NY: E. P. Dutton, Inc.

Rader, Dotson. 1985. Tennessee: Cry of the Heart. NY: Doubleday.

Rhys, Jean. 1982. After Leaving Mr. Mackenzie. NY: Harper and Row, Publishers (Perennial Library). (Orig. publ. in 1931.)

- - - - - - -. 1992. The Collected Short Stories. NY: W. W. Norton & Company.

- - - - - - - -. 1982. Good Morning, Midnight. NY: Harper and Row, Publishers (Perennial Library). (Orig. publ. in 1938.)

- - - - - - -. 1981. Quartet. NY: Harper and Row, Publishers (Perennial Library). (Orig. publ., under the title Postures, in 1928.)

- - - - - - - -. 1984. The Letters of Jean Rhys, selected and edited by Francis Wyndham and Diana Melly. NY: Viking Penguin, Inc.

- - - - - - -. 1983. Smile Please: An Unfinished Autobiography. Berkeley, Calif.: Creative Arts Book Company for Donald S. Ellis.

- - - - - - -. 1969. Voyage in the Dark. NY: Penguin Books. (Orig. publ. in 1934.)

- - - - - - -. 1982. Wide Sargasso Sea. NY: W. W. Norton. (Orig. publ. in 1966.)

Spoto, Donald. 1985. The Kindness of Strangers: The Life of Tennessee Williams. NY: Little, Brown and Company.

Spurling, Hilary. 1991. Paul Scott: A Life of the Author of the Rai Quartet. NY: W.W. Norton & Company.

Vidal, Gore. 1985. "Immortal Bird," (Review of Spoto & Rader). NY Review of Books (June 13, 1985), pp. 5-10.

Voss, Ralph S. 1989. A Life of William Inge: The Strains of Triumph. Lawrence, Kansas: University Press of Kansas.

Waugh, Charles G. and Martin H. Greenberg. 1981. The Fantastic Stories of Cornell Woolrich. Carbondale: Southern Illinois University Press.

Wedge, George F. 1991. Review of Voss. Dionysos: The Literature and Intoxication Triquarterly. 2, 3 (Winter, 1991), 44-45.

- - - - - - -. 1993. "The Case of the Talking Brews: Mr. Berryman and Dr. Hyde," in Recovering Berryman: Essays on a Poet. Ann Arbor: U of Michigan P.

Book Review

Jerome Bump

John V. Knapp, Striking at the Joints: Contemporary Psychology and Literary Criticism. Lanham: Univ. Press of America, 1996. 316 pages.

John Knapp begins and ends his book with a discussion of the current state of psychological criticism. He asks, how do new ideas, alien methods, and foreign concepts gain admission to our discipline and ultimately get promoted by literary critics and scholars? He believes that understanding how ideas become part of the tacit knowledge in literary study may help us understand why Freudian metatheory dominates our discipline to the exclusion of almost all other psychologies. After analyzing the conceptual and procedural difficulties of Freudian-based metatheories, he presents thorough, convincing defenses of interdisciplinary literary scholarship, especially of the integration of contemporary psychology and literary criticism, and of mimetic or "realistic" literary characterization even in the age of postmodernism. He convinces us that we are "inhabitants of a world not entirely or primarily constituted out of parts of speech,"[1] a world in which language is not self-sufficient but embedded in society and history, especially the history of individual families (6). He shows us how to reconstruct "a fictional family's system and its emotional life" (61) in terms of various theories of "mimesis."[2]

The heart of Knapp's book is his discussion of six literary texts, each analyzed with the help of a different, non-Freudian contemporary psychological system. First of all, he employs family systems therapy to analyze problems of theme and characterization in D. H. Lawrence's Sons and Lovers and in Henry Roth's Call It Sleep. Then he borrows insights from writings in the philosophy of science and in personality theory to examine two characters who happen to be scientists: the first from John Steinbeck's short story, "The Snake" (from The Long Valley); the second, the narrator in Robert Pirsig's Zen and the Art of Motorcycle Maintenance. Finally, he introduces us to a neo-Piagetian theory of the development of adult emotions inspired by Robert Kegan's The Evolving Self and Aaron Beck's Treatment of Depression. In this context he discusses first the seedy "antihero" of George Orwell's Keep the Aspidistra Flying and second, the major female character in John Fowles's The Magus. These are important, pioneering connections between literary studies and psychology.

However, readers of this periodical will be especially interested in Knapp's demonstration of the relevance to Lawrence's Sons and Lovers and Roth's Call It Sleep of family systems theory,[3] an offspring of general systems theory which identifies the patterns of interactions and feedback loops in families. This theory has led to many new, successful modes of treatment for alcoholism, drug addiction, "codependence," depression, and many other dysfunctions. The principles of family systems theory and therapy pervaded American realistic novels about families about the time that family systems became the therapy of choice in family and marriage counseling and in the treatment of chemical dependency.[4]

The only previous book in this field was Paula Marantz Cohen's The Daughter's Dilemma. relating literature to the family systems theory derived from schizophrenia research.[5] She traces the ways in which psychosomatic illness performs a regulating function, maintaining the closed family system, and she connects the relationship between "the novel's thematic drive to establish a closed family system" and "its formal drive to closure" (29). Knapp is inspired not by schizophrenia research but by the version of family systems theory that informs the practices of thousands of family and marriage therapists. Like Cohen, Knapp discusses triangulation and scapegoating, but he does so in the context of all the marital, parental, and sibling subsystems of the family. In his subtle exploration of the families of origin of the parents in Call It Sleep. he shows that we do not truly comprehend an individual character unless we understand his entire family system, including the legacies of previous generations. He shows not only the source of dysfunction in the secrets, blame and denial in the family system described by Roth, but also how that fictional family begins to break the bonds of the repetition compulsion by cultivating openness, intimacy, and emotional expressiveness, an important example for clients in therapy as well as for theorists of literature and family dynamics. Knapp concludes with a call for more research "relating family systems . . . to literary works from every time and culture" (245).

Family systems literary criticism can also be strengthened by drawing on the version of family systems theory developed to treat chemical dependency. Frank Morral pointed the way in Dionysos.[6] Like Knapp, Morral stresses that "writers on Lawrence become active participants in the family's theater of blame"; however, he adds, "But in order to fully blame Lawrence's mother for the pathology of the family, it is first necessary to excuse, deny, rationalize, or minimize the father's drinking" (29). Knapp points out that Walter Morel signed the pledge and wore the blue ribbon of a teetotaler (80), but he merely suggests that Morel drinks in order to escape from his wife's disappointment in him (72). Morral, on

the other hand, focuses on the alcoholism at the heart of this family system and emphasizes that a critic can "hardly avoid entering into the idealizing and scapegoating patterns that participants in alcoholic families use to protect themselves" (29). Morral thus adumbrates an important new reader-centered criticism for the burgeoning new field of studies of alcoholism and literature.[7]

The impact of alcoholism and other addictions on the family has been the subject of pioneering articles, especially in Dionysos.[8] but we need to be more conscious of the nature and varieties of addiction and abuse, including process or behavior addictions as well as substance dependencies. In a novel such as Sons and Lovers we must examine coalcoholism as well, the related dependencies in the family system, especially what has been called "codependency," addiction to controlling a person. We also need to become more conscious of the childhood abuse that fuels all kinds of dependencies. Focus on abuse as well as addiction is another key difference between the family systems therapy inspired by addiction research and that based on general marriage and family counseling or the treatment of schizophrenia. After the initial stages of treatment, the addict's psychotherapist will usually turn to the sexual, physical, verbal, religious, and emotional abuse in his or her childhood that drives tendencies that threaten the client's sobriety.

A third feature that sets apart the family systems therapy inspired by chemical dependency treatment from that characteristic of general marriage counseling and research on schizophrenia is the degree of stress on learning love with detachment. Perhaps most fully realized in Amitabha Buddhism, this is a concept very difficult to grasp in the western world, even for Americans with their love of individualism. Yet compassion with detachment is central in the treatment of chemical dependency because the family members must learn the difference between love and "enabling" the addiction. Ultimately, knowing that the addict must "hit bottom" before he or she will seek treatment, they must be prepared to refrain from coming to the rescue even when the addict seems to be seeking life-threatening situations. They must be able to identify this refusal to help as love and define the attempt to help by, say, bailing the alcoholic out of the drunk tank, as an act of "enabling" that actually harms their loved one. Needless to say, this reversal of traditional social expectations is very hard to achieve, but those involved in family treatment of addiction learn this lesson more quickly and more completely than clients in other situations because it is absolutely essential for the addict's recovery.

If we as literary critics were to become more aware of this kind of love, the results could be as startling as the discovery of our role in the

family system in the text. For example, in the field of Victorian literature we might discover we need revisions of J. Hillis Miller's pioneering studies, The Disappearance of God and The Form of Victorian Fiction. Miller showed that with the "disappearance" of God in literature in the last two hundred years artists increasingly turned to human relationships as substitutes. The primary substitute has of course been romantic relationships like that of Catherine and Heathcliff in Emily Bronte's Wuthering Heights. Yet, preoccupied with this kind of love, rooted in the courtly love traditions of the twelfth century, critics have failed to notice the emergence of a new model of love and the family in the second generation in Wuthering Heights and in the novels of the other Bronte sisters, Charlotte and Anne. All three had to deal with their confused feelings for their alcoholic brother Branwell. Like Charlotte's heroine, Jane Eyre, the heroine of Anne's novel, The Tenant of Wildfell Hall. gradually becomes aware of the hole in her soul that she is trying to fill with another person, in her case an alcoholic husband. As she practices detachment, she begins to feel serenity, self-esteem, and, finally, independence: "I was determined to show him that my heart was not his slave, and I could live without him if I chose." Becoming aware of the danger to self and others of his alcoholism, she finally turns her husband's fate over to God and saves herself and her son.

Loving with detachment is but one of the emotions a client is asked to communicate. The first question in therapy is usually "how are you feeling?" and of course the patient rarely knows, having anesthetized himself precisely to avoid certain feelings. To succeed in sobriety he thus needs to begin the longest journey he will ever make, from his head to his heart, a journey that has great relevance for literary studies as well. Indeed, we are becoming increasingly aware that every one needs emotional literacy.[9] Despite its focus on literature, literary criticism has become unbalanced in the other direction, at times so obsessed with theory and intellectual rigor that the result seems more like rigor mortis. As literary critics we are all too adept at intellectualizing feelings, and, if we have one tendency to dependency in common, it is probably addiction to reading, which Knapp identifies as a potential denial of reality (95). Hence Knapp cites Sosnowski's analysis of our field:[10] "'The cardinal double bind that characterizes the discipline of literary studies--intellectualize feelings--generates a series of contradictory imperatives: Discipline (restrict) your humanism. Impersonally research the quintessentially personal. Verify by falsifying. Empathetically compete'" (156). Knapp suggests that Zen and the Art of Motorcycle Maintenance "points the way out of the American literary dilemma by presenting us with a literary character who actively engages both mind and emotions"

(134). A reader-centered criticism focused on both the feelings and the family dynamics of the reader's responses could actively engage both our minds and our emotions and restore balance to our profession.

NOTES

1. Raymond Tallis, Not Saussure (London: MacMillan, 1987), p. 63.
2. Raymond Tallis, In Defense of Realism (London: Edward Arnold, 1988), p. 69; James Phelan, Reading People, Reading Plots: Character Progression, and the Interpretation of Narrative (Chicago: U of Chicago P, 1989), p. 50; see also Gerald Graff, Literature Against Itself (U of Chicago P, 1979); and Baruch Hochman and Ilja Wachs, "Straw People, Hollow Men, and the Postmodernist Hall of Dissipating Mirrors: The Case of David Copperfield" in Literary Character. ed. John V. Knapp (Lanham: U P of America, 1993), pp. 44-59.
3. Family systems theory dates from D. D. Jackson's "The Question of Family Homeostasis," Psychiat. Quart. Suppl. 31 (1957), 79-90; first presented as a paper at the annual meeting of the APA, St. Louis, 1954. For a general introduction see Vincent D. Foley, An Introduction to Family Therapy. 2nd ed. (Orlando: Grune and Stratton, 1986), pp. 39-45.
4. Jerome Bump, "The Family Dynamics of the Reception of Art," Style 31.2 (1997): 106-128. The article includes a brief chronological survey of novels by Tyler, Oates, Morrison, Kingston, Heller, Updike, Ferro, Leavitt, Plante, Chute, Smith, Conroy, Humphrey, Furman, McMillan, Larsen, Islas, Hinojosa, Garcia, Banks, Winthrop, Smiley, and Allison.
5. The Daughter's Dilemma: Family Process and the Nineteenth-Century Domestic Novel (U of Michigan P, 1991). For a summary of this branch of family systems theory see Michael E. Kerr and Murray Bowen, Family Evaluation: The Role of the Family as an Emotional Unit that Governs Individual Behavior and Development (New York: Norton, 1988). Cohen has chapters on Richardson's Clarissa. Austen's Mansfield Park. Emily Bronte's Wuthering Heights. Eliot's The Mill on the Floss and James's The Awkward Age. Believing that the "cross-sexual, cross-generational relationships of father and daughter functioned as the core of the nuclear family" (22), Cohen focuses on the sick daughter's role in the family as the bearer of the family's symptoms.
6. Frank Morral, "D. H. Lawrence's Alcoholic Family" [review article]. Dionysos 4.1 (1992): 27-35; see also his "Engendering Relationships in Shakespeare's Comedies and Tragedies," The Systemic Therapist 1 (1990): 55-79.
7. John William Crowley, The White Logic: Alcoholism and Gender in American Modernist Fiction (Amherst: University of Massachusetts P, 1994); Tom Dardis, The Thirsty Muse: Alcohol and the American Writer (New York: Ticknor & Fields, 1989); Norman K. Denzin, Hollywood Shot by Shot: Alcoholism in American Cinema (New York: A. de Ruyter, 1991); Donald W. Goodwin, Alcohol and the Writer (Kansas City: Andrews and McMeel, 1988); Lewis Hyde, Alcohol and Poetry: John Berryman and the Booze Talking (Dallas: Dallas Inst., 1986); Susan Vice, Matthew Campbell and Tim

Armstrong, eds. Beyond the Pleasure Dome: Writing and Addiction from the Romantics (Sheffield: Sheffield Academic Press, 1994).

8. Catherine MacGregor, "'Especially Pictures of Families': Alcoholism, Codependency, and Crime and Punishment." Dionysos 3.2 (1991): 3-20; Amy Mashberg, "Co-Dependence and Obsession in Madame Bovary." Dionysos 2.1 (1990): 28-40; Timothy Rivinus and Brian W. Ford, "Children of Alcoholics in Literature: Portraits of the Struggle (Part One)," Dionysos 1.3 (1989): 13-23, and "Children of Alcoholics in Literature: Portraits of the Struggle (Part Two)," Dionysos 2.1 (1990): 10-26; George Wedge, "Mixing Memory with Desire: The Family of the Alcoholic in Three Mid-Century Plays," Dionysos 1.1 (1989): 10-18; Jerome Bump, "D. H. Lawrence and Family Systems Theory," Renascence 44.1 (1991): 61-80.
9. See Daniel Goleman, Emotional Intelligence: Why It Can Matter More than IQ. New York: Bantam, 1995.
10 James J. Sosnoski, Token Professionals and Master Critics: A Critique of Orthodoxy in Literary Studies (Albany, NY: State U of NY P, 1994).

Book Review

Roger Forseth

Timothy E. Donohue. In the Open: Diary of a Homeless Alcoholic. Chicago: The University of Chicago Press, 1996.
204pp. $22.95/$11.95.

--Alcohol does not make the world a less painful place, at least in Minnesota. (81)

In the Open is the author's first published book. According to a University of Chicago Press publicity release, Timothy E. Donohue, in addition to being homeless and alcoholic, "is an economist, a composer, a social critic, [and] a theologian." Born in St. Paul and a graduate of the University of Minnesota, Donohue has had some difficulty settling down, to put it mildly. Living from hand and bottle to mouth, he moves from one campsite, shelter, or flop-house to another in Minnesota, Arizona, Nevada, California, and Hawaii, among other places, working occasionally at minimum-wage jobs or begging from friends and relatives when not spending a providential inheritance from his father.

This is a curious book, not the less so because it has been brought out by a distinguished academic press, and at a glance it is not clear that it deserves publication, save as an act of political correctness ("Observe the ways Society has ruined me!" etc.). Reviewers, for the most part, have taken the operative word in the title to be "homeless" ("alcoholic" apparently construed as an effect rather than a cause), allowing Donohue to be judged a victim, a "gifted writer who has been seduced and harassed and hobbled and pained by a virulent addiction to alcohol."[1] The author's largely self-imposed ordeal is favorably, if mistily, compared to George Orwell's Down and Out in Paris and London (1933), ignoring the profound difference between our world of elaborate social safety nets and Orwell's depiction of an existential poverty; for unlike Orwell, Donohue regularly chooses his life rather in the manner he selects his beverage-of-the-day.

> On Saturday afternoon I bought a 750-milliliter bottle of Canadian whiskey (approximately a fifth) and drank most of it under the shade of a paloverde on the abrupt edge of the Pantano Wash, which courses through the eastern section of Tucson. (17)

This passage could easily evoke a feeling of envy rather than pity for the diarist, especially compared with the plight of Orwell's persona:

> Mean disasters happen and rob you of food. You have spent your last eighty centimes on half a liter of milk,

> and are boiling it over the spirit lamp. While it boils a bug runs down your forearm; you give the bug a flick with your nail, and it falls, plop! straight into the milk. There is nothing for it but to throw the milk away and go foodless.[2]

"[M]y finances have improved," the diarist at one point informs us.

> I deposited a $1,700 check. . . . The money came from a concerned relative. . . . I have been homeless now for three years, and if I have to work one more sweaty day out of a minimum wage labor hall, go "home" one more night to a bedroll in the desert, or take another "shower" in a concrete drainage ditch, I believe I will self-destruct. (201)

When one claims that life is tough, he should always ask: Compared to what?

Yet, if Timothy Donohue chooses his homelessness, he does not--at least in the normal sense--choose his alcoholism. And it is in the concrete passages on drinking--the meticulous, obsessive preoccupation with the purchase and consumption of liquor--that the diary comes alive and justifies its existence, as the author, not always consciously it seems, precisely conveys his helplessness before the reality he at once quaintly and movingly terms the Devil, Demon Rum, and the "destructive recreation in the bottle" (22).

In the Open, begun when the author was 35 years old, covers, in an increasingly fragmentary manner, the years from the beginning of 1990 through the close of 1994. The diary opens on a familiar note:

> I am hoping that, by writing down feelings and conclusions that consideration of alcohol evokes in me . . . , I will be able to ameliorate what for me has come to be a very serious problem. . . . I think that a large obstacle to introspection and self-scrutiny on this issue up to now has been the preconceived notion of how one ought to regard the problem as promulgated by Alcoholics Anonymous (AA). Because that organization associates abstinence so strongly with religion, its philosophy tends to steer someone like me away from the self-examination and the articulation of emotions that may be necessary to avoid taking comfort in the bottle. (1-2)

"ameliorate," "promulgated," "comfort in the bottle"?! The pedantic diction in this passage, worthy of nineteenth-century feminist romances and Washingtonian confessions, sets the style and tone for the rest of the

book.[3] And the rejection of "religion" strikes one as a class distinction: the intellectual must find a "philosophical" path to sobriety.[4]

> I am an alcoholic. It is a condition that I am not averse to acknowledging. There are people, of course, who will attend AA meetings year after year, week after week, admitting that they are alcoholics. But then when they fall off the wagon and go into a bar for some drinks, you find that they have suddenly elevated themselves to the status of "social drinkers." Now I suppose their denial is understandable when viewed from a certain sympathetic perspective. But it does seem to me that they have turned the situation around--that in reality a person is an alcoholic only when he's drinking; that when he has finally accumulated a certain number of months or years of healthful sobriety he no longer should be *classed* under that somewhat derogatory heading. (153-54)

Donohue's philosophizing and excuses result, not surprisingly, in his drinking as heavily at the end of his narrative as he does at its beginning.

His rationalizations lead, at one point, to a strange theodicy: "[I]f one admits that the sobriety-fostering higher power is a real supernatural entity, one must admit as well that a real supernatural entity can exist that encourages the development of alcoholism in the first place" (174). By such reasoning is God held responsible for one's hangover. In addition to theological ruminations, a considerable part of In the Open is devoted to an elaborate plan for the reform of food-stamp legislation and to the author's attempts (without success) to get his songs performed and published. He tells us that, after endless rejections of his stories and treatises, "I took all my handwritten material, for which I had labored and lived so arduously for ten years, and . . . burned every last shred" (42). It is uncertain whether this was an act of despair or critical judgment; in any event, the University of Chicago Press rejected Donohue's A Proposal for Food Stamp Reform before accepting his Diary.[5] Such diversions, however, primarily serve to reinforce the author's wonder that, after so much booze, his brain is able to work at all.

But in the final analysis, Donohue is at his best when he lets the booze do the talking. "When people ask me why I drink such a mountainous quantity of alcohol . . ., I tell them 'because it's there,'" (8-9) he records while in Apache Junction, Arizona, and adds,

> At the Circle K I bought a half-pint of cheap blended whiskey and mixed it with water in the large paper cup I had saved from the brandy earlier and drank it as I walked the mile and a half or so back to my other friend's

> house. This was an extremely pleasant amble as the sun was lowering toward the horizon to my back and imparting an orange and shadowed configuration to the sheer, rocky monolith known as Superstition Mountain to my fore. (10)

Not quite the charm of Hemingway's description, in The Sun Also Rises, of drinking in the Pyrenees, but a pastoral likeness.

The principal value of In the Open is that its author has embodied in his persona the quintessential naïf. There is a prelapsarian innocence projected here that reminds one of Eve and the Serpent in the Garden. Just as Eve falls before the persuasions of Satan, so Donohue is overcome, often with gratitude, by the rhetoric of Demon Rum. This to my mind is a relief: no self-help advice, no appendix here listing treatment centers or therapy groups, no deep analyses of sexual dysfunction (indeed, no sex at all), no great sense of personal loss or destroyed career. Just Donohue alone with his jug. In this age of infinite choices the diarist has made his, and shows no sign of making a change nor (thankfully) telling the reader to do so.

NOTES

1. Alec Wilkerson, "Street Artist," Los Angeles Times Book Review 6 Oct 1996: 1. The Times included In the Open in its list of The Best Books of 1996 (Book Review 29 Dec 1996: 10). For other reviews, see Patrick Markee, "The Dispossessed," The Nation 14 Oct 1996: 27-29; Donald W. Goodwin, "A Homeless Alcoholic," JAMA 5 March 1997: 757.
2. George Orwell, The Orwell Reader. ed. Richard H. Rovere. New York: Harcourt, 1956: 53.
3. See John W. Crowley, "Slaves to the Bottle: Gough's Autobiography and Douglass's Narrative," The Serpent in the Cup. ed. David S. Reynolds and Debra J. Rosenthal. Amherst: U Mass P, 1997: 115-135.
4. See, e.g., The Twelve Steps: "5. Admitted to God, to ourselves, and to another human being the exact nature of our wrongs." The Humanist Alternative: "5. We ask our friends to help us avoid those situations [in which we are most likely to drink]." B. F. Skinner, "A Humanist Alternative to A.A.'s Twelve Steps," The Humanist July/Aug 1987: 5.
5. Molly McQuade, "Writing a Book at the Library," Booklist 15 Oct 1996: 383.

Alcohol and the American Renaissance

Marty Roth
University of Minnesota

Given the embattled status of national literatures in these postmodern and postcolonial times, is it right or fair that America should have five volume-length studies of alcohol and culture to the rest of the world's none, the most recent being Nicholas 0. Warner's Spirits of America: Intoxication in Nineteenth-century American Literature (University of Oklahoma Press, 1997)? So what if China and Persia have ancient cultures steeped in wine and poetry, if France has the highest rate of alcoholism among European nations, if Russia is the scene of rampant addiction, and if, in the folklore of Europe, every nation has been characterized by some other as the drunken nation par excellence? American scholars and critics still insist on a special relationship between America and strong drink--the notorious doctrine of American exceptionalism applies to our alcoholic habits as well as our right to rule the world. Like most paranoias, it even makes sense: so W. J. Rorabaugh has subtitled his study of American drinking "The Alcoholic Republic"; five of our Nobel Prize winners for literature were outright alcoholics; and the French writer, Georges Simenon, tells how he came to America a heavy drinker but only developed an "alcoholic consciousness" over here ("In the United States I learned shame [with my drinking]"). As opposed to the prehistory of virtually every other nation, the United States occupies the land-mass where, social historians insist, there was no alcohol until it was brought here by the European conquerors; and the United States is the nation that invented AA and exported it to the rest of the world. It is, therefore, ironic that the first cultural moment in Warner's book is a scene from Casablanca which, as he reads it, tells us that intoxication "knows no geographic or ethnic boundaries."

Nevertheless, Warner's book on the place and meaning of alcohol in the works of nineteenth-century American antebellum writers is an excellent study. It brings the matter of drink and intoxication forcefully before the reader, digests it thoroughly, and sparkles with insight (the chapters on Hawthorne and Melville are particularly good). It evokes a full background and a remarkably wide cultural sweep--the sociology and history of drink and temperance in America. Finally, it is most gracefully written.

Of the several statements of the book's central concerns that I find ripe for plucking, I choose the following two--an unravelling of Melville's "woven" discourse--

> These discursive "kinds" generally include the following basic positions or perspectives: temperance; conviviality; the consumption of alcohol as a symbolically charged social ritual; an Epicurean/Aristippean sense of pleasurable moderation; and a visionary dimension to intoxicant use that is especially strong in the poetry;

and a summary of key themes:

> These are the duality between a lower, physical intoxication that debilitates and coarsens and a higher, spiritual one that expresses transcendent experience and insight; the additional duality whereby intoxicants can serve as both poison and cure, a concept paralleling the paradoxes inherent in the classical notion of pharmakon; the idea of the individual act of intoxicant consumption, especially drinking, as a meaning-laden social ritual that binds human beings to one another and to the natural world; the engagement (whether pro or con) with the temperance movement; the longing for escape or oblivion.

Warner's subject is split by a "profound ambivalence" between the pervasive influence of the temperance movement on all thought and writing in the period and a rhapsodic "Dionysianism" peculiarly adapted to America, a divine vitalism that finds its proper home amid the "supposedly distinctive American values of individualism and democracy." Thus, Warner's argument about alcohol lines up nicely with grander though more commonplace oppositions between conformity and individualism and mercantile shrewdness and the poetic mind so familiar from early studies of American culture.

But is it really fair to say that temperance and Dionysianism are exerting equivalent but opposite pulls? Can Warner really turn this difference into an early nineteenth-century "culture war" between "temperance" and "literature"? Are they even occupying the same social and psychic plane? I understand what he is saying rhetorically and strategically, but I find myself wondering if it is also true. This ambivalence often seems to mean that some Americans liked to drink and some Americans didn't. In the following example, the two attitudes are a continent apart: "While nineteenth-century New England tended toward temperance . . . the frontier fostered a tradition of heavy drinking." Even when explored in a single career or character such an ambivalence rarely seems critical, except in the case of Poe, and even there it is never seen shaping any of his tales.

When the difference between temperance and Dionysianism turns out to be the difference between women and men, a gender script begins to

play out a wet version of the story of temperance, the men valuing drink for untold transcendental reasons, the women disapproving in mean-minded uniformity and pettiness. Still, Warner makes a good case for the view of two opposing and clashing attitudes, and he writes a relatively complex script for women's support of temperance, including the scarce topic of female addiction to patent medicines or opium.

The rhapsodic half of this profound ambivalence (which takes up most of the book) is the American version of a Romantic Dionysianism that occupied European cultures as well in the early nineteenth century. I don't know who, if anyone, has covered the subject for Germany and France, but for England the relevant scholars are Clifford Siskin (The Historicity of Romantic Discourse) and Barry Milligan (Pleasures and Pains: Opium and the Orient in Nineteenth-Century English Culture). The Romantic period as a whole can be read through Thomas De Quincey as an aesthetic of intoxication, if not addiction, an aesthetic that is taken up in France by Theophile Gautier, Charles Baudelaire, Joris-Karl Huysmans, and the brothers Goncourt and returns to become particularly triumphant in England in the period of the Decadence. Siskin has argued that Romantic aesthetics was always structurally narcotic no matter what its literal system of reference might have been. Our critical accounts of the period, he wrote, are "unavoidably dependent upon a discourse of addiction," since the "catalogue of characteristic Romantic behaviors: to explore mind, to undergo epiphany, to alter vision, to dream dreams, to intensify imagination, to heighten depression, to suffer ecstasy, to fragment experience, to burn out--to flower lyrically and then wither" seeks out an explanation of this kind.

In another reading of Romanticism, as Warner states, the divine intoxication of the poet splits and only artists who have been forsaken by the true spiritual inspiration turn to the false inspiration of alcohol and drugs (the "bastard Bacchus" of Coleridge and the artificial paradises of Baudelaire). In Germany (Herder, Nietzsche), intoxication becomes psychology, the inspirational force behind an artist or a nation. Beethoven is reputed to have said that the

> world doesn't know that music is the wine which inspires one to new generative processes, and I am the Bacchus who presses out his glorious wine for mankind and makes them spiritually drunken. When they are again become sober they have drawn from the sea all that they brought with them, all that they can bring with them to dry land.

As working-class addiction comes to be seen as a problem in the late nineteenth century, however, Dionysianism became a stance not to be tolerated by official culture. Its advocates (Symbolist poets, avant-garde

artists, bebop musicians, Beat poets, and, of course, shamans of various aboriginal religions) become more and more marginalized.

One could have wished for more, particularly a more extended sense of how the discourse of alcohol in the period can be factored for class and race, the way it mirrors the discourse of racism in Hawthorne's Septimius Felton, for example. Spirits of America is an excellent first pressing of the subject which turns up rich examples of themes, attitudes, and imagery that are already available in places labeled "The American Mind." I would have liked this to lead to new readings of some of its chosen texts or to a more active engagement with other structures in early nineteenth-century American culture, that "deeper link between American drinking habits and the nation's cultural situation" that Warner speaks of. In Poe's "Black Cat," Warner finds that on a more philosophical level the protagonist's alcoholism "becomes the key that unlocks the door to something more chilling and (to Poe) more deeply ingrained in human nature . . . 'the spirit of PERVERSENESS.'" But why must I accept "perverseness" as the deep truth? Why is it not itself a symptom of Poe's alcoholism in an alcoholic system where perverseness writes alcoholism as readily as alcoholism writes perverseness? I would have liked the major oppositions in Poe (the opposition between "The Poetic Principle" and "The Philosophy of Composition"; the horror tales and the tales of ratiocination) and Hawthorne (the actual world and fairyland) to be read also through the alcoholic discourse of the republic. I get a sense of these possibilities in the Melville chapter: "Eluding definite categorization, Melville's various modes of talking about intoxicants ultimately suggest the ironic indeterminacy of intoxication's meaning" (158). Nevertheless, Spirits of America is always intelligent, remarkably thorough and most deftly written.

NOTES AND COMMENT

Roger Forseth

Flesh Wounds. Mick Cochrane's first novel, has just been published by Doubleday; Dan Wakefield's novel Going All the Way has been reprinted, with a Forward by Kurt Vonnegut, by Indiana U P. . . . Ellen Lansky (N Hennepin CC), Jane Lilienfeld (Lincoln U), and Susan Rochette-Crawley (N Iowa U) read papers on "Empire and Addiction" at the M/MLA-Chicago meeting, Nov. 7. Roger Forseth was the discussant. . . . Marty Roth's "Carnival, Creativity, and the Sublimation of Drunkenness" was published in Mosaic (June 1997). . . . Drunkard's Progress: Washingtonian Temperance Narratives of the 1840s. edited by John W. Crowley, will be published by Johns Hopkins U P. . . . Matts Djos (Mesa State College, P.O. Box 2647, Grand Junction, CO 81502; 970/248-1687) has issued a call for papers on literature, alcoholism, and addiction for the American Literature Association conference, San Diego, May 1998. . . . Night Passage (Putnam), by Robert B. Parker, the author of the Spenser detective stories, features the alcoholic detective Jesse Stone. . . . George McGovern, who recently published Terry: My Daughter's Life and Death Struggle with Alcoholism (Villard 1996), takes a hard look at choice and responsibility: "[T]here are those who would deny others the choice to eat meat, wear fur, drink coffee or eat extra-large portions of food. . . . We have become less forgiving. Suing institutions as well as each other for perceived harms has become a ruinous sport" (The New York Times 14 Aug: A15). . . . Drinking: A Love Story (Dial 1996), by Caroline Knapp, was on The New York Times best seller list for 8 weeks, and, in its Delta paperback version, for 10 weeks. . . . The review of Michelle Huneven's Round Rock (Knopf) ("This first novel about recovering alcoholics and a romantic triangle") in The New York Times Book Review is titled, "Not Drinking: A Love Story" (3 Aug: 9). . . . "The Anguished Life of Michael Dorris," by Colin Covert, a comprehensive article published in the Minneapolis Star Tribune (3 Aug: A1, A10-13), deals with the events surrounding the suicide of the author of The Broken Cord (1989), a work that brought Fetal Alcohol Syndrome to world attention. . . . "Before Becker, most explanations of addiction did not involve choice at all, much less rational choice. . . . The issue of rationality and addiction can be broken down into two questions. First, do (full-blown) addicts behave rationally? If the question is answered in the positive, Becker will have proved his case. Second, even if the first question is answered negatively, could the choice of an addictive career be rational?" (Jon Elster, "More Than Enough" [The University of Chicago Law Review 64 (Spring): 758-

59], a review of Gary S. Becker, Accounting for Tastes (Harvard U P 1996). . . . Elaine Showalter's Hystories: Hysterical Epidemics and Modern Culture (Columbia UP 1996), an account of the medicalization of stress and compulsion, recalls David E. Musto's landmark study, The American Disease: Origins of Narcotic Control (Oxford UP 1987). . . . "It has been a bad year for famous drug-abusing literary charlatans. In April, the Beat poet Allen Ginsberg--author of 'Howl' (1956) and innumerable other paeans to pharmacological and sexual excess--died of liver cancer at the age of 70. On Aug. 2, the Beat novelist William S. Burroughs succumbed to a heart attack at the age of 83. . . . [Ginsberg, Burroughs], and the rest of the Beats really do mark an important moment in American culture, not as one of its achievements, but as a grievous example of its degeneration" (Roger Kimball, "The Death of Decency," The Wall Street Journal 8 Aug: A12). For other views, see The New York Times obituaries: Ginsberg 6 April: 1, 21; Burroughs 4 Aug: A12 (see also Norman Podhoretz, "My War With Allen Ginsberg," Commentary Aug: 27-45; Nov: 3-7). . . . Drunks (1996), starring Richard Lewis, Amanda Plummer, Dianne Wiest, Faye Dunaway, and Spalding Gray, is a made-for-Showtime drama set at an Alcoholics Anonymous meeting. . . . "When Bob, my dentist, changed personalities just after giving me an anesthetic, I knew something was wrong. When he asked if I would remove my earrings because he was receiving messages from them, I decided it was time to go home. I called Bob's receptionist a few days later, and we discussed his problem. He had developed an addiction to cocaine and alcohol, she said, which had gone undetected by his colleagues for months" (Maria-Caroline Perignon, from a review of Robert Holman Coombs, Drug-Impaired Professionals [Harvard UP], in The Wall Street Journal 15 Sept: A20) . . . . "'A man named Exley wrote to say that he liked the stories,' John Cheever told a friend in 1966. 'I thanked him briefly. He then called collect from Miami and asked me to post five hundred dollars bail. He had just smashed up a saloon and knew I would understand'" (Christopher Caldwell, The Weekly Standard 1 Sept 97: 43). Frederick Exley's A Fan's Notes (1968) has been reprinted in a Modern Library edition. Jonathan Yardley's Misfit: The Strange Life of Frederick Exley has been published by Knopf. . . . Cause of death updates: According to two Chicago spiritualists, Poe "did not die the drink-ruined sot of fabulous legend and lore, foaming at his wretched mouth in a mad alcoholic stupor; he was murdered. poisoned by a jealous colleague"; and "Dylan Thomas did not in fact go drunken into his own good grave either. The Welsh poet, according to a new biography, was just a diabetic, victim of an inattentive sawbones who misdiagnosed his coma" (U.S.

News & World Report 27 Oct: 14). . . . Knopf has issued Simenon: A Biography, by Pierre Assouline. See Donald Goodwin's chapter on Simenon in Alcohol and the Writer (1988). . . . The headquarters of the WCTU (Evanston, IL) contains a "large bell made from opium pipes dat[ing] from 1892, when 1,000 men in Tokyo burned their opium pipes in honor of temperance" (Northwestern Perspective Spring: 15). . . . Late entry: The Strong Museum, Rochester, NY 14607, published, in 1992, the Exhibition Catalogue Altered States: Alcohol and Other Drugs in America, by Patricia Tice. . . . "As you approach and enter Dionysos [a new Greek restaurant in Manhattan], you'll find an odd mix of design elements at play: a window proclaiming 'Happy Hour' doesn't prepare you for the handsome mahogany bar or the backlit and curtained masks of the Greek god of wine" (Gourmet Aug: 22). . . . "If I had all the money I've spent on drink,' [Jeffrey Bernard] declared famously, 'I'd spend it on drink'" (Mark Carnegie, "A Wasted Life: The Times of Jeffrey Bernard, Unwell Spent," The American Spectator Nov: 64).

ABOUT THE CONTRIBUTORS

Jerome Bump, Professor of English at the University of Texas at Austin, has published Gerard Manley Hopkins, and chapters and articles on Mary Shelley, Hopkins, Christina Rossetti, Dickens, Charlotte Bronte, Pater, Lewis Carroll, Lawrence, Stevens, Pirsig, and Fowles. He has also written on technical writing, collaborative learning, bibliotherapy, and the use of computers in English.

John Crowley, Professor of English at Syracuse University, is author of The White Logic: Alcoholism and Gender in American Modernist Fiction (1994). He has recently finished Drunkard's Progress: Washingtonian Temperance Narratives of the 1840s. forthcoming from The Johns Hopkins University Press.

Roger Forseth, former editor of Dionysos, is Professor Emeritus of English at the University of Wisconsin-Superior, and has published a number of articles on writers and addiction.

Kevin McCarron is a Senior Lecturer in American Literature at Roehampton Institute, London. He has published widely in a variety of academic journals, and his most recent publications include William Golding (The British Council and Northcote House, 1994), and The Coincidence of Opposites (Sheffield Academic Press, 1995).

Marty Roth teaches American literature and film studies at the University of Minnesota. He is presently working on a two-volume study of the play of intoxication and addiction in culture.

George F. Wedge is Associate Professor Emeritus at the University of Kansas and editor of Cottonwood Magazine and Press.

ΔΙΟΝΥΣΟΣ
Addiction Studies Program
Seattle University
Broadway and Madison
900 Broadway
Seattle, Washington 98122- 4460