Drink and Alcohol Literature: Two Critical Perspectives

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The interface between drink and the written word is principally a matter of interest to literary scholars, and this applies not only to critics interested in what is often referred to as drink literature, but also to those who examine the extent to which literary output is determined by what one might call a drink-fortified authorial source. The scholarly study of the writer-drink-literature intersection can be pursued from various angles. As Roger Forseth observes, the "literary analysis of alcohol and drinking has a tendency to shift focus quickly: to moral philosophy, to pathology, to myth, indeed to comedy or gossip" ("Ambivalent Sensibilities" 127). In fact, this last, more anecdotal, aspect often seems to be overvalued at the expense of a more profound analysis partly because, as Blake Morrison notes, from a biographer's point of view, "binges and benders are a godsend—a chance to recount lurid anecdotes under the guise of earnest psychoanalytic enquiry." The focal point identified by Morrison feeds on numerous examples, beginning with the writers' own admissions, which later become fashionable quotes, such as Brendan Behan's witty remark about not being "a writer with a drinking problem, but a drinker with a writing problem" (qtd. in Behan and Dillon-Malone 15). Such witticisms often take the form of puns, a prime example being the transformation of Sinclair Lewis's utterance, "I am an acolyte at the altar of literature"—by one of those present—into "an alcoholite at the altar" (qtd. in Schorer 399). The hilarious play on words in a conversation between Lawrence Hergenhan, a literary scholar, and the Australian poet Alec Derwent Hope is another good example: "Concerned about the birds gathering on his windowsill at University House in Canberra, Laurie Hergenhan once asked A. D. Hope what parrots ate or drank. 'Poets?' said Hope. 'I don't know what they eat, but they'll drink anything'" (qtd. in Wilding 18). Michael Wilding's concluding commentary that this "seems to be the consensus about Australian poets" (18) is similarly humorous, and certainly relevant, not only in the context of Australian bards.

Following such anecdotal fashion, one's interest in the correlation between writer, drink, and literature can become limited to aspects far-removed from literary merits because, as Morrison points out, "a bohemian chic is still associated with boozy writers, especially dead American male novelists." Morrison further explains that this is most conspicuous in the plethora of sources, especially websites, which provide recipes for drinks that were favored by particular writers: "Faulkner's mint julep, Hemingway's

Hungarian Journal of English and American Studies 24.2. 2018.

mojito, Kerouac's margarita, Fitzgerald's gin rickey." There are numerous examples of such by-products of literary works, particularly in relation to Hemingway. Philip Greene's *To Have and Have Another: A Hemingway Cocktail Companion* (2012), labeled by Jason Wilson a "fascinating literary-booze study," for instance, does not only provide anecdotes and quotes from Hemingway's fiction but also recipes for different kinds of drinks. Another point in case is *Hemingway and Bailey's Bartending Guide to Great American Writers* (2006), the title being slightly misleading, for Hemingway here is Edward, the guide's co-author. The book, as the title suggests, concentrates on American writers—Hemingway included—with tips and recipes inspired by "the good old days," as the authors call them, when "the myth of the hard-drinking writer was not just a myth" (Bailey and Hemingway ix). The existence of such publications could have led Forseth to assert that "alcoholism and the writer—especially the twentieth-century American writer—has received massive anecdotal attention, but little serious analysis" ("Alcoholite" 581), a conviction extended later to the claim that such light-hearted tendencies predominate in scholarly works (cf. "Ambivalent Sensibilities" 1). Even a cursory survey, however, will reveal that there is no dearth of serious research in this context, though the critical approach is far from homogenous. The aim of this article is to survey a number of studies and anthologies within Anglo-American criticism which focus on drink in literature and in writers' lives in order to highlight two converse trends in critical approaches, one based on analyzing how drink is represented in literary works, and the other oriented towards investigating alcoholic writers' biographies.

The critical interest concerning the theme of drink in the literature of the British Isles generally neglects the writer figure and concentrates on the final output: the way the drink image is employed in poetry, drama, or, most abundantly, fiction, though non-fictional writings are not entirely out of focus here. This may seem a bit of a paradox, considering such iconic, and alcoholic, figures as Malcolm Lowry, but also numerous other cases: Ian Fleming, Behan, Kingsley Amis, Graham Greene, or John Gardner, who left an autobiographical account of his drinking in *Spin the Bottle* (1964). Most of these writers, Amis being a prime example, would never refer to themselves as alcoholics but would use more euphemistic jargon and typology.[1] Amis, like Behan, for instance, was certainly one of those writers who represented what might be called jubilant, or celebratory drinkers; however, there are also unfortunate, if not tragic cases of writers, like Jean Rhys, who described her drinking routines as "one day drunk, two days hung-over, regular as clockwork" (qtd. in Angier 92), or Patrick Hamilton, who died at the age of 58 of cirrhosis of the liver.

The research area in the case of writers in the British Isles is evidently far greater than that available to scholars studying American literature, if only because of the time span the literary legacy of the British Isles comprises. Some studies include references to drink as early as in Old English poetry, such as Hugh Magennis's *Anglo-Saxon Appetites: Food and Drink and Their Consumption in Old English and Related Literature* (1998), or Christina Lee's *Feasting the Dead: Food and Drink in Anglo-Saxon Burial Rituals* (2007), which generally focuses on "drink in funerary contexts" (x) and devotes some space to literature in the chapter titled "Feasting Between the Margins" (126-45). A study solely devoted to literary matters is Buckner Trawick's *Shakespeare and Alcohol* (1978), which concentrates on "the frequency and the significance of Shakespeare's references to alcoholic beverages" (7), providing examples of alcoholic imagery and analyzing, for instance, a variety of drink-related lexis. One group of such words are the synonyms of "drunkard," of which Trawick finds eleven, including adjectival ones, such as "malmseyy-nose, bottle-ale, [and] ale-wash'd" (43). A similar publication, though more light-hearted, is Cedric Dickens's *Drinking with Dickens* (1998), framed within Victorian literature, and cataloguing pertinent scenes, venues, and characters in the fictional works written by this great novelist. Charles Dickens is also featured in Steve Earnshaw's *The Pub in Literature: England's Altered State* (2000), in which the author attempts, as he puts it, to "weave a pattern out of the strands of 'pub,' English literature and England" (2), an attempt which also includes such figures as Chaucer, Romantic poets, and twentieth-century novelists. What all these studies have in common, and what also characterizes most critical works focusing on British and Irish literature, is an approach which expounds the merry, convivial element as a key trait of the drink theme in literary works. Adam Smyth goes as far as to call it an almost "compulsive conviviality" (xv). In this context, Anya Taylor's *Bacchus in Romantic England: Writers and Drink 1780-1830* (1999) stands out, not only because unlike the already mentioned works, it does focus on the drinking writers, such as Lamb, Coleridge, and Keats, but also because in her study, as Taylor puts it, "the pleasures and pains of drinking are held in a vivacious balance" (1). Thus, while following the line of drink-related conviviality, she also highlights the darker aspects of alcohol consumption in terms of the writers' lives and the literary representations of the drink theme.

Drink as a literary theme in English, Scottish, and Irish literature, however, is best represented not in scholarly studies but in anthologies, some of which include critical commentary, though, admittedly, in a rather sketchy way.[2] There are a number of pre-twentieth-century collections, such as W. T. Marchant's *In Praise of Ale* (1888), but these focus on poetry and traditional

songs. Contemporary anthologies encompass a whole range of texts, often regional, as is the case with David Daiches's *A Wee Dram: Drinking Scenes from Scottish Literature* (1990), awash with the spirit of Scotland; numerous examples include the national bard Robert Burns and his poem, "The Virtues of Drink" (190-91), as well as excerpts from writers and poets who are less prominent outside Scotland.[3] In the introduction, Daiches, a distinguished literary critic, makes it clear that drink consumption in Scotland "is generally associated with scenes of conviviality" (11), which explains his choice of texts. The convivial mode of Daiches's anthology is also prevalent in two anthologies compiling Irish texts: Laurence Flanagan's *Bottle, Draught and Keg: An Irish Drinking Anthology* (1995), and Peter Haining's *Great Irish Drinking Stories: The Craic's the Thing* (2002), both reflecting the world-famous drinking habits inherent in Irish culture. As Flanagan writes in his introduction, the "attitude to drinking as in some ways an heroic pastime has persisted in Ireland over the intervening two thousand years" (xi). This attitude is also emphasized by Haining, who recalls what happened to him and his wife when they were on holiday in Kinsale: "Arriving at the bar ten minutes before it was due to open, the young fellow apologized to us and offered a table by the window to enjoy the harbor view while we waited. Less than a minute later, the man was back. 'Sure, and where are my manners,' he said apologetically in a lilting Cork accent. 'Would you be after having a drink while you're waiting?'" (15).

The majority of drink literature anthologies focus predominantly on British or Irish works, even though they also include numerous American examples. The most comprehensive and reliable are Alan Bold's *Drink to Me Only* (1982); John Booth's *Creative Spirits: A Toast to Literary Drinkers* (1997); the latter, as the title suggests, also addressing the drinking habits of the writers themselves; Simon Rae's *The Faber Book of Drink, Drinkers and Drinking* (1993); Charles Coulombe's *The Muse in the Bottle: Great Writers on the Joys of Drinking* (2002); and *Inspired by Drink: An Anthology* (1988), edited by Joan and John Digby, a curiosity in itself because two of its eight chapters focus on non-alcoholic drinks, from Coca-Cola to chamomile tea. Nicholas Warner's *In Vino Veritas: An Anthology of Drinking in Literature* (2013), in turn, offers a drink-in-literature typology in chapters such as "Causes of Drinking," "Effects of Drinking," "Drinking and the Family," or "Drinking and Gender." Warner's eponymous "vino" remains a proverbial promise, as the anthology focuses on various types of alcoholic beverages. The anthological shelf also contains entirely oenophilic volumes, as it were, as well as publications which presuppose that the potential readers are both wine and literature lovers. One such collection is Alexis Bespaloff's *The Fireside Book of Wine: An Anthology for Wine Drinkers* (1977), introduced by its editor in the following way: "You will

find in this anthology many of the well-known passages about wine—Keats on claret, Falstaff on sack, Chaucer on the wine of Lepe, . . . George Meredith on the virtues of old wines, . . . Milton on the evils of wine, and Robert Burton on wine and melancholy" (13). No matter how intriguing and representative Bespaloff's compilation is in terms of the literary sources it arrays, nothing could surpass *The Compleat Imbiber*—an impressive, multivolume series edited by Cyril Ray, a wine writer, whose job largely conditioned his choice of the miscellaneous writings included in the series—described by one of the contributors, Keith Waterhouse, as a "celebrated literary hamper of good food and drink" (9). This impressive collection of twelve editions between 1956 and 1971, and four subsequent between 1986 and 1992, is a unique publishing accomplishment enlisting a wide range of contributors: poets, novelists, journalists, literati, or sundry people with professions connected with wine.

All the edited volumes mentioned above are written from a contemporary perspective, but include a whole range of pre-twentieth-century writings; all are invaluable sources of literary and non-literary material; they offer a cross-section of literature, partly or entirely focused on drink and drinkers; they examine drink as an image, a symbol, or a metaphor; yet, they all generally revolve around drink as a literary theme, rather than zoom in on the writer's addiction and the possible implications for the creative process. In other words, whereas the theme of drink in the literature of the British Isles is the focal point of numerous anthologies and a handful of thematic studies, there is no comprehensive work that would spotlight individual writers linking their biographical background with their literary output.

Conversely, publications on the American literary tradition shift the focus away from literature onto the writer, introduced as a literary *homo alcoholicus*.[4] In fact, alcoholism appears to be the very key here, and even the lexical choice is dominated by "alcoholism," "alcohol," and "alcoholic" as part and parcel of the titles in American studies, whereas the more euphemistic and neutral "drink" is used in the British context. There are, of course, various aspects which determine and shape the criticism directed at alcohol in American literature, generally of a socio-cultural or historical nature. These include the American Temperance Society—established in 1826, in the wake of an intensifying temperance movement and later adopted in Britain—the Alcoholics Anonymous concept, and Prohibition, the 1920-33 constitutional ban on alcohol. This insistence on "alcoholism" seems to be prevalent in American criticism beyond the realm of literature. In *Alcohol in the Movies, 1898-1962: A Critical History* (2006), Judy Cornes examines "the ways in which alcohol has been fashioned into onscreen motifs" (10), while in *Hollywood Shot by Shot: Alcoholism in American Cinema* (2007), Norman Denzin goes as far as to

propose a specific genre which he labels "the alcoholism film" (12). This is a broad area of analytical work, however, which is beyond the scope of this article, the aim of which is to delineate two different approaches to the writer-drink-literature nexus.

The writer-as-an-alcoholic criticism targets a number of factors, among which the magnitude of alcoholism as a problem affecting American writers appears to be the most prevalent: "The list of American literary drunks is very long. And despite all the fun they must have had, the post-mortem record is full of woe. Scott Fitzgerald (dead at forty-four) and Ring Lardner (dead at forty-eight) were celebrated, dedicated, hopeless alcoholics" (Kazin 44). Indeed, in much of the criticism there seems to be an insistent prominence given to the number of American writers afflicted with the addiction. For example, in his article "One Too Many for the Muse" (1985), Anthony Lukas provides a list of sixty one drink-dependent American writers. In one of his critical studies, Donald Goodwin, the author of several publications in this particular field, discusses the problem in terms of "an epidemic of alcoholism among American writers" ("Alcohol as a Muse" 4), adding later, in a more humorous vein: "It has been argued that American writers do not drink any more than American plumbers. If so, as one commentator said, American plumbing would be a mess" (13).

In another of his critical studies concerning American writers, Goodwin estimates that between "one third to one half [of American writers] could be considered alcoholic" ("Alcoholism" 86). These figures are based on his research and are verifiable. His claims, however, that America has probably the highest proportion of alcoholic writers (cf. *Alcohol and the Writer* 173), and that it is quite likely a unique phenomenon (cf. "Alcohol as a Muse" 5) are rather debatable, if only because his studies do not provide any statistical data to support them. Tom Dardis, in *The Thirsty Muse: Alcohol and the American Writer* (1989), perpetuates further the misconception of the unique nature of the hard-drinking American writer, portraying twentieth-century America as "a nation apart" (4) in this regard. Since Dardis, like Goodwin, provides no comparative data to substantiate this claim, one can only, if humorously, consider it the "American habit of taking credit for everything" (Amis qtd. in Fieldhouse 52).[5] Much more sound and convincing are Goodwin's computations aiming to establish a correlation between quantity and quality, and his subsequent conclusion that a great number of American writers appear to be alcoholics "because so many of them have been famous and visible" ("The Muse" 38). Other scholars have highlighted the high percentage of addicted American Nobel Prize winners, which is another reason why alcoholism among American writers might seem so conspicuous: "Of the six

American Nobel Prize winners in literature, three—Sinclair Lewis, Eugene O'Neill, William Faulkner—were alcoholics, compulsive drinkers, for great periods of their lives. Two others, Ernest Hemingway and John Steinbeck, were hard drinkers" (Kazin 44).

The insistence that drink-dependence among writers is largely, if not solely, an American problem looms large in numerous critical studies. Their common denominator is the tendency to examine the question of alcoholic writers and their works from the medical vantage point. Consequently, much of the research, whether in a comparative framework or not, pivots on physical and psychological aspects of drink-dependence among writers. Goodwin is a perfect example in this regard, as he is a trained psychiatrist, specializing in the genetics of alcoholism. Bearing this in mind, it comes as no surprise that the analytical slant of his major work, *Alcohol and the Writer* (1988), is dominated by a medical rather than a literary concern. The same holds true, however, for numerous other studies concerning American writers, even if their authors do not have a medical background. In *Writing Under the Influence: Alcoholism and the Alcoholic Perception from Hemingway to Berryman* (2010), for instance, Matts Djos, an academic specializing in literature, concentrates on alcoholism as a physical, mental, and social malfunction:

> In applying a systematic psychological focus to alcoholic literature, it may be possible to explore some of the more puzzling facets of the addictive mindset as reflected in the poems and stories of certain modern American writers. When alcoholics write about themselves, they are concerned with the fantasies and frustrations that dog them and that seem to defy any sense of order or common sense. (xiii)

Djos's book is, in fact, more a study of writers' alcoholism and alcoholism as portrayed in literature than drinking as a literary theme. Hence Djos, to a great extent, concentrates on autobiographical, or rather, confessional literature, such as Donald Newlove's *Those Drinking Days: Myself and Other Writers* (1981), or Jack London's *John Barleycorn* (1913), a seminal work of its kind, which has been described as an "indeterminate narrative on the border between fictional autobiography and autobiographical fiction" (Crowley 19).[6] Djos's inclusion of London's and Newlove's accounts of drinking is partly motivated by his aim to offer a "program of recovery" (xiv), as he frequently calls it, all in the context of Alcoholics Anonymous. The same aim animates Edmund O'Reilly's *Sobering Tales: Narratives of Alcoholism and Recovery* (1997), which discusses, among others, Frederick Exley's *A Fan's Notes* (1968) in an AA context. The title of Lewis Hyde's *Alcohol and Poetry: John Berryman and the Booze*

Talking (1986) promises a more literary focus; however, as the author is a one-time "counselor with alcoholics in the detoxification ward of a city hospital" (1), it comes as no surprise that there is, once again, a heavy emphasis on the dissection of alcoholism, therapy-oriented issues, and the almost obligatory references to Alcoholics Anonymous.

Among the numerous publications applying this approach, one can find studies on a given writer, such as Goodwin's, "The Alcoholism of F. Scott Fitzgerald" (1970), along with general studies of alcoholism literature, such as John Crowley's *The White Logic: Alcoholism and Gender in American Modernist Fiction* (1994), as well as edited works focusing on the problem in different genres. *Last Call: Poems on Alcoholism, Addiction and Deliverance* (1997), edited by Sarah Gorham and Jeffrey Skinner, examines the work of contemporary American poets in the conviction that it "provides a fresh and open-ended context within which to consider alcoholism" (xix). *The Invisible Enemy*: *Alcoholism and the Modern Short Story* (1989), edited by Miriam Dow and Jennifer Regan, does the same in relation to fiction. The problem of American writers' alcoholism, nominally at least, is also central to Olivia Laing's *The Trip to Echo Spring: Why Writers Drink*.[7] Laing focuses on six writers whose addiction had been extensively discussed before her study was published in 2013, a fact she confirms by admitting that her book draws heavily on "the research of generations of scholars" (303). Although the study is based on thorough research and provides valuable facts and figures, it is a peculiar mélange, combining reportage and travel writing with critical analyses. The slants employed range from biographical to medical, interspersed with numerous authorial memories, which may leave the reader with the impression that the study lacks consistency. Finally, the most recent publication, Aubrey Malone's *Writing Under the Influence: Alcohol and the Works of 13 American Authors* (2017), does not even pretend that literature is of any interest, as it is limited to providing the details of "the drinking escapades that punctuated the lives in question" (2).

In addition to discussing alcoholism among writers and the depiction of this particular addiction in literary works, medical-literary criticism is also bent on identifying the reasons why drink-dependence seems so prevalent among the writing fraternity. "How to explain the high rate of alcoholism among authors?" (Goodwin, *Alcohol and the Writer* 6) is a persistent analytical question which returns in many of the critical studies. As could be expected, most publications try to interrelate addiction and creativity. According to Marcus Grant, "there *is* some relationship between heavy drinking and literary creativity, or, possibly, between heavy drinking and literary success" (88). This last aspect might be viewed through the prism of the American dream, "the

longing to be top dog" (Kazin 44), which is, obviously, also applicable to writers. Other scholars concentrate on the specificities of the writing profession, which entails working from home, and working alone. Ann Waldron, for example, pinpoints the challenge of the "empty page that must be filled" and the lack of "camaraderie at work," only to conclude that writers "are loners and therefore drinkers." Such conclusions are often restated by other critics who follow a similar line of thought, listing a variety of factors that draw writers to alcohol: boosting one's confidence, lowering the stress level, or, as Goodwin suggests, stimulating creativity (cf. "Alcohol as Muse" 12).

As can be seen, the studies mentioned so far tend to be fairly repetitive: they list the same authors, poets, and novelists, and, usually in a therapeutic context, consider two vantage points—either the author is an alcoholic or the book is about alcoholic(s). In most cases, both appear simultaneously, simply because most literary works thematizing alcohol are written by writers who themselves have or have had problems with alcohol. Consequently, while there is copious criticism concerning, for instance, Charles Jackson's *The Lost Weekend* (1944), there is hardly any trace of critical interest in the play, or teleplay, by JP (James Pinckney) Miller, *Days of Wine and Roses* (1958)—turned into a drama film, directed by Blake Edwards in 1962—even though one of Miller's two main characters, Joe Clay, is an alcoholic public relations executive, who virtually turns his wife, Kirsten, into an addict. The play—just like the film—is a brilliant portrayal of alcohol-induced degeneration, some of the scenes being most disturbing, such as when Joe insists on his wife drinking with him, ignoring the fact that she has to breastfeed their baby daughter:

> KIRSTEN: I'm not supposed to on account of my milk.
> JOE: (*Outraged.*) (*Trying to keep his voice down, but forgetting.*) Your milk! What is this bit, anyhow? This is the twentieth century! They invented bottles! They got milk in cans as good as mother's milk! You'll ruin your shape! You act like, for crying out loud, you're the only woman who ever had a baby! A baby's not made of Robin's eggs. I was dragged around by the scruff of the neck on midnight trains in zero weather and fed peanut butter and crackers when I was her age! Kids gotta learn to be people. Get some bottles and some formula for her. Here. (*He hands her the drink again. She takes it but hesitates.*) (16)

Kirsten finally succumbs to Joe's plea, and the rest of the play reveals the gradual deterioration of both of them, though Joe ultimately fights the addiction, largely with the help of AA, while Kirsten plunges into the abyss of alcoholism. *Days of Wine and Roses* is, undoubtedly, a compelling picture of

alcoholism, though largely ignored by literary critics. In the light of the outlined critical context it can be argued that the play has been disregarded because Miller, unlike Jackson, was not an alcoholic, so the play cannot be read as a literary record of first-hand alcoholic experience.[8]

Conclusion

In his autobiographical account of heavy drinking, *Those Drinking Days*, Newlove reflects that "writing about alcohol is an ocean without shoreline," and that he has "a thick notebook of excerpts from world literature to attest to it" (151). As this article has shown, however, several critics exploring the relationship between drink and literature have claimed that alcoholism is a defining feature of the American literary scene. Alcohol, indeed, looms large in American literature, but studies focusing on the works of prominent British and Irish writers reveal a similar interest in thematizing drink.

As we have seen, criticism concerning the literature of the British Isles is generally text-oriented, usually limited to anthologized excerpts, with occasional comments concerning the authors, or the cultural and historical background. There is a general aura of joviality surrounding drinking, with the characters often presented as partaking in drinking, or even indulging in acts of inebriety, but, usually, as merry figures, whose presence adds color to a poem, play, or fictional passage. This is particularly true of pre-twentieth century works, but even in contemporary literature, where drink as a literary theme is often employed in more disturbing contexts, there are still several examples of drink-induced joviality. In criticism, there is relatively little insistence on the autobiographical aspects, and whenever this is the case, the reference is either fairly anecdotal and humorous, or contextualized so that personalized reference remains decidedly overshadowed by purely literary aspects.

In contrast, critical studies concerning American literature tend to focus on the writer, while the literary rendition is usually of interest when it is heavily burdened with the author's addiction, in which case the biographical transposition is often the key element.[9] Writers' drinking is often depicted as almost legendary, with a detailed account of what, how, and where they drank, and to what extent it influenced their work, becoming a source of inspiration or an impediment to the creative process. Personal degradation, alcohol-induced doom, and pathography are considered, along with an analysis of the therapeutic means of recovery. One could venture to say that there seems to be a critical obsession with American alcoholic writers.

To sum up, the overview of criticism presented in this article highlights a major rift between approaches to American writers and literature,

and those which consider the writers and literature of the British Isles. While the latter can be labeled drink/drinking literature—these terms are used interchangeably—with focus on the fictionalization of drink, the former can be framed in terms of what Grant dubs "alcoholism literature" (88), the main interests of which are alcohol-dependent writers and their literary works thematizing and dissecting alcoholism.

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Notes

[1] Amis himself often boasted about his drinking prowess, though he would never consider it in terms of alcoholism, always using expressions which depicted him more of a jovial consumer: "Now and then I become conscious of having the reputation of being one of the great drinkers, if not one of the great drunks, of our time, certainly among its literary fraternity" (161).

[2] My survey omits Welsh literature for two reasons. First of all, many literary works in Wales are written in the Welsh language, and few of them are available in translation. One notable exception is Caradog Prichard's *One Moonlit Night* (1995), translated into English by Philip Mitchell, in which the central drinkscape is The Blue Bell, a pub frequented by the local Welsh. Secondly, the novels authored by Welsh writers but written in English, do not provide much material relevant in the drink context. An exception is Emyr Humphreys's *Outside the House of Baal* (1965), in which two of the characters have a propensity for drinking too much, but this is not in the focus of the novel. As far as the drinking writers are concerned, however, mentioning Dylan Thomas seems obligatory. Thomas's alcoholism is well-documented by his wife, Caitlin Thomas, in *Double Drink Story: My Life with Dylan Thomas* (1997).

[3] Apart from Daiches's anthology, there are two more collections of Scottish literature in the drink context: Paul Harris's *The Rhythm of the Glass: Scots Writers Look at Drinking in Prose and Poetry* (1977), and Robin Laing's *The Whisky Muse: Scotch Whisky in Poem and Song* (2014), solely whiskey-oriented, as the title suggests.

[4] Elizabeth Rippeto's *Booze and the Private Eye: Alcohol in the Hard-Boiled Novel* (2004), a study of how drink functions in detective fiction, is a notable exception.

[5] Lewis Hyde goes even further by adopting non-American writers to extend the list: "Alcohol has always played a role in American letters. Those of our writers who have tangled with it include . . . Malcolm Lowry" (1). Lowry did live in Canada for several years and even became a Canadian citizen, but by no means does this justify Hyde's claim.

[6] Djos calls *John Barleycorn* "the first 'modern' autobiography on the devastation, fear, risk-taking, and bewildering power of alcohol addiction" (125), but London was not entirely a pioneer in this field, nor is it an American invention. See, for example, Charles Lamb's "Confessions of a Drunkard" in *The Last Essays of Elia* (1833).

[7] Laing's book was published in America by Picador as *The Trip to Echo Spring: On Writers and Drinking* (2014).

[8]The film version, however, is discussed in both film studies mentioned earlier, namely, *Hollywood Shot by Shot* and *Alcohol in the Movies*.

[9] Even *Dionysos: The Literature and Intoxication Triquarterly*, an excellent journal published between 1989 and 2001, is heavily burdened in its twenty-six issues either with the focus on the drinking writers, or the reviews of criticism concerning them.

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