

servant Sceledrus is able to move from one to the other while chasing a monkey.

Pyrgopolynices' house. Home of the braggart army captain, Pyrgopolynices, adjacent to Periplectomenus's house. The description of this house gives much more detail on the structure of Roman houses. From the roof of Pyrgopolynices's house, his neighbor's servant violates his privacy by peering into his living quarters. This is possible because the roof slopes inward to an opening (*impluvium*) below which a courtyard or patio (*atrium*) is open to the sky. Here the slave observes the mistress of Pyrgopolynices kissing the houseguest of his neighbor Periplectomenus. This house is situated stage left (to the right of the audience), and the stage left exit next to it leads to the forum.

—John R. Holmes

Brand

Author: Henrik Ibsen (1828–1906)

First published: 1866 (English translation, 1891)

First produced: 1885

Type of work: Drama

Type of plot: Social criticism

Time of plot: Nineteenth century

The settings of this closet drama revolve around three churches: the ice church, the old village church, and the new village church—all of which embody religious and highly symbolic elements. Other important settings include the Norwegian village, a glacial mountain, and the parsonage in which Brand, his wife, and son live.

Ice church. Naturally formed, domelike place of peace made entirely of ice that is the main setting of acts 1 and 5. Located high in an unspecified region of the mountains of Scandinavia, this “church” symbolizes the inflexible side of Christianity and materially exemplifies Brand's belief that salvation must come through total suffering and sacrifice. Predictably, this religion is not merely cold and heartless, but also ruthlessly unrelenting.

Village church. Presumably, a small, Lutheran state church. While this church is meant to be the center of village life, religion here has grown lifeless and ritualistic and meaningless. Henrik Ibsen uses it to symbolize the lack of warmth and love among Christians. It is thus torn down by Brand and his followers.

New church. Replacement for the previous village church. Built by Brand, the mayor, and the village people, this new

building and new church are immediately rejected by them at the opening ceremony and the key is thrown into the river. It is meant to be a church where all the congregants will worship God in an “all or nothing” fashion; however, this proves impossible after Brand realizes that God is one of love and not of law.

—Carl Singleton

Brave New World

Author: Aldous Huxley (1894–1963)

First published: 1932

Type of work: Novel

Type of plot: Dystopian

Time of plot: 632 years After Ford

To further its satirical purposes, Aldous Huxley's novel of the future substitutes new institutions for many pillars of English society. Its religious centers are replaced by “community singeries,” its schools by “conditioning centers,” its architectural marvels by vast rectangular blocks. The story ventures outside England only once, when Bernard and Lenina visit the United States, not as a pilgrimage to the land of Our Ford's birth but to investigate another inglorious example of American inventiveness: an Indian reservation.

***Great Britain.** In Huxley's dystopian future, the British Isles are part of Western Europe, one of ten administrative divisions of the world supervised by resident controllers.

Central London Hatchery and Conditioning Centre. Place where new citizens of London, the one-time capital of Britain, are produced. It has four thousand rooms. Life begins in the Fertilizing Room, after which cloned embryos are implanted in artificial wombs in the Bottling Room. Treatments administered in the Social Predestination Room determine the future status of the individuals delivered in the Decanting Room. The building's upper floors contain the Infant Nurseries and Neo-Pavlovian Conditioning Rooms. The center includes pleasant gardens, where children are allowed to play, but their games are carefully designed to supplement their careful education. The hatchery is the core of Huxley's sarcastic extrapolation of the principles of American automobile pioneer Henry Ford's assembly-line production system and Frederick Winslow Taylor's theories of applying scientific management to the organization of entire societies.

***Fleet Street.** Real London street on which most British national newspapers were produced at the time Huxley wrote *Brave New World*. In the year A.F. (“after Ford”) 632 (the

**Asterisk denotes entries on real places.*

twenty-seventh century by regular calendars), the street is dominated by a sixty-six-story building whose lower floors accommodate the Bureau of Propaganda—encompassing Television, Feeling Pictures, and Synthetic Voice and Music as well as the three remaining newspapers—while the eighteen uppermost floors house the College of Emotional Engineering.

***Westminster Abbey.** One of the two most famous churches in London in the twentieth century, the abbey is situated close to the Houses of Parliament, near the River Thames. In A.F. 632 it has become a cabaret serving a vast apartment complex. The site of the other famous London church, St. Paul's Cathedral—at the top of Ludgate Hill—is occupied in A.F. 632 by the huge Fordson Community Singery, whose seven thousand rooms are used by Solidarity Groups for fortnightly services.

New Mexico Savage Reservation. Fictional Indian reservation west of Albuquerque, New Mexico, encompassing the Malpais Valley. It is one of several set aside for the use of people—including Native Americans—who remain stubbornly dedicated to squalid, inefficient, and chaotic ways of life that have been rendered obsolete by Fordism. Its 560,000 square kilometers are divided into four sub-reservations, each surrounded by an electrified fence.

***Eton.** Real village north of Windsor in England's Berkshire region, the site of what is probably England's most famous preparatory school. The school still exists in A.F. 632; it, the School Community Singery, and the fifty-two-story Lupton's Tower form three sides of a quadrangle in whose center stands a chrome-steel statue of Our Ford.

Park Lane Hospital for the Dying. Sixty-story building externally decorated with primrose-colored tiles, overlooking Hyde Park. Visits to such institutions are a routine part of the existential process, so that children may become accustomed to the idea of death—against which patients are not encouraged to put up undignified struggles.

***Cyprus.** Large eastern Mediterranean island. In the novel, it is mentioned as the site of an experiment undertaken in the year A.F. 473, when twenty-two thousand Alphas were allowed to create a society of their own, unsupported by the ranks of mentally inferior Betas, Gammas, Deltas, and Epsilons, who were eight-ninths of the population in Fordist society. When nineteen thousand Alphas died in civil wars caused by their reluctance to do the menial work needed to maintain their society, the survivors petitioned the World Controllers to resume their government over the island.

Lighthouse. Ferroconcrete edifice intended for the guidance of air traffic, erected on a hill between the towns of Puttenham and Elstead in the English county of Surrey, south of the Hog's Back ridge. In this improvised "hermitage" John the Savage tries, unsuccessfully, to isolate himself from the England of A.F. 632.

—Brian Stableford

Bread and Wine

Author: Ignazio Silone (1900–1978)

First published: German translation, 1936 as *Brot und Wein*; Italian original, 1937 as *Pane e vino*; revision, 1955 as *Vino e pane* (English translation, 1962)

Type of work: Novel

Type of plot: Social realism

Time of plot: 1930's

This second volume of Ignazio Silone's Abruzzi Trilogy explores the experiences of an Italian political organizer who for health reasons spends time in a remote mountain village disguised as a priest. There he learns first hand about the poverty and lack of political consciousness that controls these village people and develops a genuine compassion for them and the hardships of their lives.

***Abruzzi** (ah-BREW-tsee). Region of south-central Italy on the eastern side of the country, opposite Rome and near the Adriatic Sea. An area of plains, hills, and mountains, it is the setting for all the volumes in Silone's Abruzzi Trilogy. Silone chose this region because he was born in southern Abruzzi in Pescina and because he needed a poor region in which to set his novels of peasant, or *cafoni*, life. Abruzzi is an area of vast feudal estates where a large number of *cafoni* eke out a subsistence farming a harsh, unforgiving terrain. Most of the peasants live in squalid one-room houses with their livestock, who provide a needed source of heat in the winter. It is also an area isolated from the outside world and therefore still primitive socially, politically, and religiously. Since *Bread and Wine* is about exploitation in a rural region, the Abruzzi provides an exemplary locale for the novel.

***Pietrasecca** (pee-eh-trah-SEHT-chah). Remote Italian village nestled in the hills of Abruzzi. Pietro Spina, a communist agitator, retreats there disguised as a priest seeking the mountain air for his lungs. Silone's depiction of the poverty, superstition, and isolation experienced by the local *cafoni* carries the social message of the novel. The locals are depicted in many ways as grotesques, even though Silone clearly feels compassion for their plight. Here, Pietro discovers the futility

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